OCTOBER 1, 1955

MOTION PICTURE HERALD

Arbitration Group Submits Final Plan For Trade Approval

Full Text and Story

TOA CHARTS POLICY AT BIGGEST CONVENTION

REVIEWS (In Product Digest) SVENGALI, LUCY GALLANT, THE TREASURE OF PANCHO VILLA, TENNESSEE'S PARTNER, WILL ANY GENTLEMAN?, JAIL BUSTERS, FORT YUMA, LORD OF THE JUNGLE, BENGAZI

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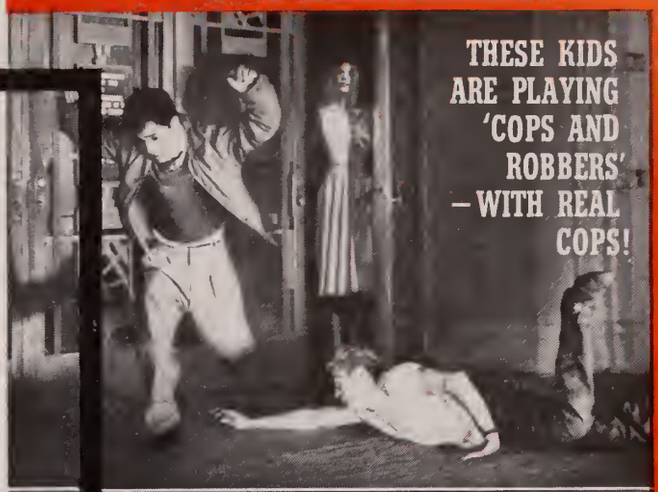
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 1

October 1, 1955

Spotlight on Arbitration

ONCE again the subject of arbitration is called sharply to industry attention with the publication of the draft unanimously approved by the joint exhibitor organization—distributor committee. [The full text is published in this issue of The HERALD.] Now the exhibitor organizations which participated in the negotiations and the distributor members of the Motion Picture Association of America must act on the draft. After sufficient approvals are received the document then will be submitted to the Attorney General and finally to the Federal Court.

First of all attention is to be called to the work of the joint committee. Despite difficulties and differences of viewpoints the members persisted in the work until unanimous agreement was reached on a draft. All those interested in better trade relations within the motion picture business owe a debt to the members of the committee: S. H. Fabian, Mitchell Wolfson, Leo Brecher, Max Cohen and Herman Levy for exhibitors and Charles M. Reagan, Abe Montague, Al Lichtman and Adolph Schimel for the distributors.

Equally deserving of study along with the plan of an arbitration system is the new conciliation plan which is considered a means of eliminating a good deal of strife that otherwise would lead to formal arbitration. The conciliation section is brief and provides a set method of orderly review of any complaint arising out of exhibitor-distributor relations. Under the conciliation procedure an exhibitor may request a meeting with a branch manager to discuss any particular dispute. The branch manager is obligated to hold such a meeting. Both the exhibitor and the manager are allowed to have present at the conciliation session one other person. If the problem is not settled to the exhibitor's satisfaction he may request a conciliation meeting with the general sales manager. Such a meeting would take place at the sales manager's office in New York or some other mutually satisfactory location.

THE aims of the conciliation system are to guarantee a full hearing at both the branch manager and top sales management levels and to keep the number present at such meetings low so that an informal and friendly atmosphere may be maintained. While exhibitors have always been free to "conciliate," it is felt that setting up a definite conciliation system would lead to prompt adjustment of conditions which otherwise might result in litigation.

The arbitration plan in the draft released this week does not differ substantially from the plan which appeared to come close to approval three years ago. Certainly conditions in the industry are such today that arbitration continues to be necessary. In fact it may be said that never before was there such a need of any system calculated to promote industry relations.

For many reasons, at present only of historical interest, the path to arbitration has been extremely rough. It would be an over simplification to say that all roadblocks have been eliminated even yet. Some of the difficulties come from the legitimate differences of approach of exhibitors and distributors, others arise from personality clashes and still others are rooted in what might be considered "political" aspects of exhibitor organizations and distributing companies.

Under the consent decree arbitration was relatively easy to establish. The Government wanted a system and attorneys of the Department of Justice negotiated one with the distributors. While exhibitors were the ones to be benefited, they were not parties to either the suit or the consent decree, including the arbitration system.

Since the exhibitor organizations do not operate theatres, they would not be direct parties to any arbitration or conciliation proceedings, although their officials might advise exhibitors and in some instances accompany them to conciliation meetings.

ONE of the principal obstacles to an all-industry arbitration system is the adamant attitude adopted by Allied that it will not consider any arbitration system which does not include arbitration of rentals. Whether or when Allied might reverse this stand is uncertain. In any event, as has been often noted on this page, a good workable arbitration system resulting in benefits to exhibitors would certainly be used by individual exhibitors who are members of Allied.

It is possible that some of the organizations and companies who must approve the arbitration draft will have suggestions to make. For this reason it is imperative that the exhibitor organizations concerned and the several distributing companies take up the draft promptly.

The question of financing the arbitration is still not set. Final approval, by all parties, must depend on a reasonably accurate understanding of what it will cost and who pays it. Due also for further study is whether the planned industry organized and operated arbitration machinery would be as efficient or as inexpensive as having this technical work done by the American Arbitration Association or a similar organization experienced in these matters. Arbitration is not another word for mediation or conciliation. A judgment in an arbitration is binding so the machinery needs to be well operated.

The continuing concentration on "big pictures" and attending dislocations in the exhibition pattern make arbitration a must—right now.

—Martin Quigley, Jr.

Letters to the Herald

COMPO and Its Future

To the Editor:

Pandemonium runs rife and the war drums are booming over the recent action of several Allied units in discontinuing payment of COMPO dues. The Iowa-Nebraska unit has taken no action on COMPO other than leaving it to the individual exhibitor to make his own decision on payment of dues, and criticizing COMPO.

Speaking as an individual I had the highest hopes for COMPO when it first originated. It was slow in "catching on" in these parts and I had the honor of helping promote it among my neighbors and friends. I thought so much of it I paid double dues its first year after I heard Arthur Mayer make a stirring plea for same. I fully understand that COMPO was not a medium for settling trade problems. But common sense dictated that if the industry could cooperate on one front through COMPO it would seem like straight thinking to believe that at least some of that harmony would tend to show up on the various battlefields of trade practices.

Common sense seems too often to be a commodity too far out of reach to be afforded by this unique industry. The very fact that I ever thought it could be indicates the tenderness of my experience and the fallacy of my hopes. I, as an individual, am dropping out of COMPO.

I am dropping out of COMPO not because it hasn't gone beyond its purpose and solved the perplexing problems in trade practices, not because I can't afford it and not because of the actions of the many hard working men who have organized and operated it. It has become a personal thing with me. To my way of thinking the recent effort of pro Toll TV forces to annihilate me and the manner in which my "allies", through COMPO, stood idly by, smacked of Munich to me. Allies are either allies for the good of all, or they are not allies. After the show of hands on Toll TV it appeared to me that my original hopes for COMPO—a better understanding in the industry—(perhaps I had no right to believe COMPO could bring this about) had been riddled, that there was no desire to sleep in the same bed or even stay in the same hotel with each other. Proven records of conduct of business in the past year and a half show that some of the "allies" have turned aggressor at the expense of partners and there seems to be little COMPO can do about that.

This leaves COMPO with its only actual and original purpose left for a reason to continue—public relations, mutual effort to combat adverse legislation and increased attendance.

Much has been done in the way of public relations. I have read every ad COMPO has sent to *Editor and Publisher*. They are good. They have resulted in a friendlier press—up to a point where production started defeating their purpose by loading the screen with a scourge of lust, sex, brutality and sensationalism. Then whamo! The press, the pulpit and the social groups were right back on our necks. All the words in the book can't make the public think more differently about movies than the way the movies themselves appear to people. We don't need public relations for shows like "A Man Called Peter", "The Robe", "The Private War of Major Benson", "20,000 Leagues Under the Sea", etc. When we play those pictures they love our industry. Public relations with the motion picture industry will rise and fall with the type of pictures produced and the conduct of the people whom the public thinks are the movies. Money spent convincing them otherwise is like pouring sand in a rat hole.

As for teamwork in combating legislation COMPO has a very favorable record. I am proud that I had the honor of being part of the team who helped in our greatest effort. I almost called that our greatest victory. That would be incorrect, for it was only a victory for some—and the records prove it, at least mine do. I would not drag my feet in helping to eliminate the remainder of the tax for those who are still burdened with it, but past records of what happened to the 20 per cent form a pretty indelible proof of what would likely happen to the 10 per cent now aimed at, unless I just happen to be a particularly easy mark and my personal records are unique—which I think they're not. I deplore seeing COMPO destroyed in this department.

This leaves increasing attendance as a purpose for COMPO. Naturally we're all for that. The suggested Audience Poll is an honest effort. I hope it does as much as possible for every segment of the industry. I seem to be just a little too dense to visualize any revolutionary result from the poll, but it's an effort and everyone should give it his best.

COMPO was organized for mutual betterment of its components. The day long ago arrived when some components were not sharing in any mutual betterment, if such there was, and there seemed to have been. Now, if it is possible to cooperate on one front for mutual betterment it would seem like logical reasoning to believe that there should be mutual betterment, or at least understanding, on all the fronts on which there is battle. To win on one front only to be eaten away from "the soft underbelly" is a damn poor reason to continue the alliance.

Maybe somebody can put me straight.—*CHARLES L. JONES, Northwood Theatre, Northwood, Iowa.*

MOTION PICTURE HERALD

October 1, 1955

Page

AUDIENCE Award pledges explain the voting procedure 12

SCHINE case new trial is sought, and approval expected 12

16MM CASE trial begins in Federal Court in Los Angeles 12

ARBITRATION draft is offered by the joint committee 13

TOA Convention ready to start on coast with big attendance 14

ANGLO-AMERICAN remittance agreement is extended one year 19

SMPTE opens its 78th semi-annual meeting October 2 22

MGM announces film releases to next January 22

TEXT of the arbitration draft as submitted by committee 27

HERBERT YATES foresees big year for studios and whole industry 32

NATIONAL SPOTLIGHT—Notes on personnel across country 33

SERVICE DEPARTMENTS

Refreshment Merchandising 41

Film Buyers' Rating 3rd Cover

Hollywood Scene 23

Managers' Round Table 37

People in the News 32

The Winners Circle 26

IN PRODUCT DIGEST SECTION

Showmen's Reviews 609

Short Subjects 611

The Release Chart 612

Release Chart by Company 617

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On the Horizon

COUNTERFEIT OSCAR

The Academy of Motion Picture Arts and Sciences filed suit this week in Federal District Court in New York against Mercury Records Corporation charging unauthorized reproduction of the Academy's Oscar statuette on a record album called Academy Award Favorites. The suit asks $500,000 damages. According to the complaint, the record company sought permission last June to reproduce the statuette and when denied permission "publication and distribution of the album were deliberately made."

TALENT SCOUT

This being baseball week, exhibitors who are spending the first three hours of every afternoon contemplating their lost audiences can consider another item in the news. Leo Durocher, pepperpot of the Giant-Dodger feud of long standing, has quit baseball to join the National Broadcasting Company. No stranger to radio and television, he will scout new talent, headquartering in Hollywood.

NO "MIRACLE"

Judge William J. Tuohy of Circuit Court in Chicago Tuesday ruled that the film "The Miracle" cannot be shown in Chicago. Judge Tuohy dismissed a suit through which the American Civil Liberties Union had sought to restrain the city from preventing the showing of the film. The decision reaffirmed an earlier ruling granting police the right to censor the film on grounds of "obscenity."

POPULARITY

Reflecting a notable increase in quality, motion pictures seem more popular than ever--even on television. An ABC-TV official reports that the network's new Sunday evening Famous Film Festival, comprised of recent, top-notch British fare and designed to compete with CBS-TV's Ed Sullivan and NBC-TV's Comedy Hour, last week (the program's second week on the air) registered a 50 per cent increase in its rating, jumping to second place in the Big Three. The FFF--with "Adam and Evalyn," starring Jean Simmons and Stewart Granger--was second to Sullivan, but ahead of the Comedy Hour. J. Arthur Rank executive John Davis may not have been whistling in the dark when he observed recently that U.S. television may well be the means by which the general American public will be educated to accept British product.

DIVERSIFICATION

Technicolor Motion Picture Corporation will engage in processing amateur Kodachrome film when the process becomes available, under license from the Eastman Kodak Company. Dr. Herbert T. Kalmus, president and general manager of Technicolor, said the new business would be a first step in a planned diversification program. This will be the first product in the amateur field to be associated with Technicolor.

STUDY

The FCC has appointed Dean Roscoe L. Barrow to study radio and television broadcasting networks. He will organize and direct a staff. His appropriation, from Congress, is $80,000. Dr. Barrow is dean of the University of Cincinnati College of Law.

DECISION

After these many months reaching into the years, the industry now knows what will happen to RKO Pictures Corporation, Howard Hughes' holding company which, with no properties, still had cash of $17,000,000 and a tax loss carry-over of more than $20,000,000. Floyd Odlum's Atlas Corporation is merging several other companies with it. There will be an exchange of stock in Atlas and RKO for stock in a reorganized or surviving company, at varying ratios. Included in the new establishment probably will be the Wasatch Corp., Airfleets, Inc.; San Diego Corp.; Albuquerque Associated Oil, all Atlas interests and possibly other companies. Mr. Hughes is said to own 1,240,000 shares of RKO, Atlas 973,500, and the public 770,000.

WHEN AND WHERE

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 6-9: Annual convention and trade show of Theatre Owners of America, Biltmore Hotel, Los Angeles.

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis, Tenn.

October 24-25: Independent Exhibitors, Inc., and Drive-in Association of New England annual regional convention, Toy Town Tavern, Winchendon, Mass.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitor Association of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf-Astoria Hotel, New York City.

November 15-16: Fall convention of the Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

FASCINATED

Seeing Paramount's "The Seven Little Foys" the other day at the Dipson Theatres' Batavia, New York, set a newspaper man of renown in the territory reminiscing. And gained for the picture and the theatre attendance and goodwill. J. E. Brown, managing editor of the Batavia Daily News, who does not ordinarily write about matters so frolicsome as motion pictures, gave his whole column to the picture and the evoked memories of vaudeville which in the old days was national, historic and often great.

Vincent Canby-Jay Remer-
Floyd Stone-James D. Ivers



THEY RAISED MORE THAN $50,000. The principals in the New York opening of 20th-Fox's "The Left Hand of God" smile elatedly in the lobby of the Roxy Theatre. A donation check for $20,000, part of the proceeds to the Boys' Towns of Italy, is accepted by Mrs. George P. Skouras, premiere chairman, from Thomas E. Saxe. Interested bystanders are Monsignor John Patrick Carroll-Abbling, left, founder of the Boys' Towns, and Fortune Pope. Seats were priced as high as $100.



This week in pictures



by the Herald

THE JAPANESE. Introducing Machiko Kyo, actress, star of recent imports and now of "Yang Kwei Fei" and being groomed for American roles. With her, at the Museum of Modern Art screening and reception in New York last week: Masaichi Nagata, executive, and Makoto Matsukata, translator.



THE FOREIGN REPRESENTATIVES. They came from 14 of Westrex Corporation's subsidiaries in Europe, Asia and Latin America to confer in New York this week and last, in annual tradition, under president E. S. Gregg. Above, Mr. Gregg describes recently designed sound reproducing equipment to M. A. Goldrick, Japan; B. S. Rundle, New Zealand; A. R. Schwartz, India; P. W. Kayser, Panama; J. P. Winter, France; D. Van Spankeren, Indonesia; F. De Renzis, Italy; J. G. Frayne, Hollywood; J. L. Monnerot-Dumaine, Spain; F. C. Hayes, Mexico; J. G. Van Erk, Switzerland; G. F. Van Weyenbergh, Belgium; M. Prado, Peru; W. S. Tower, Jr., England; J. Sanchez, Ecuador.



by the Herald

THE GERMANS. Business visitors Herbert Horn, left, and Guenther Stapenhorst, center, from Carlton Film, producers, and NF, distributors, respectively, receive the press in the New York office of their host, right, Munio Podhorzer, of Casino Films. West German producers are determined, because of circumstances such as an insufficient domestic market and lack of governmental support, to invade America, they contend. They say their industry needs "one good film" to set a trend here.

A HERALD INTERVIEW. The gentleman whose grin is directed at The HERALD is Alexander Kalashnikoff, vice-director of the Russian Department for Motion Pictures, a guest speaker at the Venice Film Festival, and a proponent, according to speech and interview, of peace achieved through that unique medium, motion pictures. At the right, our Rome correspondent, Dr. Argeo Santucci; left, interpreter A. Marabini. Mr. Kalashnikoff told us his countrymen like Hollywood pictures, and hope to see more; and that films can make a decisive contribution to understanding. However, he held to the official and now historic line that Americans may distribute in Russia only through state agency, and that if the world wants Russian pictures (now admittedly made for entertainment), it can come and get them: the Soviets certainly never will advertise.





U.A.'S LATIN AMERICAN convention in Miami Beach. On the dais are Louis Lober, foreign sales general manager; Robert S. Benjamin, board chairman; Arthur B. Krim, president, and Max E. Youngstein, vice-president. Speaking is Arnold M. Picker, vice-president in charge of foreign distribution. Delegates were from 12 countries.



by the Herald

A TIFFANY STORE among film importing companies is what Continental Distributing should be, board chairman Walter Reade, Jr., left, and Frank Kassler, president, told news writers Tuesday afternoon at New York headquarters, in announcing acquisition of Alec Guinness' "The Ladykillers" and four other pictures. Twelve per year should be the maximum, all of quality, for such a company, Mr. Reade opines. This allows maximum use of that specialized handling so necessary. The men also said they felt some American films could gain from "foreign type handling." Their pictures now are from Europe; they may obtain one from Japan. Their "Continental Plan" allows exhibitors to participate in co-production, purchase, and distribution.



THEY'RE TALKING ABOUT $100 TICKETS. Samuel Goldwyn discusses with Mrs. Alfred Hart, chairman of the "Guys and Dolls" Hollywood premiere at the Paramount November 22, and actress Deborah Kerr plans to benefit the Cedars of Lebanon Hospital.



by the Herald

L. F. J. JANSSENS VAN DER SANDE, general manager of Rex Film, Quebec, was a business visitor to New York this week. His company operates 11 theatres, imports French features, and distributes 16mm film.

PANELISTS. The subject: Motion Pictures and the Stage. The scene, New York, the annual luncheon of the Film Estimates Board of National Organizations. In array are Mrs. Louis Alexander, arrangements chairman; Lawrence Langner, producer; Norris Houghton, Phoenix theatre director; Hollis Alpert, "New Yorker" magazine; Bosley Crowther, "New York Times"; and Mrs. Marjorie Dawson, MPAA.



by the Herald

AUDIENCE AWARD PLEDGES EXPLAIN VOTE PROCEDURE

Elmer C. Rhoden, national chairman of COMPO's Audience Awards committee, announced this week that theatre enlistment pledges for the Audience Awards election were being mailed to every circuit operator and all of the 16,000 theatres in the country. The form contains the official rules governing the public balloting November 17-27. It emphasizes that no entrance fee is required of participating theatres and the signing of the pledge does not commit them for the expenditure of any money except that which they may deem necessary for the promotion of the election in their own theatres.

In a letter sent with the pledge forms, Mr. Rhoden says he is sending the pledge so "we will have a clearer idea of the number of participating theatres" and to "advise theatre men what will be expected of them in the conduct of the voting and in reporting the results of the poll" which will "help to protect the integrity of the election." He emphasizes the signing of the pledge is entirely voluntary and adds, "I feel confident, however, that you will appreciate my position as national chairman of the Audience Awards committee and that you will give me your cooperation in this matter."

Theatre operators participating in the election are requested to sign the pledges and mail them as soon as possible to Mr. Rhoden at COMPO headquarters in the addressed, postage-paid envelope enclosed.

A sampling of newspaper comment on the election, made public last weekend by COMPO, shows that stories, pictures and comments have appeared in practically every large newspaper in the country. Some sample comments: Richmond *News-Leader*—"Biggest news to come out of the movie industry in many months;" Kaspar Monahan, Pittsburgh *Press-Sun*—"Hollywood . . . will have an indisputable evaluation of moviegoers' likes and dislikes;" Edith Lindeman, Richmond *Times-Dispatch*—"Chances are that this particular poll will wind up as the most significant of them all;" William H. Mooring, *The Pilot*, Boston—"This is going to be a big thing."

Meanwhile, COMPO's dues collection drive will continue into October. A COMPO official said collections are progressing "satisfactorily" and that Allied States position opposing the drive has had an effect among Allied members but, on the other hand, some premium contributions have been received from other theatre men who have shown themselves as opposed to Allied policy.

16mm Action Under Way On Coast

LOS ANGELES: This week the Government introduced the first of some 1,500 documents which it intends to introduce in the so-called 16mm anti-trust suit now under way here before Federal Judge Leon R. Yankwich. Introduction of the documents, principally rental contracts for 16mm films, is expected to take at least one more week.

Monday the Department of Justice furnished the defendants a list of 20 witnesses which the Department intends to call during the trial. They are Henry Roman, Abe Landow, Bernard Lowenthal, Brig. Gen. David Sarnoff, Frank Stanton, Joseph Harris, Eliot Hyman, Milford Fenster, Howard McDonnell, Joseph Schoenfeld, George Nasser, Charles Weintraub, John L. Dales, Don Frankel, Arthur Lockwood, Edward Sargoy, Sidney Schreiber, Herbert Erlanger, Arch Reeves and Philip Marcus.

Peter G. Levathes, New York advertising agency man, called at the request of 20th Century-Fox, is expected to be the first witness, appearing October 4. The defense is expected to call a total of about 125 witnesses.

Shortly before the trial opened, three defendants, Republic Pictures, Films, Inc., and Pictorial Films, agreed to consent decrees and thus have been excused from trial. The five defendants fighting the case, 20th-Fox, Warner Brothers, RKO Radio, Columbia and Universal and their subsidiaries, released a total of more than 3,900 features from 1930 through 1948, the initial period specified in the consent decree agreed to by Republic Pictures.

New Schine Trial Asked, Expected

BUFFALO: A formal motion for retrial of the Schine criminal contempt case has been filed by the Government in Federal Court here. Judge Harold P. Burke is expected to grant the motion and it is expected that a pre-trial conference will be held November 7 to establish the issues and attempt to set a trial date.

Joseph E. McDowell and Louis Bernstein, Justice Department trial counsels, entered the motion for retrial and conferred with U. S. Attorney John O. Henderson, Frank G. Raichle Jr., defense counsel and Judge Burke. The first trial ended last March 1 after 13 weeks of litigation. Judge John Knight, who presided, died before he was able to decide the case.

Principal defendants are J. Myer Schine and his brother, Louis W. Schine. They are accused of conspiring to violate the 1949 consent decree directing Schine to dispose of 39 theaters and discontinue monopolistic practices in the exhibition business of motion pictures.

Technicolor Dividend 25 Cents for Quarter

Dr. Herbert T. Kalmus, president and general manager of the Technicolor companies, announced that the board of directors of Technicolor, Inc., at a meeting held in New York Tuesday declared a dividend of 25 cents a share on the common stock of that company. This dividend is payable October 25, 1955, to stockholders of record at the close of business October 10, 1955. Dr. Kalmus reported that consolidated earnings of the Technicolor companies after taxes on income are 89 cents per share for the first three quarters of 1955 (September estimated) compared with 73 cents per share for the corresponding period of 1954.

"Villa" Has Four-City Premiere in Texas

SAN ANTONIO: The opening of RKO's "The Treasure of Pancho Villa" Wednesday night at the Majestic theatre here kicked off the elaborate four-city Texas premiere of the film, with special guests including producer Edmund Grainger and co-stars Rory Calhoun and Gilbert Roland. On successive days the picture was to open at the Metropolitan, Houston; the Palace, Dallas, and the Worth, Fort Worth. The producer and stars were to be at each opening.

Discuss Merger of Screen Gems and T.P.A.

HOLLYWOOD: A merger of Screen Gems, wholly owned Columbia Pictures television film subsidiary, and Television Programs of America, large producer of TV films is in work, Edward Small, board chairman of the latter company, has confirmed. Although he declined to discuss details of the proposed merger, Mr. Small said it would require considerable time to complete negotiations. A merger of the two would result in formation of one of the largest TV film organizations in existence.

Essaness Trust Suit Is Settled Out of Court

CHICAGO: Agreement on an out-of-court settlement of the $33,000,000 Essaness Theatres anti-trust suit was reached here Tuesday. A court session was to have been held the latter part of this week for the entry of an order dismissing the case. Terms of the settlement were not disclosed. A settlement in connection with the intervening plaintiff, the estate of Sidney Spiegel, Jr., was announced as $80,000.

ARBITRATION DRAFT IS OFFERED BY COMMITTEE

No Financing Provisions Included; Draft Goes Now to Participants

by VINCENT CANBY

The chances that the motion picture industry might one day have a functioning arbitration system seemed better this week than at any time in the past several years. Monday in New York agreement was announced on a final draft of an arbitration and conciliation plan by the joint committee of exhibitors and distributors which directed the work of developing the program.

At the same time copies of the plan were made available for publication and were distributed to the various participating organizations for study and discussion. This final draft is essentially the same as that developed last January by the exhibitor-distributor drafting committee, with several revisions dated May 9, 1955.

The full text of the proposed plan of arbitration, as released for publication by the committee this week, starts on page 27.

As in the earlier drafts, this new plan contains no provisions for arbitration of film rental disputes, the issue on which Allied States Association withdrew from the participating groups and continues to remain outside them. Also, as in the earlier drafts, no provision is included for the financing of the plan.

A unique feature of the plan, which the committee emphasizes, is the conciliation clause, via which an exhibitor would bypass the arbitration machinery and secure relief directly from a branch manager.

The final draft now goes to the participating organizations and companies for their approval.

Others scheduled to act on it are: Theatre Owners of America, Metropolitan Motion Picture Theatres Association, Southern California Theatre Owners Association, Independent Drive-in Theatres Association, and the participating distribution firms.

Thereafter the plan must be submitted and approved by the Department of Justice and the Federal District Court.

Joint Committee on Program Is Named

The joint committee in charge of developing the arbitration program consists of S. H. Fabian, Mitchell Wolfson, Leo Brecher and Max Cohen, with Herman Levy as counsel, representing exhibition, and Charles M. Reagan, Abe Montague and Al Lichtman, with Adolph Schimel as counsel, for distribution.

ARBITRATION STILL A LONG WAY OFF

An all-industry arbitration system still is a long way off. The plan, agreed upon by the joint exhibitor-distributor committee, must clear the following hurdles before it can be placed in effect: be approved by four participating exhibitor organizations and all individual participating companies; be approved by the U. S. Attorney General; be approved by the Federal District Court in New York. Thereafter, three months are allowed in which to organize the system, after which it would operate for a test period of one year, subject to renewal or abandonment.

The joint committee, in a press release accompanying copies of the draft, "expressed pleasure that the proposed plan permits all exhibitors to bring into the field of conciliation any matter arising out of the relationship of exhibitors and distributors. It is expected that this system of conciliation will solve many problems without the necessity of going to arbitration."

The draft specifies that the arbitration system shall be organized within three months after the Federal Court approves the agreement and that it shall remain in operation for a test period of 12 months.

At this point the draft specifies that "if, at the end of the 12 month test period, this agreement is not renewed, the arbitration system herein provided for shall nevertheless continue in effect and the obligations of the parties hereto shall continue until all arbitration proceedings instituted prior to the expiration of the test period have been finally disposed of, but in no event longer than three months after the expiration of the said 12 months' test period provided for herein."

Controversies Subject to Arbitration Detailed

Controversies subject to arbitration consist of the following:

Clearance—Either to theatres not in substantial competition, or over excessive clearance to theatres in substantial competition;

Runs—Refusal of equal opportunity to license on a desired run;

Competitive bidding—Can be instigated by distributor only at an exhibitor's request. Distributor must disclose a successful bid at the request of an exhibitor within 14 days of the making of a deal;

Conditioning—Distributors may not condition the licensing of one picture or group of pictures on the licensing of others. Applies to short subjects also;

Contract violations—Charges that distributors have violated terms of a contract with an exhibitor are subject to arbitration;

General provisions—Two pictures may be designated by each distributor in each 12 months after the effective date of arbitration as of "unusual character," and these are to be excluded from all provisions of the arbitration agreement until such time as they are placed in general distribution.

All of the above controversies can include financial damages to an exhibitor who wins an award, provided his claim was made at the time of the filing of his complaint. In addition to actual damages, the arbitrators may award "exemplary damages," which, however, must not exceed the amount of the actual damages awarded.

The system is to be administered by a National Administrative Committee, consisting of three members designated by TOA, one each by MMPTA, ITOA, SCTOA and the International Drive-in Theatres Association, and three by participating distributors.

In case Allied should have a change of heart in the future and become a participant, provision is made for the National Committee to add to its membership from time to time "not more than three representatives from any organization which hereafter becomes a signatory."

Local arbitration committees, subject to the supervision of the National Committee, are to be set up in each exchange area. Exhibitor members of the National Committee will choose exhibitor members of the local committees, and an equal number of distributor members will be chosen by the distributor members of the National Committee.

Designed for Speedy Disposal of Cases

There will be a national appeals board established by the National Committee to hear all appeals pertaining to damages. It will consist of three non-industry members agreed upon by the Committee and initially appointed for an 18-month term.

Under the conciliation plan, designed to dispose of as many controversies as possible, as quickly as possible, an exhibitor complainant first gives notice of his grievance to a branch manager and, with one representative accompanying him, meets with the manager who also may have a second party present to help effect agreement.

If initially no agreement is reached, the exhibitor may bring his complaint to the general sales manager involved and, again with each having one other person present, a meeting is to be set by the sales manager at his home office on seven days' written notice to the exhibitor.

RECORD ATTENDANCE AT TOA COAST CONVENTION

Full Schedule to Include Seminars on Operation and Big Trade Show

The annual convention of the Theatre Owners of America is set to open Wednesday, October 5 at the Biltmore Hotel, Los Angeles with pre-convention activities beginning Friday, September 30 and continuing next Monday and Tuesday. There have been an "unprecedented number" of advance registrations for the meeting, according to TOA, and the convention is running well ahead of last year when a record of 1,070 paid registrants attended.

The schedule for the meeting, which also features the TOA Trade Show, is as follows:

Friday, September 30: Meeting of the co-chairmen, with Herman M. Levy, George Gaughan, Joseph G. Alterman.

Monday, October 3: Meeting of co-chairmen and honorary chairman; final convention plans.

Tuesday, October 4: Stockholders meeting of Exhibitors Film Finance Group (production investment organization sponsored by TOA); meeting of nominating committee with Walter Reade, Jr., chairman; meeting of finance committee, with Mitchell Wolfson, chairman.

Wednesday, October 5: Registration of members; joint meeting of executive committee, Alfred Starr, chairman, and the board of directors, Mr. Reade, chairman. Reports to be submitted then are the president's report, E. D. Martin; treasurer's report, Philip F. Harling; finance committee's report, Mr. Wolfson; nominating committee report, Mr. Reade, and field report, Mr. Gaughan.

Thursday, October 6: Continuation of registration; official opening of the convention by E. D. Martin in the Biltmore theatre. The keynote address will be by Mr. Wolfson, Mr. Reade will give the nominating committee report, Elmer C. Rhoden will speak on the Audience Awards poll and Alfred Starr will talk about subscription television. The afternoon will feature a production seminar conducted by Y. Frank Freeman, vice-president and studio head of Paramount Pictures.

Friday, October 7: J. J. Rosenfield will be chairman of the morning session, at which committee reports will be discussed. Among these are the joint Allied States Association-TOA committee, Mr. Martin; arbitration, Mr. Wolfson and Mr. Levy; EFFG, Samuel Pinanski; field activities, Mr. Gaughan; 16mm case, Mr. Levy; organization and membership, George Kerasotes, Walter Morris and Art Adamson; insurance, Arthur H. Lockwood; COMPO, Mr. Pinanski; national legislation, A. Julian Brylawski; state and local legislation, LaMar Sarra and Robert Bryant; film reviewing, H. F. Kincey; labor relations, Abe Blemenfeld; building and safety codes, Henry Anderson; public relations, Jack Keiler.

In the afternoon there will be an advertising and promotion seminar, with Frank Whitbeck, former MGM studio publicity executive, as moderator, and Jerome Pickman, Paramount; David A. Lipton, Universal; Frank Rubel, Central States Theatres, and Russ Brown, Fox West Coast Theatres, as speakers.

Saturday, October 8: These sessions are for exhibitors only. John Rowley will be chairman of the morning session at which there will be a meeting of the board of directors and executive committee, a report of the meeting and a conventional theatre forum conducted by R. M. Kennedy. Topics to be discussed at the latter include trade practices, film rental, operations, concessions, equipment, advertising and promotion.

A drive-in theatre forum, conducted by Horace Denning, will be held in the afternoon which will include the same topics as the morning forum. In addition, problems of small theatre owners will be discussed and there will be a speak-your-mind session. Lester R. Kropp will be chairman.

Sunday, October 9: Continuation of the Saturday agenda and unfinished business, if necessary.

There also will be considerable social activity on the regular convention days, including Hollywood fashions and a luncheon for the ladies in the Crystal Room of the Beverly Hills Hotel, October 6 and a buffet supper in the Main Ballroom of the Beverly Hilton Hotel that evening with the Association of Motion Picture Producers as host.

Luncheon October 7 in the Biltmore Bowl will have Motion Picture Advertising Service, New Orleans; The Popcorn Institute, Chicago; Cretors Corp., Nashville, and Savorol Co., Nashville, as hosts. MGM, 20th Century-Fox, Paramount, Universal and Warners will be hosts for the ladies that day on studio tours and luncheon. In the late afternoon there will be a trip to Disneyland, with Pepsi-Cola as host.

Luncheon October 8 in the Biltmore Bowl will have Alexander Film Co., Colorado Springs, Colo.; Manley, Inc., Kansas City, Mo.; Motiograph, Inc., Chicago; Nestle Company, White Plains, N. Y.; Projection Optics Co., Rochester, N. Y.; Theatre Seat Service Co., Nashville, and Fepco Theatre Advertising, Omaha, as hosts. In the evening, the president's banquet in the Cocoanut Grove of the Ambassador Hotel will have Coca-Cola Company serving as host and the Star-of-the-Year Award given to Mr. Martin.

TOA PRESIDENTIAL RACE WIDE OPEN

Speculation has begun on the successor to E. D. Martin of Columbus, Ga., president of TOA, with the election to take place at the convention next week in Los Angeles. Among the prominent exhibitors who have been mentioned in connection with the presidential race are Myron Blank, of Des Moines; George Kerasotes, Springfield, Ill.; Roy Cooper, San Francisco; J. J. Rosenfield, Spokane; Albert M. Pickus, Stratford, Conn., and Mr. Martin, who could be drafted for a second term. Past presidents of TOA include Ted R. Gamble, 1947-48; Arthur H. Lockwood, 1948-49; Samuel Pinanski, 1949-51; Mitchell Wolfson, 1951-52; Alfred Starr, 1952-53, and Walter Reade, Jr., 1953-54.

MMPTA Elects 11 Directors To Its Expanded Board

The Metropolitan Motion Picture Theatres Association of New York elected 11 new directors to its board at an annual membership meeting last week at the Hotel St. Moritz. The Government's 16mm antitrust suit was discussed at the meeting, for the organization has been named a co-conspirator in the suit. The membership also was advised of a letter of thanks from the American Red Cross for its help in raising money for flood relief. The eleven new directors elected to the board, membership of which was expanded from 12 to 24, are: Walter Brecher, Emanuel Frisch, James F. Gould, Philip F. Harling, Bernard Helfand, Murray Lenekoff, Harry Mandel, William L. Miller, Martin Newman, Donald S. Rugoff and M. O. Strausberg. One vacancy is still to be filled.

ITO of New York Votes Approval of Arbitration

A resolution approving the draft of an industry-wide system of arbitration was unanimously endorsed by the members of the Independent Theatre Owners Association at its first Fall meeting last week in New York. Harry Brandt, president, said resolutions urging a new campaign for the complete elimination of the Federal tax on admissions, and expressing the opposition of the organization to Government regulation of the industry, also were adopted. New directors of the group include Richard Brandt, Samuel Einhorn, Norman Elson, Sam Freedman, Jack Hattem, Ben Knobel, Larry Kurtis, Murray LeBoss, Martin Levine, Al Margolies, Melvin Miller, Walter Neithold, Irving Renner, Ray Rhone, Jack Rochelle, Al Shukat and David Weinstock.



Queen bee...

One female alone may be the queen bee. The other females serve only to sacrifice themselves while tending the queen bee or defending her. The males of the species exist only to serve the queen's pleasure . . . . . .



Columbia Pictures presents...

Joan Crawford

co-starring BARRY SULLIVAN • BETS

Screen Play by RANALD MacDOUGAL



QUEEN BEE

'ALMER • JOHN IRELAND and LUCY MARLOW

sed on a novel by Edna Lee • A JERRY WALD Production • Directed by RANALD MacDOUGALL



On one of my trips to the Coast last year, Harry Cohn asked me to read a novel that the studio had in mind as a starring vehicle for Joan Crawford.

After reading the book, I was sure that "Queen Bee" was just right for Miss Crawford. It had the excitement and tension of "Sudden Fear", a central character as fascinating, as evil as "Mildred Pierce" —and the same outstanding boxoffice qualities of both.

Executive producer Jerry Wald started the wheels rolling and assigned Ranald MacDougall to adapt the screenplay. MacDougall had worked with Wald on "Mildred Pierce" and thus, we had the same producer-star-writer Academy Award combination.

Recently, I saw the first print of "Queen Bee" at a home-office screening. The results are everything we hoped for, and more. Miss Crawford is magnificent as the "Queen Bee".

"Queen Bee" will be screened soon in your territory. When you see it, I feel sure you will agree with my high opinion.

J. Montague.

VICE PRESIDENT
AND GENERAL SALES MANAGER
COLUMBIA PICTURES CORP.

Printed in U.S.A.

BRITISH-U.S. PACT EXTENDED

Remittance Agreement Is Continued for Another Year Without Change

by WILLIAM PAY

LONDON: The American film industry's negotiating team agreed with the Board of Trade officials here last week to extend the remittance agreement between the two for another year from September 30 without change. Despite the pre-conference demands from certain American sectors for full convertibility, the outcome of the talks was not unexpected.

It also was agreed by both sides that the arrangements made in Washington at last year's conference, whereby the American companies voluntarily waived their right to transfer $2,250,000 of additional earnings accruing to them from the operation of the Eady Plan here, should be continued for another year.

Board of Trade officials interpreted the latter agreement for newsmen as meaning that of the total Eady Plan earnings accruing to the American companies of $4,500,000, they have waived the right to transfer one-half thereof.

Under the basic agreement which will be continued for another year, the American companies are permitted to transto New York $17,000,000 of their earnings here unconditionally. The permitted uses applicable to the frozen sterling balances of the companies continue unchanged. Through them. the Americans heretofore have been in a position to use up all or most all of such blocked balances.

The agreement also allows the companies to convert into dollars an amount of their blocked sterling equivalent to one-third of their investments in production here.

Eric Johnston, president of the Motion Picture Association of America, and Ellis Arnall, president of the Society of Independent Motion Picture Producers, headed the American negotiating team here, while Sir Frank Lee and Peter Thorneycroft represented the Government.

NEW LION TEAM

The executive lineup of the newly formed Lion International, Ltd., headed by Sir John Keeling as chairman, includes Ralph Bromhead as managing director. Deputy managing director is Victor Hoare, for the past few years world vice-president of the Selznick Studio Releasing Division. Also on the board are John Woolf, Sir Arthur Jarratt and David Kingsley.

The company will have an initial capital of £25,000, subscribed to jointly by the National Film Finance Corporation-controlled British Lion and John Woolf's Independent Distributors. It is interesting to note that the board is controlled by the Government's nominees to NFFC.

The Board says its policy will be to adopt an "aggressive" sales policy overseas. On the other hand, it does not propose setting up a system of exchanges in any given territory. It will have an accredited sales representative in each of the now accepted territories, including the U.S., who will be given power to negotiate treaties with any local distributor for one or a package of pictures.

Mr. Bromhead—not to speak of Mr. Hoare, is well equipped in so doing. Mr. Bromhead, immediately after the war, acted in that capacity for the Rank Organisation. Since his fall-out with John Davis he has controlled—and with immense success—the overseas distribution of John Woolf's films. Mr. Hoare sustained Selznick all through the pre-RKO period.

Both Sir John and Mr. Kingsley emphasize that this is an occasion of "private enterprise." But there is that 50 per cent NFFC interest in the enterprise, so one may draw his own conclusions. Advised Mr. Kingsley: "Say it's an occasion of benevolent Governmental interest rather than active association."

SKOURAS TO FRANCE

Spyros Skouras, president of 20th Century-Fox, and Darryl F. Zanuck, studio production chief, were to fly from London to the south of France this week to continue their negotiations with Sir Alexander Korda, recuperating from an illness, on the production of a program of CinemaScope films in England. The plans involve eight pictures to be made here with a nucleus of Hollywood stars.

Meanwhile Andre Hakim, under the British-registered company, Sumar Films, now is definitely associated with the plan following the rough cut screening of his "The Man Who Never Was," in CinemaScope.

All of the pictures to be made here will carry a Quota ticket, but Mr. Skouras emphasized particularly that they will not be labelled British. All will be planned to rank with Hollywood's best, he said.

▽

CEA will hold a highly important meeting October 5, at which proposals will be considered for a revision of the association's constitution. This follows decisions taken at the momentous Llandudno Convention in June last and sparked off primarily by the withdrawal of J. Arthur Rank's theatres from CEA membership.

O'BRIEN DEMANDS

NATKE's Tom O'Brien is pressing on with his demand for a measure of "automation" in projection booths.

He has written to all his branch officers saying that "the plight of the industry is serious"—meaning thereby the growing dearth of skilled projectionists—and urging the union to look into the possibility of adopting "automation."

Mr. O'Brien confesses to being impressed with a semi-automatic projection system produced and developed to the order of Sol Sheckman, chief of the Essoldo circuit.

The device, known as Essoldomatic, has been installed in a Sheckman theatre in the London suburb of Kilburn and has been given thorough technical tests by a number of prominent projectionists in NATKE's membership. They report favorably on it and see in it a means of arriving at a more acceptable "shift" system in projection.

Union members generally are scared by the thought that a recession may occur, bringing in its train widespread unemployment. They have an instinctive distrust, therefore, of Mr. O'Brien's "automation."

But the NATKE chief protests that you can't halt technical progress. He counsels his members to face up to facts and, indeed, adjures the industry to have its technical specialists engage in further research of ideas and methods calculated to ease the manpower problem in theatres.

▽

Paramount has appointed Russell W. Hadley, Jr., as assistant to F. E. Hutchinson, the recently appointed managing director of the company. Mr. Hadley has lately been Paramount's representative in a considerable territory ranging from India and Pakistan to Singapore and Indonesia.

▽

Leslie E. Thompson and Sidney I. Adler have been appointed to the board of directors of Columbia Pictures Corporation, Ltd. Mr. Thompson, secretary of the company, entered the industry in 1923 with Universal. He joined Columbia in 1950 as production representative and in 1953 became acting secretary.

Until January 1954, Mr. Adler was a senior official in the exchange control of the Bank of England and during his service there came into contact with practically every executive in the industry. On his retirement from the Bank of England Mr. Adler was appointed financial adviser to Columbia's London office.

▽

Sydney Wynne has resigned as chief public relations officer of the Rank Organisation. He takes a seat on the board of directors of the important advertising agency of Colman, Prentis and Varley.

Paramount Gulf Sued For Tornado Deaths

VICKSBURG, MISS.: Paramount Gulf Theatres has been sued for $195,000 by the parents of five children killed in one of the circuit's theatres here when it collapsed during a tornado in 1953, and by a woman injured in the same building. The suit, filed in Federal Court, asked $35,000 each for the death of the five children and $20,000 for Mrs. A. G. Peck, who received broken ribs and other injuries. The plaintiffs charge the theatre building was "old and obsolete" and its owners were negligent.

...your stars of tomorrow from 20th!



RICHARD EGAN
"THE VIEW FROM POMPEY'S HEAD"
(October)





RITA MORENO
"SEVEN CITIES OF GOLD"
(September)





KIPP HAMILTON
"GOOD MORNING, MISS DOVE"
(November)



VIRGINIA LEITH
"ON THE THRESHOLD OF SPACE"
(In production)

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DANA WYNTER
"THE VIEW FROM POMPEY'S HEAD"
(October)

SHEREE NORTH
"THE LIEUTENANT WORE SKIRTS"
(In production)



JOAN COLLINS
"THE GIRL IN THE RED VELVET SWING"
(October)

SHIRLEY JONES
"CAROUSEL"
(In production)



TOM EWELL
"THE LIEUTENANT WORE SKIRTS"
(In production)



BARBARA RUICK
"CAROUSEL"
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SMPTE OPENS 78TH MEETING

Six-Day Convention Gives Attention to a Variety of Technical Problems

The 78th convention of the Society of Motion Picture and Television Engineers is scheduled to begin this Sunday, October 2, and will continue through Friday, October 7, at the Lake Placid Club, Essex County, New York.

The schedule for the six-day meeting is as follows:

Sunday, October 2: Registration for the convention will begin; screening of a new picture at night.

Monday, October 3: Opening remarks by John G. Frayne, SMPTE president, followed by a business meeting. In the morning there will be a materials and standards session and in the afternoon a studio practice session including reports on "A New Hand-Held Lightweight Double-Frame VistaVision Camera." Also in the afternoon there will be a round table discussion on color motion picture production problems with W. A. Mueller, Warners; L. L. Ryder, Paramount; Douglas Shearer, MGM, and E. I. Sponable, 20th Century-Fox, as speakers.

Tuesday, October 4: The morning and afternoon sessions will be on projection and viewing with reports on Perspecta sound, field developments for military theatre circuit modernization and Cinerama, among others. There will be a round table discussion on projecting for the wide screen with G. C. Higgins, Eastman Kodak; A. E. Neumer, Wollensak Optical Co.; W. Borberg, General Precision Laboratory, and G. Gagliardi, Stanley Warner theatres, as speakers.

In addition to the screening of a new picture at night, there also will be the presentation of the society's awards. Dr. Elmer W. Engstrom will receive the Progress Medal Award, which is given to "a candidate who by his inventions, research or development has contributed in a significant manner to the advancement of motion picture technology." Dr. Harry F. Olson will receive the Samuel L. Warner Memorial Award, which is given to "a candidate who has done outstanding work in the field of sound motion picture engineering and in the development of new and improved methods or apparatus designed for sound motion pictures."

Previously announced as recipients of awards were Richard S. O'Brien, the Journal Award, and Bernard D. Laughlin, the David Sarnoff Gold Medal Award for Television.

Wednesday, October 5: Laboratory practice sessions will be featured all day with reports on the testing of plastics, cleaning motion picture film, the design of color motion picture printers and professional printing techniques for Ansco color film, among others.



Dr. E. W. Engstrom



Dr. H. F. Olson

Thursday, October 6: A roundtable discussion on problems of network broadcasting in monochrome and color will be featured in the morning with R. E. Shelby, NBC; W. L. Lodge, CBS; Frank Marx, ABC; F. A. Cowan, American Telephone and Telegraph, and P. B. Laeser, WTMJ-TV, Milwaukee, as speakers. There will be concurrent sessions in the afternoon on high speed photography and television practice.

Friday, October 7: Various phases of television will be discussed all day. In the morning reports on educational television and television equipment will be given and in the afternoon reports on television and sound will be heard. There will be a screening of a new motion picture at night.

Among the social activities at the convention will be a treasure hunt and barbecue Monday evening; an illustrated talk by Dirk Bird, of Regina, Saskatchewan, on "Camera Trails Along Nature Trails," Wednesday night, and a cocktail party, dinner and dance Thursday evening.

Paramount's "Harry" Opens In Big Vermont Benefit

MONTPELIER, VT.: The mayors of Montpelier and Barre and the New England Council of Governors, composed of the governors of Maine, New Hampshire, Massachusetts, Rhode Island and Connecticut were to be the guests of Vermont's Governor Joseph B. Johnson at the world premiere here Friday night of Paramount's newest Alfred Hitchcock film, "The Trouble with Harry," at the Paramount theatre. All the proceeds of the premiere, sponsored by the state of Vermont, Montpelier, Barre and the civic organizations of both cities, were to be donated to the New England Flood Relief Fund. Also attending the premiere as special guests were top newspapermen of the country, as well as the American correspondents for many leading foreign newspapers, magazines and wire services.

MGM Sets Releases to January

MGM will have four new productions for general release, six reprints and two new additional releases for "special engagements only" during the three months starting October 7, it was announced this week.

For October, the company will offer "Trial" starring Glenn Ford, Dorothy McGuire, John Hodiak, Arthur Kennedy, and Katy Jurado; "Quentin Durward," in Eastman Color and CinemaScope, starring Robert Taylor, Kay Kendall and Robert Morley; "The Philadelphia Story," a Masterpiece Reprint starring Cary Grant, Katharine Hepburn, and James Stewart; and "Green Dolphin Street," a Masterpiece Reprint starring Lana Turner, Van Heflin with Donna Reed and Richard Hart.

The leadoff picture for November will be "The Tender Trap," in Eastman Color and CinemaScope starring Frank Sinatra, Debbie Reynolds, David Wayne, and Celeste Holm. There also will be two Masterpiece Reprints, namely "A Guy Named Joe," starring Spencer Tracy, Van Johnson and Irene Dunne, and "Thirty Seconds Over Tokyo," starring Spencer Tracy, Van Johnson and Phyllis Thaxter.

Samuel Goldwyn's production of "Guys and Dolls," which is being distributed by MGM, starring Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine and a stellar cast has been booked for several "special engagements" with the world premiere to be held at the Capitol Theatre in New York, November 4, followed by special openings in a number of cities during November.

Listed for "special engagements" only in December will be "I'll Cry Tomorrow," and starring Susan Hayward, Richard Conte, Eddie Albert and Jo Van Fleet.

"Kismet," MGM's Christmas-New Year's week attraction in Eastman Color and CinemaScope will head the company's releases for December. The musical based on the successful Broadway production, stars Howard Keel, Ann Blyth, Dolores Gray, and Vic Damone. There also will be two Masterpiece Reprints, "Billy the Kid," starring Robert Taylor and Brian Donlevy, and "Honky Tonk," starring Clark Gable and Lana Turner.

United Artists Sets Four For Release in October

United Artists has set four pictures for release in October, with the list headed by "Gentlemen Marry Brunettes," the musical in CinemaScope and color by Technicolor co-starring Jane Russell and Jeanne Crain. This will be followed by two other features in color by Technicolor, "Fort Yuma," a Western starring Peter Graves and Joan Vohs, and "Savage Princess," a film made in India. Also in October the company will put Orson Wells' "Othello" into release.

THIS WEEK IN PRODUCTION:

STARTED (5)

BUENA VISTA
The Great Locomotive Chase (CinemaScope; Technicolor)

MGM
Fearful Decision (Widescreen)

REPUBLIC
Shot In The Dark

COMPLETED (7)

ARC (American Releasing Corp.)
The Day The World Ended (Golden State Prods.; Superscope)

COLUMBIA
Invasion Of The Flying Saucers (Clover Prods.)

INDEPENDENT
Please Murder Me (Gross-Krasne Prods.)
Dan'l Boone (Gannaway-Ver Halen; CinemaScope; Eastman color)

PARAMOUNT
The Birds And The Bees (Gomalco Prods.; VistaVision; Technicolor)

REPUBLIC
Stranger At My Door

U-I
The Creature Walks Among Us

SHOOTING (29)

ALLIED ARTISTS
The Friendly Persuasion (Eastman color)

COLUMBIA
Blackjack Ketchum, Desperado
Storm Center (Phoenix Prods.)
The Way We Are (Wm. Goetz Prods.)
The Eddy Duchin Story (CinemaScope; Technicolor)
Safari (Warwick Prods.; CinemaScope; Technicolor)

INDEPENDENT
Around The World In 80 Days (Michael Todd Prods.; Todd A-O)

MGM
Gaby (CinemaScope; Eastman color)
Tribute To A Bad Man (CinemaScope; Eastman color)
Meet Me In Las Vegas (CinemaScope; Ansco color)
Lust For Life (CinemaScope; Eastman color)

PARAMOUNT
The Mountain (VistaVision; Technicolor)
War and Peace (Pontide Laurentiis; VistaVision; Technicolor)
The Proud and Profane VistaVision)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
The Maverick Queen (Trucolor)

20TH CENTURY-FOX
Threshold of Space
Carousel (CinemaScope; color)
The Lieutenant Wore Skirts (CinemaScope; color)
Rains Of Ranchipur (CinemaScope; color)

UNITED ARTISTS
Trapeze (Hecht & Lancaster's Joanna Production; CinemaScope; Eastman color)
Comanche (Carl Krueger Co.; CinemaScope; Eastman color)

U-I
Gun Shy
Pillars Of The Sky (CinemaScope; Technicolor)

WARNER BROS.
Serenade (WarnerColor)
The Old Man And The Sea (CinemaScope; WarnerColor)
Good-bye, My Lady (Batjac Prods.)
The Spirit Of St. Louis (CinemaScope; WarnerColor)
Giant (George Stevens; WarnerColor)

20TH CENTURY-FOX
Bottom Of The Bottle (CinemaScope; Color)

UNITED ARTISTS
The Man With The Golden Arm (Carlyle Prods.)

Hollywood Scene

HOLLYWOOD BUREAU

Completion of seven features and start of five others combined to bring the over-all shooting total down to 34, which is still a fairly good figure as of recent years.

The most imposing of the new undertakings, on paper, is "Bottom of the Bottle," a 20th Century-Fox production in CinemaScope and color, which got under camera way in Nogales, Arizona. It is being produced by Buddy Adler and directed by Henry Hathaway, and it has Van Johnson, Joseph Cotten, Ruth Roman, Jack Carson, Brad Dexter and Margaret Hayes in its extensive and experienced cast.

"The Great Locomotive Chase" is a Walt Disney production for Buena Vista distribution, and it's going in CinemaScope with color by Technicolor. The now famous Fess Parker heads a cast that includes Jeff Hunter, Claude Jarman, Jeff York, John Lupton and Stan Jones. Larry Watkin is the producer, Francis D. Lyon the director.

MGM's contribution to the week's new work is "Fearful Decision," a Nicholas Nayfack production directed by Alex Segal, with Glenn Ford, Donna Reed, Robert Keith, Juano Hernandez and Leslie Nielsen.

Associate producer William J. O'Sullivan started "Shot in the Dark" for Republic, with R. G. Springsteen directing. The cast includes Raymond Greenleaf, Marjie Millar, John Hudson, Slim Pickens and Morris Ankrum.

Producer-director Otto Preminger launched "The Man with the Golden Arm," a namefully cast Carlyle Production for United Artists distribution. Frank Sinatra, Eleanor Parker, Kim Novak, Arnold Stang, Robert Strauss and John Conte are principals.

MGM Sets "Raintree" as Top Budget Production

HOLLYWOOD: Dore Schary, MGM studio head, announced here this week the scheduling of "Raintree County" as the most expensive motion picture ever filmed by MGM in this country. The decision reportedly was made after Mr. Schary read the first draft of Millard Kaufman's screenplay, adapted from the late Ross Lockridge's novel. Elizabeth Taylor is set to head a cast of 11 stars in the film, which will be shot in MGM's 65mm process and which concerns the story of a group of Indianians before, during and after the Civil War.

20th-Fox Introduces "Men" At Hollywood Premiere

HOLLYWOOD: Following by two days the gala world premiere in New York of its "The Left Hand of God," 20th Century-Fox here last Thursday night staged the world premiere of "The Tall Men," starring Clark Gable and Jane Russell, who headed the list of celebrities in attendance at Grauman's Chinese theatre.

Writers Big Problem to Tatelman

by SAMUEL D. BERNS

HOLLYWOOD: With emphasis on quality productions becoming more the order of the day, Harry Tatelman, currently preparing "Run for the Sun," a Russ-Field Production for United Artists, views the obtaining of suitable screen writers as the greatest problem confronting Hollywood producers.

"There are plenty of stories available, but the big risk is in assigning a property for screen adaptation to a writer with little knowledge of the subject material, its locale and relative importance of the characters," the producer pointed out.

Most independent producers consider the acquisition of a star name for their "package" as the biggest stumbling block, but Mr. Tatelman, mindful of its importance, believes the chances of attracting a star are greater if the script is right. Many stars have been known to voice approval of a story idea, but the final screenplay has always proved the deciding factor.

Mr. Tatelman also favors the selection of a director before attempting to cast a film, as indicated by his importation of Roy Boulting from England.

In selecting Roy Boulting, Mr. Tatelman called attention to the director's highly successful film, "Seven Days to Noon," as the caliber of craftsmanship he sought for "Run for the Sun," an adventure thriller starring Richard Widmark, which will be filmed in its entirety in Mexico.

Mr. Tatelman, who turned producer following an association with Music Corporation of America, later heading RKO's story department, recently completed "Tambourine," which he co-produced with Howard Welsch at Columbia.

Under a non-exclusive pact with Russ-Field, Mr. Tatelman is slated to supervise production of "The Big Play" for them next year; and expects to activate his own independent producing organization in association with a top director and writer upon completion of his current assignment.

Allied Artists in Deal

HOLLYWOOD: Negotiations are nearing completion for Allied Artists to distribute "Underworld, U.S.A.," serial now running in the *Saturday Evening Post* and recently purchased by Mapleton Productions, it was announced by Harold Mirisch, vice-president of Allied Artists. Humphrey Bogart, president of Mapleton, and Lauren Bacall will star in the film, which Walter Wanger will produce.

In its first 169 engagements,

"TO HELL A

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35.9% BIGGER than

53.7% BIGGER than

GIGANTIC EVERYWHE

ND BACK"

Print by TECHNICOLOR

GEST GROSSER IN

E 43-YEAR HISTORY!

"The Glenn Miller Story"

"Magnificent Obsession"

RE IN THE COUNTRY!

Universal International

Urges New Toll TV Fight

Phil Harling, treasurer of the Committee Against Pay-As-You-See TV, this week in New York outlined a vigorous, continual program against subscription television while the question is before the Federal Communications Commission.

The program, he said, includes the utilization of radio and television, public forums and magazine articles. He urged opponents of toll TV to continue their letter writing to the FCC stating their objections. At the same time Mr. Harling announced that the committee will step up its drive for voluntary contributions to finance the battle now that the Summer is over.

Exhibition unity on the toll TV issue was cited by Mr. Harling, who called attention to Allied States Association and Theatre Owners of America unanimity on the toll TV issue despite differences in other major areas.

A full conference of representatives from member organizations in the toll TV campaign will be held following the November convention of Allied, either in New York or Washington, Mr. Harling said. As an example of the continued work done against toll TV, Mr. Harling mentioned that Alfred Starr, co-chairman of the committee, is slated to address a meeting of the Federation of Women's Clubs on the subject October 6 on the coast.

Coyne Plugs Awards At Ad Club Meeting

Widening the promotion for the Audience Awards to groups outside the industry, Robert W. Coyne, general counsel for COMPO Tuesday addressed a luncheon meeting of the Boston Advertising Club at the Hotel Statler. Present were representatives of retail stores, advertising agencies, and newspaper and radio personnel. Mr. Coyne paid tribute to the theatre men in Boston who spearheaded the War Bond drives, citing this as an example of industry community mindedness. He outlined the Awards plan and said, "In November we are starting the greatest non-political election ever held in our nation. We hope that you will enter this promotion. . . . We will welcome your counsel and advice on ways of improving our program." Charles E. Kurtzman, division manager for Loew's Theatres was chairman for the occasion.

Profit Sharing Plan

REDWOOD CITY, CALIF: Employees of the Ampex Corporation will share in the company's profits after May 1, 1956, George I. Long, president, announced last week at the first meeting ever attended by the more than 800 employees of the tape recorder manufacturer. The board of directors has approved the establishment of a profit sharing fund to consist of 15 per cent of the company's profits before taxes effective with the beginning of Ampex's next fiscal year.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended September 24 were:

Albany: FEMALE ON THE BEACH (U-I).

Atlanta: LAND OF THE PHARAOHS (W.B.); THE NIGHT OF THE HUNTER (U.A.); THE PHENIX CITY STORY (A.A.) 2nd week; THE SHRIKE (U-I) 2nd week.

Boston: IT'S ALWAYS FAIR WEATHER (MGM); MARTY (U.A.); 7th week; THE PHENIX CITY STORY (A.A.); TO CATCH A THIEF (Par.); TO HELL AND BACK (U-I).

Buffalo: BLOOD ALLEY (W.B.); LOVE IS A MANY-SPLENDORED THING (20th-Fox) 3rd week; THE NIGHT OF THE HUNTER (U.A.).

Chicago: THE MCCONNELL STORY (W.B.) 2nd week; MISTER ROBERTS (W.B.) 5th week; THE SHRIKE (U-I) 3rd week; SUMMERTIME (U.A.) 10th week; TO CATCH A THIEF (Par.) 4th week; THE VIRGIN QUEEN (20th-Fox) 3rd week.

Cleveland: FEMALE ON THE BEACH (U-I); THE NIGHT OF THE HUNTER (U.A.) 2nd week; THE SHRIKE (U-I); TO CATCH A THIEF (Par.) 6th week.

Columbus: LOVE IS A MANY-SPLENDORED THING (20th-Fox).

Denver: LEFT HAND OF GOD (20th-Fox) 3rd week; ONE DESIRE (U-I); SUMMERTIME (U.A.); TO CATCH A THIEF (Par.) 2nd week; THE WARRIORS (A.A.).

Des Moines: LEFT HAND OF GOD (20th-Fox) 2nd week.

Detroit: LEFT HAND OF GOD (20th-Fox); SUMMERTIME (U.A.) 3rd week; TO CATCH A THIEF (Par.) 3rd week.

Hartford: DIVIDED HEART (Rep.); THE KING'S THIEF (MGM); MARTY (U.A.); THE PHENIX CITY STORY (A.A.); THE SHRIKE (U-I).

Indianapolis: LOVE IS A MANY-SPLENDORED THING (20th-Fox); THE NIGHT OF THE HUNTER (U.A.).

Jacksonville: THE NIGHT OF THE HUNTER (U.A.); THE SCARLET COAT (MGM); THE TALL MEN (20th-Fox); TO HELL AND BACK (U-I) 2nd week.

Kansas City: THE KENTUCKIAN (U.A.); THE MCCONNELL STORY (W.B.); WE'RE NO ANGELS (Par.).

Memphis: THE LAST COMMAND (Rep.); LOVE IS A MANY-SPLENDORED THING (20th-Fox); THE MCCONNELL STORY (W.B.).

Miami: LEFT HAND OF GOD (20th-Fox).

Milwaukee: LEFT HAND OF GOD (20th-Fox).

Minneapolis: LEFT HAND OF GOD (20th-Fox); THE MCCONNELL STORY (W.B.) 2nd week.

New Orleans: LEFT HAND OF GOD (20th-Fox) 2nd week; THE MCCONNELL STORY (W.B.); THE NIGHT HOLDS TERROR (Col.); TO HELL AND BACK (U-I).

Oklahoma City: LEFT HAND OF GOD (20th-Fox) 2nd week; THE SHRIKE (U-I); TO CATCH A THIEF (Par.) 4th week.

Philadelphia: FOOTSTEPS IN THE FOG (Col.); TO CATCH A THIEF (Par.) 7th week; TO HELL AND BACK (U-I) 3rd week.

Pittsburgh: LEFT HAND OF GOD (20th-Fox) 2nd week; MARTY (U.A.) 6th week.

Portland: LEFT HAND OF GOD (20th-Fox); MARTY (U.A.) 3rd week; PETE KELLY'S BLUES (W.B.) 3rd week; TO CATCH A THIEF (Par.).

Providence: IT'S ALWAYS FAIR WEATHER (MGM).

Toronto: LADY AND THE TRAMP (B.V.) 4th week; SUMMERTIME (U.A.) 2nd week; TO CATCH A THIEF (Par.) 5th week; WE'RE NO ANGELS (Par.) 6th week.

Vancouver: LADY AND THE TRAMP (B.V.) 3rd week; NAKED STREET (U.A.); SANTA FE PASSAGE (Rep.); TO CATCH A THIEF (Par.) 3rd week.

Washington: PETE KELLY'S BLUES (W.B.) 2nd week; SUMMERTIME (U.A.) 4th week; ULYSSES (Par.); WE'RE NO ANGELS (Par.) 2nd week.

"McConnell" Opens in N. Y. To Big Air Force Audience

The largest group of top female aviators ever to assemble outside the Harmon Air Races, with top-ranking Air Force officers and their wives, aircraft industry leaders and representatives of the Air Force Association, were in attendance Wednesday night at the Astor theatre for the New York premiere of Warner Brothers' "The McConnell Story." The CinemaScope and WarnerColor drama about America's first triple jet ace stars Alan Ladd and June Allyson. Premiere festivities included a parade down Broadway by 1st Air Force Marching Band and the presentation on stage, by Mrs. Eddie Rickenbacker and Mrs. Jimmy Doolittle, of a citation honoring the wives of Air Force pilots. Gordon Douglas directed the film and Henry Blanke produced.

Tel-Aviv, Haifa Theatres Are Closed by Strike

TEL-AVIV: All the motion picture theatres here and in Haifa were closed recently when the Cinema Employees Union called a strike to back up demands for a wage increase. Labour Ministry officials met with representatives of both sides in attempts to reconcile the disputing parties.

TEXT OF ARBITRATION DRAFT

VOLUNTARY ARBITRATION AGREEMENT

Including the rules and procedure under which the arbitration system shall operate.

THIS AGREEMENT was entered into on the date shown in the concluding paragraph by and among the defendant distributors in the case of United States v. Paramount Pictures, Inc. et al. and certain non-defendant motion picture distributors (parties of the first part) and certain associations of motion picture exhibitors (parties of the second part) for the purpose of establishing and maintaining a voluntary system of arbitration to serve as an expeditious and inexpensive means of settling controversies of the kind hereinafter specifically described between motion picture distributors and exhibitors.

This Agreement shall not become effective unless or until it is consented to by the Attorney General of the United States.

ARTICLE I
AVAILABILITY OF ARBITRATION

A system of Regional Arbitration Tribunals (and a National Appeals Board) as hereinafter more particularly described shall be organized, maintained, and operated by the joint action of the motion picture distributors and motion picture exhibitor organizations signing this Agreement.

The work of organizing the system shall be completed within three months after the entry of an order by the United States District Court approving the Voluntary Arbitration Agreement. The system shall remain in operation for a test period of twelve months beginning on the day that the National Administrative Committee shall proclaim that the Regional Tribunals (and the National Appeals Board) are open and ready to function.

The Regional Arbitration Tribunals shall hear and determine complaints of the kind described in Article II when any such complaint is filed by a qualified exhibitor against any distributor* that is a party to this Agreement; and any other distributor* or qualified exhibtor* may intervene in the proceeding as an additional respondent* upon a showing that its business or property may be affected by the award.[1]

[1]*Whenever the word "distributor", "exhibitor" or "respondent" is followed by an asterisk, the singular sholl include the plural if consistent with the context. Unless otherwise stated, the word "distributor", when used to designate o respondent, may include not only a distributor defendent but any distributor signing this Agreement.*

Whenever the term "respondent" is used hereinafter, it shall be understood to include the distributor* complained against, and any intervening distributor* or exhibitor*, depending upon the context.*

A "qualified exhibitor" is a person, firm, or corporation who has a theatre or theatres which may be affected by the award and which, at the time he files his complaint or seeks to intervene (a) he is actually operating, or (b) is temporarily closed, or (c) is a new theatre about to open.

The Regional Arbitration Tribunals (and the National Appeals Board) shall have only the powers and shall perform only the duties granted to or imposed upon them by this Agreement and the rules and procedure herein prescribed, and in rendering decisions and making awards, they shall comply strictly with this Agreement and said rules and procedure.

If, at the end of the twelve months' test period, this Agreement is not renewed, the arbitration system herein provided for shall nevertheless continue in effect and the obligations of the parties hereto shall continue until all arbitration proceedings instituted prior to the expiration of the test period have been finally disposed of, but in no event longer than three months after the expiration of the said twelve months' test period provided for herein. Any complaint filed prior to the expiration date of the test period may proceed to hearing during three months following the expiration of the test period. Any complaint in which there is no award in the regional arbitration tribunal prior to the expiration of three months after the expiration of the test period, shall be dismissed without prejudice in the same manner as though the complaint had never been filed. All appeals to be heard by the National Appeals Board, whether pending at the expiration of the test period or arising from awards made during the three months' period after the expiration of the test period as above provided, shall continue to be heard until all such appeals have been heard and determined by the National Appeals Board. It is of course understood and agreed that no new proceedings nor proceedings for a modification of an award upon the ground of changed conditions shall be instituted after the expiration of the test period. The provisions of all arbitration awards and judgments entered thereon, except those denying or awarding damages and judgments entered thereon which are unsatisfied, shall terminate and cease to be effective and binding on a date twelve months (hereinafter called the final date) after the expiration of the test period. Such termination shall be without prejudice to the rights of any party to prosecute at law or in equity any claim for violations of an award occurring prior to the final date or to prosecute at law or in equity any claim for relief in regard to the subject of the award predicated upon changed conditions arising during the period between the expiration of the test period and the final date. The rights of any such party shall, however, be subject to the provisions of subdivision (c) Section 7 of Article V hereof.

Except as otherwise specifically provided in this Agreement, the burden of proof with respect to the complaint and the damages thereunder shall be upon the complainant exhibitor.

ARTICLE II
SCOPE OF ARBITRATION
SECTION 1—CLEARANCE

Controversies arising upon the complaint of an exhibitor that at the time of the filing of the complaint—

A. clearance is being granted by the distributor* against complainant's theatre and in favor of a theatre or theatres not in substantial competition with complainant's theatre; or that

B. clearance is being granted by the distributor* against the complainant's theatre and in favor of a theatre or theatres in substantial competition therewith in excess of what is reasonably necessary to protect the licensed competitor theatre on the run or runs granted to it

shall be subject to arbitration.

Claims in respect of clearance arising after the inauguration of this arbitration system shall be evidenced by a written request for a change in clearance, or the elimination thereof, addressed to the distributor's home office or exchange and such requests for a change in or an elimination of clearance will be deemed to have been refused

(a) when the exhibitor has received a written refusal; or

(b) if not granted within twenty-one days after receipt by the distributor of such request.

Clearance, as used in this Agreement, means the period of time stipulated in license contracts between runs of the same feature within a particular area or in specified theatres. Clearance, reasonable as to time and area, is essential, in the distribution and exhibition of motion pictures, and arbitrators in deciding clearance complaints shall give effect to this principle.

In any proceeding under this section the burden of sustaining the reasonableness of the clearance complained of shall be upon the distributor who granted the clearance.

In determining whether any clearance complained of is reasonable, the arbitrators shall take into consideration the following factors, according to them the importance and weight to which each is entitled, regardless of the order in which they are listed—

(i) The admission prices of the theatres involved as set by the exhibitor*;

(ii) The character and location of the theatres involved including the size, type of entertainment, appointments, transit facilities, etc.;

(iii) The policy of operation of the theatres involved, such as the showing of double features, gift nights, giveaways, premiums, cut-rate tickets, lotteries, etc.;

(iv) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor* from such theatres;

(v) The extent to which the theatres involved compete with each other for patronage;

(vi) The fact that a theatre involved is affiliated with a circuit of theatres shall be disregarded;

(vii) All other business considerations.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor*, they shall make an award dismissing the complaint;

(b) If the arbitrators find in favor of the complainant under sub-division A of this Section that the theatres involved are not in substantial competition, they shall make an award directing the distributor* to cease and desist from granting clearance between them; if the arbitrators find in favor of the complainant under sub-division B of this Section, they shall make an award fixing the maximum clearance between the theatres involved which may thereafter be granted by the distributor*;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages from the date of a written demand for a change of the clearance complained of but only for the period of time during which the clearance complained of was in force, and subject to the provisions of Article III.

Any distributor, the complaining exhibitor or any intervening exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof upon the ground that, since the making of the award, conditions with respect to the theatres involved therein have so changed as to warrant modification. In the event that the arbitrators find there has been such a change, they shall make a new award fixing the maximum clearance, if any, which may be granted thereafter between the theatres involved, but no damages shall be awarded. The burden of proving such change shall be upon the party asserting it. A proceeding to modify an award upon the ground of changed conditions shall follow the rules of practice and procedure prescribed in Article V.

SECTION 2—RUNS

Controversies arising upon the complaint of an exhibitor that, either prior to or after the inauguration of this arbitration system, the distributor* has, after request, refused, otherwise than on the merits, to afford the complainant a fair opportunity to license feature motion pictures for exhibition in his theatre on a desired run equal to the opportunity afforded by the distributor* to another exhibitor who then is exhibiting pictures of the distributor* on said run in a competing theatre, shall be subject to arbitration.

A claim involving an alleged refusal to afford such opportunity to license that occurred subsequent to the inauguration of this arbitration system shall be evidenced by a written[2] request addressed to the distributor's* home office or exchange, and such request will be deemed to have been refused (a) when the exhibitor has received a written refusal or (b) if not granted within 21 days after the receipt by the distributor* of such request.

[2]*Wherever in this Agreement, except in Articles V ond VI, notice or communication by o distributor or an exhibitor is required to be, or may be, made in writing, it may (except where the context indicotes otherwise) be by telegram.*

It is recognized that the licensing of feature pictures by run is essential in the distribution and exhibition of motion pictures, and arbitrators in deciding run complaints shall give effect to this principle. Runs means the successive exhibitions of motion pictures in a given area, first run being the first exhibition in that area, second run being the next subsequent exhibition therein, and so on.

In determining whether the exhibitor's complaint is established by the evidence, the arbitrators shall take into consideration, among other things, the following factors and accord to them the importance and weight to which each is entitled, regardless of the order in which they are listed—

(i) The admission prices of the theatres as set by the exhibitor*;

(ii) The character and location of the theatres involved, including the size, type of entertainment, appointments, transit facilities, etc.;

(iii) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, cut-rate tickets, lotteries, etc.;

(iv) The capacity of each theatre for producing revenue for the distributor*;

(v) The character and extent of the area and population each theatre serves;

(vi) The competitive condition in the area in which the theatres are located;

(vii) The character, financial responsibility, and ability of the exhibitor operating each theatre, and his reputation generally in the industry and in the community;

(viii) The policy under which each of the theatres has been operated and the policy under which the complainant proposes to operate his said theatre if he obtains the run requested;

(ix) All other business considerations.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor* they shall make an award dismissing the complaint;

(Continued on following page)

TEXT OF DRAFT . . . . *(Continued)*

(Continued from preceding page)

(b) If the arbitrators find in favor of the complainant exhibitor, they shall make an award directing that the respondent distributor* in good faith afford the complainant an opportunity to license feature pictures for exhibition in his theatre on the desired run, equal to the opportunity afforded the exhibitor operating a competing theatre to whom the pictures of such distributor are then being licensed on such run;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages but only for the period of time during which he was denied such opportunity to license the pictures, and subject to the provisions of Article III.

Any distributor, the complaining exhibitor or any intervening exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof upon the ground that, since the making of the award, conditions with respect to the theatres involved therein have so changed as to warrant modification. In the event that the arbitrators find there has been such a change they shall make a new award in regard to the run in question to take effect thereafter, but no damages shall be awarded. The burden of proving such change shall be upon the party asserting it. Proceedings to modify an award upon the ground of changed conditions shall follow the rules of practice and procedure prescribed in Article V.

SECTION 3—COMPETITIVE BIDDING

Controversies arising upon the complaint of an exhibitor that, subsequent to the inauguration of the arbitration system—

A. a distributor, in licensing feature motion pictures by means of competitive bidding, licensed to another exhibitor operating a theatre in substantial competition with complainant's theatre a feature or features, on which complainant also made an offer or offers, which license to such other exhibitor was made otherwise than, theatre by theatre, solely upon the merits and without discrimination in favor of such competing theatre; or

B. a distributor has instituted competitive bidding in any competitive area or situation except

(i) upon the written request of one or more of the exhibitors in any such area or situation; or,

(ii) upon the written request of an exhibitor in any area or situation for a run of a picture or pictures which the distributor is proposing to license on such run to another exhibitor or exhibitors in such area or situation; or,

(iii) to comply with the judgment, decree or order of a court of competent jurisdiction; or,

(iv) in good faith to protect itself where it has reasonable grounds to believe that there is collusion among exhibitors in such area or situation in the licensing of its pictures; or,

C. a distributor has breached any of the following rules in conducting competitive bidding:

(i) The invitation for an exhibitor to submit an offer for the picture or pictures described in the invitation shall specify a closing date for bids (hereinafter called the closing date), which shall be not less than ten days after the mailing of the invitation, and only offers or revised offers submitted in pursuance of such invitation, received on or before the closing date, shall be considered;

If prior to the closing date for bids, a distributor has not afforded an opportunity to the exhibitor to view, at a trade show or other screening, the picture or pictures referred to in the invitation to bid, then the distributor, at the exhibitor's written request, shall afford the exhibitor an opportunity to view such picture or pictures in the exchange city of the distributor.

(ii) Any exhibitor submitting an offer for any designated picture or pictures, in response to an invitation by the distributor, may request in writing (but under separate cover) at the time he submits his offer, that the successful offer for such picture or pictures shall be revealed to the exhibitor making such request and the distributor agrees to do so at the exchange office serving the theatre for which such exhibitor submitted said offer, within 14 days after there has been an award of the picture or pictures by the distributor, and at no other time.

(iii) Nothing contained in this Section shall be deemed to compel the distributor to accept an offer which it considers to be inadequate and the distributor may reject all offers; when, however, all offers are rejected the notice of rejection shall state the reason therefor and in such case the feature motion picture shall be made available in accordance with the provisions of this sub-division C to exhibitors, including those who submitted offers in the first instance, for a new offer; provided, however, if there be only one offer submitted, and that one offer is rejected, the distributor may, at its option, in lieu of the foregoing, negotiate with and license the motion picture to the exhibitor who submitted said offer.

(iv) Only offers in writing can be considered;

(v) The distributor shall within 14 days after the closing date, if any offers have been submitted on or before the closing date, announce acceptance to the maker of the accepted offer or announce to all bidders rejection of all offers;

(vi) If the new offers are also rejected, the distributor may thereafter, at its option, negotiate with the exhibitor making the best offer and license the motion picture to such exhibitor if the distributor considers the terms satisfactory, or may negotiate with and license the picture to such other exhibitor or exhibitors as the distributor may choose;

(vii) If no offers are submitted, the distributor may license the picture to any exhibitor it chooses upon terms acceptable to the distributor;

shall be subject to arbitration.

The rules and principles set forth in this Section 3 shall have application only in arbitration proceedings under this Section.

Nothing contained in this Section shall be construed to prevent a distributor from selecting its own customers in bona fide transactions and not in violation of any provision of this Agreement.

Nothing contained in this section shall be construed to mean or intend to mean that a distributor may institute competitive bidding otherwise than under the terms and conditions as set forth in this Section.

The power of the arbitrators in deciding any controversy under this Section shall be as follows:

(a) If the arbitrators find in favor of the distributor, they shall dismiss the complaint;

(b) If the complaint involved is the first to be filed by the complainant against the distributor under subdivision B of this Section, and the arbitrators find in favor of the complainant, they shall make an award directing the distributor thereafter to cease and desist from competitive bidding in the competitive area or situation or until such time as the institution of competitive bidding in such competitive area or situation would not violate the provisions of said subdivision;

(c) If the complaint involved is the first to be filed by the complainant against the distributor under subdivision C of this Section, and the arbitrators find in favor of the complainant, they shall make an award directing the distributor thereafter to conduct competitive bidding affecting the complainant in accordance with the provisions of said sub-division;

(d) If it shall appear that an award has been made in favor of the complainant with respect to the same theatre in a previous arbitration with the same distributor under the same sub-division of this Section, and the arbitrators shall find in complainant's bidding in such competitive area or situation would not violate the provisions of said sub-division;

(c) If the complaint involved is the first to be filed by the complainant against the distributor under sub-division C of this Section, and the arbitrators find in favor of the complainant, they shall make an award directing the distributor thereafter to conduct competitive bidding affecting the complainant in accordance with the provisions of said sub-division;

(d) If it shall appear that an award has been made in favor of the complainant with respect to the same theatre in a previous arbitration with the same distributor under the same sub-division of this Section, and the arhitrators shall find in complainant's favor in the instant case, they may award damages under the provisions of Article III except that exemplary damages may be awarded only in respect of violations under sub-division A of this Section 3.

If in any proceeding under this Section the arbitrators shall find that the competitive bidding was conducted hy the distrihutor fairly and in accordance with sound business practice and that there was no purpose to discriminate against the complainant or to favor the exhibitor to whom the picture in question was licensed, they shall find in favor of the distributor; and, in the absence of any showing of a violation of the rules and principles, the arbitrators shall not attempt to substitute their judgment for that of the distributor as to whicb of the several offers was best or as to the propriety of rejecting all bids on grounds of inadequacy.

SECTION 4—CONDITIONING ONE LICENSE UPON ANOTHER

Controversies arising upon the complaint of an exhibitor that

(a) the distributor in licensing a particular feature or group of features has directly or in any manner conditioned such license upon the complainant exhibitor licensing one or more other features, or upon complainant licensing one or more short subjects, newsreels, trailers or serials (herein collectively called "shorts"), or upon complainant licensing re-issues, westerns or foreigns (herein collectively called "foreigns"); or

(b) the distributor has directly or in any manner refused to license to complainant exhibitor a particular feature or group of features except upon the condition that complainant also license one or more other features, shorts or foreigns shall be suhject to arbitration.

An exhibitor shall have no right to assert any claim under (a) above unless he shall have mailed to the distributor, at the exchange out of which he is served, a notice in writing of such claim and of the grounds therefor, not later than 10 days after receipt by the exhibitor from the distributor of the license which he claims to have been so conditioned.

An exhibitor shall have no right to assert any claim under (b) ahove unless he shall have mailed to the distrihutor, at the exchange out of which he is served, a notice in writing of such claim and of the grounds therefore not later than 10 days after the day on which the distributor, as claimed by the exhibitor, refused to grant a license unless so conditioned.

The power of the arbitrators in deciding any controversy under this Section shall be as follows:

(i) If the arbitrators find in favor of the distributor, they shall make an award dismissing the complaint;

(ii) If the arbitrators find in favor of the complainant under (a) above, they may make an award cancelling the license for, or to the extent that it relates to, such other feature, features, shorts or foreigns;

(iii) If the arbitrators find in favor of the complainant under (b) above, they may order the distributor to cease and desist from imposing such condition on such complainant exhibitor;

(iv) If the complainant asked for damages and the arbitrators find in his favor under either (a) or (b) they may also award damages under the provisions of Article III.

SECTION 5—CONTRACT VIOLATIONS

Controversies arising upon the complaint of an exhibitor that the distributor has violated the provisions of a license agreement entered into between the exhibitor complainant and the distributor subsequent to the inauguration of this system of arbitration, including the failure of the distributor to deliver to the exhibitor a print of each picture licensed under such agreement in time for exhibition on the exhibition date or dates provided in or under such licensing agreements, shall be subject to arbitration.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor, they shall make an award dismissing the complaint;

(b) If the arbitrators find that the distributor has violated any provision of such a license agreement between it and the complainant exhibitor, they shall make a finding to that effect, specifying the particular violations, and, if unperformed, shall order the distributor to perform such contract;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages under the provisions of Article III, except that no exemplary damages shall be awarded.

SECTION 6—GENERAL PROVISION

Two pictures designated during each twelve months following the effective date of this agreement by each distributor party hereto as of unusual character shall be excluded from the provisions of this agreement. Such pictures in nowise shall be subject to arbitration until such time as the same are announced by such distributor for general distribution. Thereafter the provisions of this agreement shall be applicable in respect of matters occurring in the course of such general distribution of the said pictures.

ARTICLE III
DAMAGES

Unless damages are claimed in the original complaint filed by the exhibitor, none shall be awarded.

Whenever the arbitrators find that the complainant exhibitor is entitled to damages, they shall award such sum of money therefor as shall equal the actual loss proved to have been sustained by said exhibitor as a result of respondent's* acts.

If in any case in which the arbitrators award actual damages they find that the respondent's* acts resulting in such damage were done with the deliberate purpose to injure the complainant or in wilful disregard of the probable harmful consequences to the complainant, they may, in addition to actual damages, award exemplary damages not to exceed the amount of the actual damages so awarded.

Where any party to an arbitration proceeding wherein a demand for damages has been made has named an exhibitor* whose business or property may be affected by the award, and the exhibitor* so named does not intervene in the proceeding, and the complainant does not withdraw his complaint as provided in Section 5 of Article V, the arbitrators may proceed with the hearing; and if the arbitrators shall find that the exhibitor so named was associated in the act or acts causing damage to the plaintiff, they shall deduct from the sum of the damages awarded to the complainant an amount which in their judgment will cover the damages caused by said non-intervening exhibitor*.

In any arbitration in which damages are claimed by the complainant exhibitor, any distributor respondent* may at its option assert by way of set-off to any damages which may be awarded against it, the amount of any liability of the complainant to such distributor* for money damages for breach of contract established in such arbitration by said distributor*, the burden of estahlishing such liability and the amount thereof being upon the distribute asserting the same.

When damages are claimed by the complainant exhibitor, such claim shall be limited to the damages sustained during the period of two years preceding the filing of the complaint, or during such shorter period of time as may be provided by the statute of limitations of the state in which the complaint has been filed.

(Continued on page 30)


NOW CUTTING
ROBERT ROSSEN'S
ALEXANDER THE GREAT
THRU UA
NEW SCREEN EXCITEMENT
GREAT SCREEN ACHIEVEMENT
A MAMMOTH NEW MEASURE FOR SCREEN MAGNITUDE! A MOTION PICTURE AS GIGANTIC IN CONCEPTION, COST, CAST, TIME AND TALENT AS THE WORLD-CONQUERING COLOSSUS THAT GIVES IT ITS NAME!
Filmed in CinemaScope in Color by Technicolor.

TEXT OF DRAFT . . . . *(Continued)*

(*Continued from page 28*)

ARTICLE IV
THE ARBITRATION SYSTEM
SECTION 1—NATIONAL ADMINISTRATIVE COMMITTEE

A National Administrative Committee shall be formed to serve as an all-industry agency in giving effect to this Agreement. This Committee shall be composed of 3 members designated by Theatre Owners of America, 1 member designated by Metropolitan Motion Picture Theatres Association, 1 member designated by Independent Theatre Owners Association, Inc. (New York), 1 member designated by Southern California Theatre Owners Association of America, 1 member designated by International Drive-in Theatres Association, and 3 designated by the distributors signing this Agreement. The National Administrative Committee so designated may from time to time add to its membership not more than three representatives from any organization which hereafter becomes a signatory to this Agreement. The representatives designated by such organization or organizations shall thereupon become members of the National Administrative Committee.

A majority of the members of this committee, including at least one distributor member, shall constitute a quorum. The committee at its first meeting shall elect from among its members a chairman who shall serve for a period of one year. Thereafter the chairmanship shall rotate among the members. Each exhibitor organization reserves to itself the right to designate which of its representatives on the committee (if there be more than one) shall serve as chairman.

The National Administrative Committee shall have power and it shall be its duty to organize and supervise the arbitration system. In addition, it shall prepare the necessary instructions, forms, records, etc., for the use and guidance of the Regional Tribunals, to the end that arbitration practice and procedure hereunder shall be uniform throughout the United States.

The exhibitor and distributor members of the National Administrative Committee shall vote separately as a class on any directive, ruling or determination of the National Administrative Committee.

The term Administrator when used hereinafter will refer to the National Administrative Committee.

SECTION 2—LOCAL ARBITRATION COMMITTEE

A local Arbitration Committee subject to the supervision of the Administrator shall be organized by the Administrator in each Film Exchange Center in the United States to serve as the local all-industry agency under the supervision of the Administrator in giving effect to this Agreement. Each local Arbitration Committee shall be composed of exhibitor members chosen by the exhibitor members of the Administrator, and an equal number of representatives of the distributors chosen by the distributor members of the Administrator. The territory over which each local Arbitration Committee shall have authority and the city in which they shall be located shall be determined by the Administrator. A majority of the members of this Committee, including at least one exhibitor and one distributor member, shall constitute a quorum. The exhibitor and distributor members of the local Arbitration Committee shall vote separately as a class on any directive, ruling or determination required to be made by the Committee under this Agreement.

It shall be the duty of each local Arbitration Committee to supervise arbitration in its allotted territory and to compile a panel of neutral arbitrators. The panel of neutral arbitrators in a number to be fixed by the local Arbitration Committee shall be compiled by it and filed with the Clerk of the Arbitration Committee in the city in which it shall be located. Such neutral panel shall consist of representative citizens from the territory served by the Exchange from which the local Arbitration Committee operates. (Qualifications of panelists?)

Each regional Arbitration Committee shall be served by a Clerk to be designated by the Administrator, whose duties it will be: To provide a place for the filing of a complaint, to arrange for the selection of arbitrators, to provide a place for the arbitration hearing, to keep and preserve the Arbitration records. The functions of the Clerk shall be solely administrative and procedural.

SECTION 3—NATIONAL APPEALS BOARD

A National Appeals Board shall be organized and established by the Administrator to hear all appeals on damage questions, as hereinafter provided. It shall consist of three impartial non-industry members unanimously agreed upon by the members of the National Administrative Committee at a meeting held for that purpose. The Administrator in like manner shall fill all vacancies occurring on the Appeals Board.

The first term of office of each member of the Appeals Board shall be for eighteen months and thereafter the period of tenure shall be determined by the Administrator.

The Administrator shall fix and provide for the compensation of members of the Appeals Board, and shall designate the times at which and the cities in which the Board shall sit.

SECTION 4—FINANCING

(Still to be determined.)

ARTICLE V
RULES OF PRACTICE AND PROCEDURE
SECTION 1—INITIATION OF ARBITRATION

An exhibitor may institute an arbitration proceeding in the Regional Tribunal for the area in which his affected theatre is located—

(a) By paying to the Clerk a filing fee to be fixed by the Administrator; and

(b) By filing with the Clerk a Submission, in the form prescribed by the Administrator, which shall provide, in substance, that such complainant submits the controversy to arbitration and agrees to abide and be bound by and fully comply with this Agreement and with whatever final award may be entered in such arbitration; and

(c) By filing with the Clerk a Complaint, entered on a form prescribed by the Administrator, which document shall set forth in substance; the name and address of the complaining exhibitor; the name and address of each of complainant's theatres involved in the controversy; the name and address of each distributor against whom complaint is made; the name and address of every other distributor or exhibitor whose business or property complainant believes may be affected by an award in the proceeding; and a brief statement in clear and simple language of the claim and the relief sought; and

(d) At the time of filing the complaint, the complainant shall deliver to the Clerk enough copies thereof to enable the Clerk to deliver one copy to each respoindent named therein and to each other distributor or exhibitor named therein as liable to be affected by the award, and the Clerk shall forwith make such delivery.

Within ten days after any respondent receives from the Clerk a copy of the complaint, each respondent may sign and file with the Clerk the names and addresses of any distributors or exhibitors not named in the complaint whose business or property such respondent believes will be affected by an award in the proceeding. The Clerk shall forthwith deliver a copy of the complaint to each distributor or exhibitor named in such list, calling upon the complainant for the additional copies needed to perform this duty.

Any exhibitor or distributor, who believes that his business or property may be affected by the award, may intervene in the proceeding at any time prior to the appointment of the neutral arbitrator o rarbitrators as a matter of right, and thereafter with the consent of all paties to the proceeding, and thereby become a party to the proceeding by filing with the Clerk a Submission as provided for in (b) above, together with a brief statement setting forth his interest in the proceeding, and by paying a filing fee, as fixed by the Administrator, to the Clerk. The Clerk shall forthwith deliver to each other party to the proceeding a notice of each intervention and a copy of the brief statement accompanying the same.

If prior to the selection of the arbitrators in any proceeding all the parties thereto, including intervenors, shall by written agreement select another Tribunal hereunder as a matter of preference or convenience, and shall file such ageement with the Clerk of the Trihunal of original jurisdiction, he shall at once forward the complete record in such proceeding to the Clerk of the Tribunal so selected, and the latter Tribunal shall thereby be invested with jurisdiction of the proceeding and shall proceed with the hearing and determination thereof, and any award made by it shall have the same validity as though made by the Tribunal in which the proceeding was initiated.

SECTION 2—SELECTION OF ARBITRATORS

Not less than 20 nor more than 30 days after the filing of the complaint, the parties to a proceeding shall notify the Clerk of their choice of arbitrators. Arbitrators shall he selected in the following manner:

(a) In those instances where the only parties to the proceeding are the complainant exhibitor and the respondent distributor", the complainant shall designate his arbitrator, and the respondent, or respondents, including intervening distributors, by majority vote, shall designate an arhitrator, and the two so designated shall designate the neutral arbitrator. In the event that the two arhitrators fail to agree upon the neutral arbitrator within seven days from the designation of the second arhitrator, the neutral arbitrator shall be selected by the Local Arbitration Committee from the panel of neutral arbitrators compiled by it.

(b) In those instances where, in addition to the parties named in (a) above there are one or more exhibitor intervenors, and if such intervenor or intevenors and the respondent distributors unanimousiy agree upon an arbitrator, that arbitrator shall be deemed to have been designated by the respondent distrihutors and the intervenors. If the exhibitor intervenors and the respondent distributors fail unanimously to agree on such arbitrator within the aforesaid 30 day period, then the proceeding shall be heard and determined by a Tribunal of three neutral arbitrators selected by the Local Arbitration Committee from the panel compiled by it.

The neutral arbitrators shall be paid for their services a sum to be fixed by the Administrator on a per diem basis (for each day while actually sitting in any proceeding), plus travel expenses.

SECTION 3—HEARINGS

Hearings shall be held at any place agreed upon by the parties and the arbitrators; and if there be no agreement, the place of hearing shall be fixed by the arbitrators.

Arbitrators will proceed with the maximum speed consistent with the adequate presentation and proper consideration of the cases in which they sit. They shall fix the time for the heginning of the hearings which shall be as soon as practicable after they have been appointed. They may adjourn the hearings from time to time with the consent of the parties or for reasons which, in their judgment, warrant such action.

At least five days prior to the initial hearing in any proceeding the Clerk shall deliver to the parties written notice of the names of the arbitrators and of the time and place of such hearing.

SECTION 4—PROCEDURE AT HEARINGS

Before commencing the hearing in any case the arbitrators shall take the oath of office in the form prescribed by the Administrator.

Counsel appearing at arbitration proceedings shall be limited to one attorney for the complainant and one attorney for all of the distributor respondents, and if there be an intervening exhibitor, one attorney may appear for each intervening exhibitor.

Witnesses shall testify under oath or its legal equivalent and each party shall have the right to examine or cross-examine all witnesses.

Evidence shall be received only at hearings of which all parties have been given due notice and the arbitrators in making their awards shall consider only evidence so received and such inspections as they may make hereunder.

The arbitrators shall have power to require any party to any proceeding, including intervenors, to produce such books, records and documents as the arbitrators may determine to be necessary to a proper determination of the controversy. In lieu of producing or offering original books, records or documents, any party may, with the permission of the arbitrators, produce or offer sworn copies thereof or sworn excerpts of the relevent or material portions thereof. The authenticity of any such copy or excerpt, if brought into question, shall be determined by the arbitrators. All exhibits offered in evidence shall be numbered and marked by the Clerk to show that they were so offered; and if received in evidence, they shall be marked to show that they were so received.

The arbitrators shall rule on the relevancy and materiality of the evidence offered. Observance of the legal rules of evidence shall not be necessary.

Whenever the arbitrators deem it advisable they may, upon notice to the parties, make an inspection of any theatre or other place or subject matter involved in the controversy.

The arbitrators shall hear argument and receive briefs.

SECTION 5—WITHDRAWAL AND DEFAULT

A complainant may withdraw his arbitration proceeding at any time prior to the appointment of the neutral arbitrator or arbitrators without liability except as to accumulated costs.

If any party to an arbitration proceeding defaults by failure to comply with any of the provisions hereof, or withdraws after the appointment of the neutral arbitrator or arbitrators, the proceeding nevertheless shall proceed to an award unless all of the other parties thereto consent in writing to a dismissal.

SECTION 6—STENOGRAPHIC RECORD

If the complaint does not ask for damages, and a stenographic record is requested by any party, the Clerk shall make the necessary arrangements for the recording of the testimony, the cost thereof to be

(*Continued on opposite page*)

TEXT OF DRAFT . . . . *(Concluded)*

(Continued from opposite page)

borne by the party making such request; but the parties may by agreement share such cost.

Unless the parties respectively waive their rights to appeal, such record shall be made in any case in which the complaint asks for damages. It is essential for the record on appeal (Article VI, Section 3). The cost thereof shall be borne as assessed by the arbitrators pursuant to sub-division (a) of this Section.

SECTION 7—AWARDS

(a) *Form of the award and memorandum of decision.* The arbitrators shall make their award in writing which shall be in the language of the particular Section under which the arbitration takes place and not other wise; and the awards shall be signed by them and acknowledged before a notary public or other officer authorized to administer oaths.

The concurrence of two of the three arbitrators shall be essential to a valid award.

The arbitrators in the award may assess the costs (excluding counsel fees) of the proceeding against the losing party or they may apportion such costs among the parties in such manner as they deem just.

If the award includes damages or a denial of damages, they shall set forth in the memorandum the theory upon which and the period of time for which such damages were allowed, computed, or denied.

(b) *Time for making award, etc.* The award shall be filed by the arbitrators with the Clerk not later than 28 days after the close of the hearings or after the date fixed by the arbitrators for oral argument or the filing of briefs, whichever is later. By written consent of all parties to the arbitration. the time for filing the award may be extended.

The Clerk shall deliver a copy of the award to each party to the proceeding.

At any time within ten days after the award has been filed or within thirty days with the consent of the parties, the arbitrators may re-open the proceeding for the purpose of correcting inadvertent errors in the award. A corrected award shall be in the same form as the original award and shall be filed with the Clerk and delivered to the parties in the same manner as the original award.

(c) *Finality of award.* An award shall become effective and binding upon the parties on the date but not earlier than ten days after filing, specified therein and shall remain effective unless reopened, as provided in the preceding paragraph, subject, however, to the provisions of the last paragraph of Article I, or if there be an appeal from the part of the award relating to damages, all parts of the award, subject as aforesaid, shall remain in effect except those relating to damages. If an award includes an award of damages, the part of the award relating to damages shall be stayed automatically pending the appeal and until ten days after the decision on appeal is filed with the Clerk of the Regional Tribunal.

A final arbitration award hereunder shall bar the complainant and any intervening exhibitor from initiating any arbitration or litigation against the respondent distributor* or against any intervening distributor* based on claims arising out of the act or acts of such distributor* or intervening distributor*, which act or acts could have been or were the basis of the complaint and shall release the respondent distributor* and each intervening distributor* and each intervening exhibitor* from any and all claims antedating the period for which a recovery of damages may be had under this Agreement. A final arbitration award based upon a claim under Article II, Section 1 or Section 2 or both shall release the respondent distributor*, each intervening distributor* and each intervening exhibitor* from any and all claims based upon run or clearance or both which ante-date the period involved in the complaint upon which such final award was made. Failure of a complainant to claim damages in his complaint shall be a full and complete waiver and release of any and all claims for damages which he might have made.

(d) *Allocation of damages. If the award contains* a provision that the respondents shall pay damages, and it such damages are not paid within twenty days from the date on which the award was filed, any party to the proceeding may apply to the neutral arbitrator or arbitrators to allocate the damages, already awarded, among the several respondents in the proportion in which the neutral arbitrator or arbitrators shall find the respondents have contributed to the total damage awarded. Such allocation shall be made by the neutral arbitrator or arbitrators within five days after such application, after a hearing at which each of the respondents may be represented by counsel, and the damages so allocated shall be paid respectively by each respondent within three days after receiving notice of such allocation or, in the event of an appeal, upon the date when the award with respect to damages becomes final. If. upon appeal, an award of damages is affirmed or modified, the final award shall be allocated among the several respondents in the same proportion as determined by the neutral arbitrator or arbitrators as to the original award.

ARTICLE VI
APPEALS
SECTION 1—RIGHT OF APPEAL

Where there has been an award in favor of the complainant exhibitor, any party to the arbitration proceeding affected thereby may appeal to the National Appeals Board from such part of the award as awards or denies damages. No other part of the award may be appealed by the parties or reviewed by the Appeals Board.

SECTION 2—NOTICE OF APPEAL

Any party desiring to appeal from such part of the award as awards or denies damages may do so by filing a Notice of Appeal with, and paying a filing fee as fixed by the Administrator to, the Clerk of the Regional Tribunal, not later than twenty days after the date on which the award or the corrected award was filed. The Clerk shall thereupon deliver a copy of the Notice of Appeal, with the date of filing endorsed thereon, to each party to the proceeding and to the Appeals Board.

Within ten days after filing the Notice of Appeal the party or parties taking the appeal shall file with the said Clerk three copies of the transcript of the stenographic record of the hearing.

SECTION 3—RECORD ON APPEAL

Upon receipt of three copies of the transcript filed by the party or parties taking the appeal, the said Clerk shall forthwith prepare the appeal record which shall consist of the following:

(a) The Submission and Complaint.
(b) Submissions and Statements of intervenors.
(c) Notices of appointment and signed acceptances of the arbitrators.
(d) Clerk's record of hearing.
(e) Three copies of the transcript of the stenographic record of the hearing.
(f) Exhibits received in evidence and exhibits offered but not received in evidence, except such as may be omitted by agreement of the parties.
(g) The award and memorandum of decision.

The Clerk then transmits the appeal record to the Appeals Board.

SECTION 4—PROCEEDINGS ON APPEAL

Within thirty days after the filing of the Notice of Appeal, each party shall deliver a copy of his brief or written statement of his position on the appeal to every other party and shall file six copies of such brief or statement with the Appeals Board together with a statement that copies thereof have been delivered to the parties.

Within forty-five days after the filing of the Notice of Appeal, each party shall deliver a copy of any answering brief or statement to each other party and file six copies thereof with the Appeals Board together with a statement showing that copies have been delivered to the parties.

Within thirty-five days after the filing of the Notice of Appeal, any party may apply to the Appeals Board for permission to present oral argument, stating the reasons therefor. Notice of such application shall be delivered by the Appeals Board to all other parties, who may file with the Appeals Board written objections thereto, if any, within five days thereafter.

If the Appeals Board grants oral argument, it shall deliver to the parties notice in writing of the time and place of such argument, at least ten days in advance of the date fixed therefor.

On appeal, all parties may be represented by counsel.

SECTION 5—DECISION ON APPEAL

(a) The powers of the Appeals Board with respect to the award appealed from shall be limited to

(i) affirming the part of the award which awards or denies damages, or

(ii) increasing or decreasing the amount of damages awarded, or

(iii) reversing the part of the award which awards damages and dismissing the complaint therefor.

The Appeals Board shall base its decision solely upon the record certified to it.

An award of damages shall not be reversed because made or computed on an erroneous theory if it can be sustained on any valid theory.

(b) The Appeals Board shall make their decision in writing, and it shall be signed by them and acknowledged before a notary public or other officer authorized to administer oaths.

The concurrence of two of the three members of the Appeals Board shall be essential to a valid decision.

The Appeals Board may assess the costs (excluding counsel fees) of the appeal against the losing party or they may apportion such costs among the parties in such manner as they deem just.

The Appeals Board shall file with the decision a memorandum setting forth their reasons therefor.

(c) The decision shall be filed by the Appeals Board not later than twenty-one days after the filing of the final briefs or after the date of the oral argument, whichever is later.

(d) The decision and memorandum shall be filed with the records of the Appeals Board, which shall forthwith file a copy thereof with the Clerk of the Regional Tribunal concerned and shall forthwith deliver a copy thereof to each of the parties. The Clerk of the Regional Tribunal shall forthwith notify each of the parties of the date of filing with him.

(e) At any time within thirty days after the decision has been filed or within forty-five days with the consent of the parties, the Appeals Board may re-open the appeal for the purpose of correcting inadvertent errors in the decision. A corrected decision shall be in the same form as the original decision and shall be filed with the records of the Appeals Board and delivered to the Clerk of the Regional Tribunal and to the parties in the same manner as the original decision.

(f) The decision or the corrected decision of the Appeals Board shall become the final award with respect to damages and shall become binding on the parties ten days after it is filed with the Clerk of the Regional Tribunal.

ARTICLE VII
CONCILIATION

Section 1—Controversies which an exhibitor has not been able to settle with a particular distributor, arising on the merits out of the relationship between such exhibitor and distributor, including controversies which are subject to arbitration under this agreement, shall, if the exhibitor so desires, be submitted to conciliation in an endevor to dispose of such controversies amicably, informally and quickly.

Section 2—Conciliation shall be conducted as follows:

(a) An exhibitor desiring a meeting for the purpose of conciliation shall send to the Branch Manager of the distributor at the Exchange for the area in which the exhibitor's theatre is located, a written request for such a meeting, and shall state in such request the controversy or controversies with such distributor to be conciliated, and may name therein not more than one other person, who will accompany him and assist in the efforts to conciliation. The meeting shall take place in the Exchange between the exhibitor, (his associate if named), and the Branch Manager and not more than one other person with the Branch Manager, on the first Monday or Friday, as specified by the distributor in advance, following the lapse of seven days after the receipt of such request.

(b) If the controversy or controversies are not disposed of at the conciliation meeting with the Branch Manager, the exhibitor may apply in writing to the General Sales Manager of the distributor for a further meeting with respect thereto. Such meeting shall be held at the distributor's Home Office at a time to be fixed by the General Sales Manager on seven days' written notice to the exhibitor, and shall be attended by the exhibitor and not more than one other person, and the General Sales Manager or a Sales Manager designated by him, and not more than one other person of his selection.

(c) The exhibitor and the distributor may arrange conciliation meetings at any time or place mutually satisfactory without regard to subdivisions (a) and (b) of this Section.

Section 3—The function of the associates of the exhibitor and distributor shall be limited to the endeavor to assist in the disposition of the controversies being conciliated. Neither the exhibitor nor the distributor shall be under any obligation to dispose of the controversy under conciliation in the manner proposed by the other party, and the judgment and good faith of any party failing so to dispose of any such controversy shall not be questioned.

Section 4—(a) The discussions in regard to conciliation shall be confidential and without prejudice, and the exhibitor and the distributor and their associates, by participating in the conciliation meetings, agree that nothing said, written or done by any party in or in connection with the conciliation shall constitute an admission or statement against interest, or be used as such.

(b) Conciliation hereunder is not intended to change, interfere with or delay the usual negotiations between an exhibitor and a distributor for the licensing of pictures.

(c) Conciliation hereunder shall not bar an exhibitor from resorting to arbitration under this agreement, or to litigation.

Oklahoma Theatre Group Urges Support of Poll

OKLAHOMA CITY: The board of directors of United Theatre Owners of Oklahoma last week issued a special bulletin to members urging all to get behind the Audience Awards poll. Good for the industry was cited as the reason.

Yates Sees Big Year in Industry

HOLLYWOOD: With Republic Studios production activity at the highest level in the company's history, Herbert J. Yates, president, Tuesday forecast the brightest outlook for Republic and the film industry in many years.

Mr. Yates reported that all 19 stages on the Republic lot are occupied with feature production, music scoring and dubbing and television activity, and that 15 features had already been completed this year. More than $1,000,000 will be expended before the end of the year on additional construction, technical equipment and further development of Republic's new Cinepanoramic lens, it was announced.

"Domestic and foreign business will show increases this year," said Mr. Yates. "This, together with the current saturation peak activity points to a most optimistic outlook for the industry during the final quarter of this year and the first six months of 1956," he added.

A breakdown of activity at Republic shows seven feature and TV productions shooting on the sound stages, two features being scored and dubbed and at least 17 story properties in preparation and slated to roll in the near future.

Features before the cameras include "The Maverick Queen," starring Barbara Stanwyck, Barry Sullivan, Scott Brady and Mary Murphy, in Trucolor and Cinepanoramic, with Joe Kane the associate producer-director; "Shot in the Dark," a William J. O'Sullivan production with Marjie Millar, John Hudson and Tony Caruso with R. G. Springsteen directing, and "Stranger at My Door," starring Macdonald Carey, Patricia Medina and Skip Homeier which William Witney is directing for associate producer Sidney Picker.

Altec National Meet After TESMA Chicago Convention

Altec Service Corporation will hold its national meeting at the Drake Hotel, Chicago, November 10-12, following the close of the TESMA convention in that city, it was announced last week by H. M. Bessey, executive vice-president, who will preside at the meet. Various phases of company activities on a nationwide scale are scheduled to be discussed. Attending from Altec's New York headquarters will be Mr. Bessey; Marty Wolf, sales manager; C. S. Perkins, operating manager; A. J. Rademacher, assistant operating manager; P. F. Thomas, treasurer; S. M. Anderson, merchandising manager; D. L. Demarest and M. Bender, of the engineering staff, and Bert Ennis, director of publicity and advertising. Many of the Altec representatives throughout the country who will attend the meeting will also participate in the company's activities during the TESMA convention.

People in The News

LACY W. KASTNER, president of Columbia Pictures International, left last weekend on his initial visit to the principal offices of the company's Far East division.

JOSEPH BELLFORT, RKO's general European manager, left New York last weekend for his office in Paris. He had been here three weeks holding conferences with WALTER BRANSON, RKO's world wide sales manager, and other home office executives on forthcoming releases.

JOHN BECK has joined Warner's studio production staff in an executive capacity. He was recently with Universal as production executive and was also associated with MCA Artists, Ltd., and RKO studios.

MAX E. YOUNGSTEIN, vice-president of United Artists, has been elected chairman of the executive committee of the New York chapter of the Women's Adoption International Fund (WAIF).

WALTER N. REILLY, executive assistant to DORE SCHARY, MGM studio head, for the past five years, will take over additional duties as associate on future Schary productions. The first film will be "The Red Car."

SENATOR KILGORE (D., W. Va.), chairman of the Judiciary Committee, said he will give U. S. businessmen abroad a chance to tell him their views on how U. S. antitrust laws affect their operations when he goes shortly to London, Paris and Rome.

GEORGE J. SCHAEFER, film executive, was elected a vice-president of the USO as well as a member of the board of directors, the executive committee and the nominating committee.

F. C. DICKELY, central division manager of Altec Service Corp., will represent his organization as a member of the panel which will answer questions at the TESMA show, Morrison Hotel, Chicago, October 6-9.

JOHN EVANS, who is a director and the chairman of the executive committee of Greater Union Theatres, Australia, arrived in New York, Wednesday, September 30, with MRS. EVANS.

Youngstein in Europe for Talks with Producers

Max E. Youngstein, vice-president of United Artists, went to Europe last weekend to confer with independent producers preparing or scheduled to make films for U.A. release. Among the producers he will meet during visits to London, Paris, Rome and Madrid are Henry Fonda, who will star in "Twelve Angry Men," a joint venture by his own Orion Productions and Reginald Rose; Stanley Kramer, who is preparing "The Pride and the Passion" in Spain, and Norman Krasna, who will make "The Ambassador's Daughter" in Paris.

Miklos Rozsa Installed As Screen Composers Head

HOLLYWOOD: Dr. Miklos Rozsa, composer with MGM, was installed as president of the Screen Composers Association last week, succeeding Adolph Deutsch, at the 10th anniversary banquet, held at the Beverly Hilton here. Speakers included Robert Emmett Dolan and Max Steiner. Johnny Green was master of ceremonies.

Shapiro in Lodge Post

Robert K. Shapiro, managing director of the New York Paramount theatre, has been appointed to the newly-created post of executive vice-president of New York's Cinema Lodge of B'nai B'rith by Max E. Youngstein, president. Mr. Shapiro will supervise the day-to-day activities and undertakings of Cinema Lodge during Mr. Youngstein's absences from the city.

$1,240,000 Fight Total

Gross receipts from the closed circuit theatre telecast of the Marciano-Moore heavyweight championship fight last Wednesday night, presented in 129 theatres in 92 U. S. and Canadian cities, totaled a record $1,240,000, it was reported in New York Monday by Theatre Network Television.

The first "million dollar gate" in the history of closed circuit television presentation brought the over-all gross receipts of the bout, which includes the Yankee Stadium receipts, radio and motion picture rights, to a high of $2,188,000, TNT said, the second highest "gate" for a fight in boxing history.

TNT announced that 73 of the 129 theatres and four Veterans Administration hospital's which were hooked into the fight telecast were "complete sellouts." TNT's contractual agreements with theatres provide for a 50-50 split of the net.

Meanwhile, United Artists, distributor of the 20-minute fight film produced by the International Boxing Club, reported that 600 prints of the picture were in key theatres throughout the country by last Friday.

Warner Dividend

At a special meeting of the board of directors of Warner Bros. Pictures, Inc., a dividend of 30 cents per share was declared on its common stock payable Nov. 5, 1955, to stockholders of record Oct. 14.

The National Spotlight

ALBANY

New drive-in construction between here and Ravenna, with its effect on the competition and the release schedules for Albany-Schenectady-Troy area drive-ins, is the subject of keen Film Row speculation. Morris Klein, who heads the operation of Hi-Way at Coxsackie (below Revena) and Mountain (near Hunter in the Catskills), has begun work on a 500-car drive-in south of this city. Sylvester Albino, a Ravenna official, has staked out ground for another, closer to that village of 2,000. A third under way, north of Albany, is Fabian's 9-W, beyond Latham and near its Saratoga. This is to be of 1,500-car capacity. . . . Variety Club ends a five-year occupancy of Clinton Ave. rooms and moves into Sheraton-Ten Eyck Hotel Oct. 15. Harold Gabrilove, RTA Distributors president and former theatre manager, is a likely choice for chief barker—when new crew elects officers Oct. 8. . . . Tri-State Candy Corporation's installation of a new concession stand will complete the modernization and decorating of 2350-seat Proctor's, Fabian Troy first-run. Tri-State will also add a new stand in Stanley Warner Troy.

ATLANTA

Gus Lee, head shipper for Astor and Capital Exchanges, is back at his office after a spell at hospital. . . . On the Row were the following exhibitors: O. C. Lam, and his son, Lam Amusement Co., Rome, Ga.; Walter Morris, theatre owner of Knoxville, Tenn.; W. Welch, Dallas, Ga., and R. H. Brannon, of theatres in Georgia. . . . Gold Coast Pictures, Inc., headed by Arthur Davis, has opened an office in Miami, Fla., at 3770 West Flagler St. Ray Maxwell, office manager, Rome Theatres, Baltimore, has returned there after a vacation in Florida. . . . Al O. Bondy, theatrical distributor of General Electric films, was in for a visit. . . . Ben Jordan and Jimmy Campbell, sales representatives for Allied Artists Southern Exchanges, were in for a sales meeting with branch manager Hobbs. . . . President Ed Stevens, Stevens Pictures, back in his office after a trip to his Miami branch. . . . The following Atlanta WOMPI (Women of the Motion Picture) are attending the convention in New Orleans: Stella Poulnut, Laura Kenny, Nell Middleton, Frankie English, Frances Hopkins, Bertha Fish, Bertie Ginn, Marie Pinkston, Juanita Elwell, Lois Cone, Gwen Latham, Jackie Cowart, Vera Hagood, Blanche Hicks, Jean Mann, Johnnie Barnes, Betty Whitmire, Betty Landers, Polly Puckett, Hilda Knight, Roselle Lancaster, Eythe Bryant, Grace Woodly and Evelyn Snow.

BOSTON

Speaker at the banquet closing the two-day regional convention of Independent Exhibitors, Inc. of New England, October 25 at Toy Town Tavern, Winchendon, Mass., will be the Hon. Joseph W. Martin, former speaker of the House and now minority floor leader. . . . Almost $20,000 was raised for the Jimmy Fund by special fund nights at half a dozen drive-ins at which Ted Williams made personal appearances. . . . "Public Relations and the Motion Picture Industry" was the subject of an address by Robert W. Coyne, COMPO special counsel, at a luncheon meeting of the Advertising Club of Boston in the Hotel Statler. . . . Jeanne Lawrence, of the Hoosac drive-in staff at Adams, Mass., is engaged to Casimer Glisiski, concessions manager there. . . . Nathan Ross, veteran film salesman, well known throughout New England, has been admitted to New England Medical Center for observation. . . . Although no Boston theatre carried the closed circuit Marciano-Moore fight pictures, the Capitol, Everett, was filled to capacity, and the North Reading drive-in, where American Theatres Corporation installed portable equipment, reported 4,000 admissions.

BUFFALO

Marvin Jacobs, Variety Club first assistant chief barker and chairman of Tent 7's heart committee, is doing a gigantic job on collections for the club's Children's Hospital Cerebral Palsy Clinic fund for which, so far this year, he has raised some $11,000 and is seeking about $19,000 more by the end of 1955. He hopes to raise most of this balance during a big collection Thanksgiving Week in the theatres of the area. . . . Norman Granz canceled his scheduled performance of "Jazz at the Philharmonic" half an hour before curtain time Sept. 22, because, he said, the Granada (a Schine community house) was too small. Granz claimed a local disc jockey arranged the date and said "I don't have any criticism of the Granada management. The disc jockey should have checked more closely." For one thing, he declared, the stage could not accommodate his band because the big screen was in the way. He refunded some $3,000 in ticket receipts as well as money received for programs. . . . Lester Pollock, manager of Loew's, Rochester, doing a splendid job in assisting the local firemen put on their annual benefit show in the Eastman theatre Oct. 7-9. . . . Ray Wander, Jr., a transplanted Buffalonian, is writing the entire 44 shows of the "MGM Parade." . . . Phil Isaacs, who back in 1946 was head booker and office manager at the Buffalo Paramount exchange, has been named manager of Paramount's new Rocky Mountain sales division, with headquarters in Denver.

CHICAGO

Dan Goldman has joined Allied Artists as office manager. He was formerly with Republic Pictures. . . . Mr. and Mrs. Irving Mack and the Joseph Macks have already announced their intent to attend the TOA convention in California. . . . Mr. Mack announced he is going to have the entire Filmack Trailer Company plant air-conditioned. Also, he said the company employees have started their own bowling league this year. . . . Ralph Bankhart, RKO publicist, returned from a trip to Kentucky in behalf of "Tennessee's Partner." . . . The Grand theatre is closing for three days for redecorating. . . . "Ulysses," opening there next week, is scheduled to have a six-week run. . . . Fred Weppler, of the Colonial at Colfax, Illinois, was a Film Row visitor. . . . Mr. and Mrs. Don McPhee have started their annual vacation. Mrs. McPhee is in charge of the B&K mailroom, while Mr. McPhee is in the purchasing department. . . . "Court Martial," distributed by A. Teitel Film Company, is having widespread openings in B&K, Essaness, Schoenstadt, Coston and Allied theatres this week, as well as in various houses located in the Milwaukee area. . . . A. Teitel, owner of the World Playhouse, returned from a California vacation. Next week Charles Teitel and his wife depart for New York, for a business trip as well as to celebrate their 14th wedding anniversary.

CLEVELAND

Loew's State and Warners Allen theatres, which had a very poor advance sale for the Marciano-Moore fight, were both sold out on fight night with an estimated total audience of about 7,000 people. . . . Peter Wellman, who flew to Greece to see his ailing 92-year-old mother and arrived there four days before her death, is back home. . . . Norma Solomon, with Warner exchange the past 13 years, resigned as booker to take over housekeeping as a permanent job. Her successor is Ellis Lewin, former assistant manager at the Shaw-Hayden theatre. . . . Leo Jones, Star theatre, Upper Sandusky, took his son, Dick, to Notre Dame University to enroll as a freshman. . . . Two clambakes were on the week's agenda. On Thursday, Associated Circuit officials and managers attended one at Schulter's and on Saturday there was the Cleveland Salesmen's Club gala at Harry Mamolen's Restaurant. . . . Max Mink, RKO Palace manager, confirms the rumor that he will play a one-week engagement of straight vaudeville at a date to be announced. Danny Kaye will headline the show. There will be no picture and all seats will be reserved. . . . Mrs. Mildred Lipow of New York has been visiting her son, Paramount salesman Jerry Lipow. . . . Frances Bolton, who underwent a rare heart operation, is back at her NSS job.

COLUMBUS

"The Outlaw" went into a second week at RKO Grand after a big first week at RKO Palace. . . . Capacity crowd attended the Marciano-Moore theatre telecast at RKO Palace. . . . Loew's Ohio and Loew's Broad obtained exclusive showings of the Marciano-Moore fight films. . . . Charles Coburn, 78-year-old film actor, was named an honorary member of the Ohio Highway Patrol by Col. George Mingle, patrol superintendent, during the Little Brown Jug race at Delaware, Ohio. . . . Grady Hunnicutt was identified as one of the two would-be safecrackers who wrecked the safe at RKO Palace recently without being able to obtain the money it contained. . . . Frank Marzetti,

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owner of the Indianola and Linden neighborhood houses, plans to attend the TESMA tradeshow. . . . Ronald Megown has resigned as assistant manager of Loew's Ohio. . . . "Love Is a Many-Splendored Thing" was held for two additional days at Loew's Broad.

DENVER

Mel Madero has resigned as manager of the South drive-in. He went to Wyoming as field representative for the Wyoming (Cheyenne) Newspapers. . . . Burton Robbins, vice-president of National Screen in charge of sales, in on his first trip in this position. . . . Jerry Banta, Metro salesman, recuperating from emergency appendectomy at St. Luke's hospital. . . . Norman Levinson, Metro publicity man, in assisting Frank Jenkins, district publicity man, on world premiere of "Trial" at the Orpheum. . . . Robt. Bode, National Screen salesman, was first on the scene of head-on collision between cars, rendered first aid and stood by until the state patrol could arrive. . . . Paul Allmeyer has closed the Lake, Grand Lake, Colo., for the winter. . . . C. U. (Bank Night) Yaeger, to New York for World Series between the New York Yankees and Brooklyn Dodgers.

DES MOINES

Jack Kennedy of Des Moines has sold the Rialto at Adel to Al Christensen of Ord, Neb. The new owner has operated a theatre for several years. He has announced that adult admission prices will be lowered from 60 cents to 50 cents. Children's tickets will remain the same. . . . Story County peace officers are investigating burglaries at two outdoor theatres. At the Boone drive-in, just west of the Boone city limits, candy, cigarettes and food were stolen from the concession stand. At the Ranch drive-in, west of nearby Ames, another burglary took place—the thieves battering in the safe and taking $90. . . . Nate Levinson, owner of the Band Box theatre building in Mason City, co-operated with C. A. Schultz, owner of the theatre equipment, in remodeling and installation of CinemaScope equipment. New air conditioning units have been put in as well as new wiring. . . . A new wide screen has been installed at the Iowa in Newton. V. E. Grant is manager. . . . Mrs. Dorothy Fritz, owner of the Oxford in Oxford Junction, has announced the installation of CinemaScope there. . . . A new wide screen has been added to the Luna in Battle Creek, according to H. J. Van Boxtel, manager. . . . Mr. and Mrs. Wilbur Young, operators of the Rialto theatre in Bedford while it was owned by Earl Kerr, have leased the new theatre there from Dr. J. F. Hardin, owner. The house, expected to be open for business in mid-October, will be called the Hardin. Businessmen of the community are backing the new theatre with a goodly purchase of tickets.

DETROIT

Walter Corey, who has been handling the Republic office while Bert Holmes was vacationing, has returned to road selling. . . . The Silver drive-in at Linden, operated by Almond Sears, and the Ottawa drive-in at Spring Lake will be given a pre-season opening this fall. . . . Spring opening is scheduled for the Edmore drive-in at Edmore to be operated by James Langston. . . . Teamsters and Film Truck Service have signed for three years. . . . Retirement rumors surrounding David Idzal, Fox theatre managing director, have been verified with details being withheld till plans are complete. . . . Lee Fraser, Bloomfield manager in Birmingham, has established a lost and found bulletin board on which he displayed a hodgepodge of left articles. Local paper reported a wallet displayed and returned that had been missing over a year. . . . Danny Thomas will be knighted by the Missionaries of St. Peter and Paul when he attends the Capuchian Guild Soup Bowl Game kickoff dinner here October 1. . . . Clive Waxman, Independent Theatre Service (Grand Rapids) general manager, became a grandfather for the fourth time, a girl. . . . Death took four more from the local scene. Miles Spencer, Ford Record, Roy T. Rogers and Eugene Mackay. . . . Jean Kennedy, of the Fox theatre staff, has been touring Europe.

HARTFORD

The Arch St. theatre, New Britain, Conn., owned and operated by Baruch S. LeWitt and Mrs. Margaret Glackin, has been leased, effective immediately, for five years to Perakos Theatre Associates, which operates in a number of Connecticut cities and towns. LeWitt, it was said, will concentrate on the Beveridge Cup Dispensing Co., which he formed some five years ago. Mrs. Glackin is the widow of John S. P. Glackin, veteran Connecticut theatre owner. The theatre seats 756. . . . Jack Sanson, manager of the Stanley Warner Strand, Hartford, and Mrs. Sanson are marking their 45th wedding anniversary. . . . Michael J. Carroll, manager of the American theatre, Bridgeport, Conn., is noting his 18th year with the Strand Amusement Co. of that city. . . . Harry Rose, manager, Loew's Poli Majestic, Bridgeport, Conn., and Mrs. Rose are observing their 35th wedding anniversary. . . . Hartford visitors: John McGrail, U-I exploitation department; Joe Mansfield, UA exploitation department; Meg Myles, featured played in Allied Artists' "Phenix City Story" and Harry Hollander, AA exploitation man.

INDIANAPOLIS

Ted Mendelssohn and Joe Finneran will be moderators for the film clinics at the Allied Theatre Owners of Indiana fall convention in the Marott Hotel Nov. 15-16. Marc Wolf and Bob Jones have been named to the entertainment committee by president Roy Kalver. . . . Booker Robert Myer will succeed George Condon as Fox's salesman in the northern Indiana territory. Wm. Zoetis, formerly assistant, has been appointed head booker by branch manager Bob Conn. . . . Mr. and Mrs. Ray Gardner have bought the Strand at Paoli from Mr. and Mrs. F. W. Brauer, effective Oct. 1. The Gardners are newcomers to film business. . . . The Variety Club has set a bingo party for Oct. 14 and a special night honoring the Boy Scout troop it sponsors for Oct. 24. . . . The Marciano-Moore fight telecast drew capacity audiences to the Indiana (3,200) and Myric (1,600).

JACKSONVILLE

Jesse Marlow, manager of the Beach theatre, Jacksonville Beach, returned from vacation trip to Canada. . . . Mrs. A. H. Gawthrop, owner of Linda drive-in, Palatka, came in on a business and pleasure trip. . . . Mrs. Esther Skells of Seattle, Wash., was here to make a survey for Variety's Blind Children's Foundation. . . . Tom P. Tidwell, 20th-Fox branch manager, visited at the home of Phil Longdon, 20th-Fox salesman in Daytona Beach. . . . Here for Florida promotional campaigns on "Ulysses" was Leonard Allen, Paramount publicist of Atlanta. . . . Lorraine Jackson, manager of the Victoria theatre, New Smyrna Beach, left for Winston-Salem, N. C., to attend the funeral of her father J. M. Jackson, Sr. . . . Bob Greenleaf, manager of the local Brentwood theatre, was temporarily in charge of the Matanzas theatre, St. Augustine. . . . Film Row executives left en masse for Gainesville to see the Florida-Georgia Tech football game. . . . A meeting of Dixie Drive-In Theatres' managers in Florida and Georgia was held at the local office of district manager Horace Denning. . . . Motoring to California on a vacation trip were Jerry Gold, who is the president of the Motion Picture Exhibitors of Florida, and his brother Louis.

KANSAS CITY

The annual fall stag event of the Motion Picture Association of Greater Kansas City was successful both in numbers attending and in pleasure. Kenny Clark, of National Screen, won the medal play golf tournament with a 75; William Gaddoni, branch manager of MGM, was second with a 78. The managing committee for the event consisted of Ralph Amacher, Ed Hartmann and Harry Gaffney, with Ralph Adams assisting on the golf tournament. . . . March 6 and 7, 1956, are the dates for a meeting of drive-in and indoor theatre people of the area at the annual convention of the Kansas-Missouri Theatre Association. Ed Harris, president of the Association, has announced that committee chairmen will be named at the next board meeting. Meanwhile, suggestions for subjects have been invited. . . . Among Kansas City area exhibitors planning to attend the TOA meeting in Los Angeles are president Harris of KMTA; H. B. Doering; Mr. and Mrs. Elmer Bills and their daughter; Mr. and Mrs. George Baker; and Dale Danielson. . . . The Kansas board of censors has raised its fees for review from $1 to $1.25 a reel.

LOS ANGELES

Back from Arizona was Jack Sherriff, Realart salesman. . . . Film Row was saddened by the sudden death of Henry Balk, formerly an Allied Artists salesman. . . . Harry L. Nace Jr., of the Nace circuit in Phoenix, returned with his family to their Arizona home after a trip to New York and Canada. . . . Lester Berman, son of Jack Berman of Aladdin Enterprises, is joining the organization in a film buying and booking capacity. . . . In addition to his duties as vice-president of Sherrill Corwin's circuit Fred Stein has opened new offices on the Row as headquarters for Eden Pictures. . . . A visitor to the Row was Al Martini, formerly with Realart as a salesman, now western division salesmanager for Ziv-TV. Martini is planning a European trip in the near future. . . . Sero Enterprises, of which Bob Benton is general manager, has acquired the Cactus and Rodeo drive-ins in the Tucson area from Wes Becker and Hugh Downs. . . . Harold Wirthwein, Allied Art-

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ists western division sales chief, returned from San Francisco, where he conferred with manager James Myers. . . . Vacationing here was Murray Gerson, who is the salesman for Universal-International in San Francisco.

MEMPHIS

Speakers and entertainment for the Tri-State Theatre Owners convention at Hotel Gayoso in Memphis Oct. 24 and 25 were announced by Nathan Flexer, president.... Speakers will include Alex Harrison, New York, 20th-Fox; Warren Foster, Atlanta, public relations executive, and Gov. Frank Clement of Tennessee. . . . A boatride down the Mississippi river on the night of Oct. 24 when a Chuck Wagon dinner served aboard the Memphis Queen, river excursion, will highlight the entertainment. A fashion show after a luncheon Oct. 25 has been arranged for the ladies. . . . Loew's State was a sell-out at $3.30 and $4 a seat for the recent heavyweight championship fight telecast and 40 or 50 had to be turned away. . . . Edward P. Sapinsley, Malco Theatres, Inc., executive, has been named head of the film exchanges and theatres division of the Memphis Community Chest.

MIAMI

The United Artists Latin American sales convention held a successful meeting in this area and took in special screenings at Wometco's Carib and private screening room. . . . Irving Shriffin was in town with starlet Jean Carson doing promotion on "Phenix City Story." . . . Tom Braun became the assistant at the Gables replacing Sheldon Goldstein who resigned. . . . Special permission was granted by the NCAA for televising the sell-out game between University of Miami and Notre Dame at Miami's 75,500-seat Orange Bowl on October 7th, according to a joint statement made by U. of Miami president, Dr. Jay Pearson, and WTVJ president, Col. Mitchell Wolfson. . . . Ralph Puckhaber, manager of the Florida, reports a new assistant, Patrick Smith. . . . Sidney and Mrs. Meyer returned from an extended summer holiday. . . . The Roy Schechters are leaving on a late vacation which will take them out to the west coast where they will visit some of the major picture studios. . . . The Mayfair Art theatre has lived up to its name as it starts the seventh year of art exhibitions in the lounge. Walter Klements, manager, has worked in cooperation with Violet Powell to make the showings a success.

MILWAUKEE

Joseph Sasse, 69, for 45 years a motion picture projectionist, passed away at his home here Sept. 18. He retired in 1953, and had been a projectionist at the Modjeska theatre at that time. He was a member of local 164 of the Motion Picture Projectionists' union. He was born in Germany but lived here most of his life. Survivors are his wife, Pauline; two stepdaughters and a brother, all of Milwaukee. . . . Irving Werthamer, branch manager at the Paramount exchange, said that Variety's theatre collection for the Heart Clinic has amounted to $30,000. . . . Betty LaVerne has been appointed by the Underwood Women's Club, a suburban group, to be their delegate to the Better Films Council of Milwaukee County. . . . The Prize Committee for the Audience Award Poll met this week at the Schroeder Hotel to formulate their plans. Attending were co-chairmen Gordon Hewitt and Dean Fitzgerald, Al Kvool, Bob Gross, Irv Werthamer, John Falco, Irv Clumb, Oscar Olson, Ray Trampe, Andy Spheeris, Rudy Koutnik, L. F. Gran and Dick Saeger.

MINNEAPOLIS

A "customer" turned holdup man and returned to the box office to take about $60 from the Chateau theatre. When he tried to reach past the cashier for the bills in the cash drawer as she slammed it on his fingers, he threatened her with an object under his coat and said, "Give me the money or I'll blow your head off." . . . Home Theatres will build a 500-car drive-in at Thief River Falls, Minn., with a wide screen for CinemaScope. Also building an outdoor stand at Thief River Falls will be Sam J. Segal of Minneapolis, R. J. Batko and Allen Paulson who will spend an estimated $75,000 on a 400-car stand. . . . CinemaScope will be installed in two houses of Dan Peterson in South Dakota—the State at Brookings and the Grand at Pierre. . . . Screen tower at the drive-in at Mandan, N. D., blown down in a recent storm, is being replaced with a new CinemaScope steel tower, according to Frank Wetzstein and J. T. Fleck, owners. . . . The 900-seat RKO Orpheum at Waterloo, Iowa, ceased operation September 18. The building which housed the theatre was sold and it will be torn down to make way for a new structure for which plans are ready.

NEW ORLEANS

George Wiltse, owner St. Bernard drive-in, is here from his home in Dallas pinch hitting for his manager Robert Ricourd, who is on vacation. . . . Dixie Film Exchange is remaining at its present location, 218 So. Liberty St., retaining office space only. Inspecting and shipping films will be handled by Film Inspection Service. . . . John Harvey, in charge of publicity, advertising and public relation for Joy's Theatres, Inc., returned from Chicago where he was on an official business trip for the circuit. . . . Frank Ziegler, Dixie Films manager, reports that he drummed up some hefty business on his trip in Mobile and towns along the Gulf Coast. . . . On Tuesday, October 4, at 1 p.m., United Artists will welcome members of the industry to the opening of their new office at 210 South Liberty St. with a treat to a buffet luncheon. . . . Mrs. Dorothy Meadows, formerly with Ferrara & Quigley, is now in the clerical department at Republic. . . . Pick Mosley, Picayune, Miss., theatre owner, is back in swing after several weeks of illness. . . . A large group of industry-ites attended the annual over-the-weekend-fishing-party at Ft. Walton, Fla., hosted by Giddens and Rester Theatre officials.

OKLAHOMA CITY

The Majestic theatre, Oklahoma City, had a special Friday when two people were admitted with the theatre's advertisement in the *Advertiser* and one paid admission.... "Wichita" was shown at four drive-in theatres in Oklahoma City Sept. 22. . . . Gov. McFarland of Phoenix, Ariz., sent his regrets to Gov. Raymond Gary of Oklahoma to an invitation to the world premiere showing in New York City of "Oklahoma." At the same time he invited Gov. Gary to use his influence to have the premiere held in Nogales, where the picture was made. . . . The Harber theatre, Oklahoma City, had the first almost "All Nite Midnite Cartoon Extravaganza," with 40 color cartoons Sept. 16. Starting at 11 P.M. there were four hours of "cartoon madness." . . . Both the Skyvue drive-in and the Airline drive-in at Ponca City, Okla., admitted children under 12 free Sept. 20.

PHILADELPHIA

Prize films from nine nations will be screened for the subscription members of the Exceptional Films Society for the fifth annual series of art films to be presented during the year at the Franklin Institute by Exceptional Films, local distributors of art films. . . . Plans for a modern $250,000 drive-in to be erected by the Sablosky's Norris Amusement Co. on Route 202 in suburban King of Prussia were disclosed at a meeting of the township zoning board. Construction of the open-airer on property which is bounded by the New Jersey extension of the Pennsylvania Turnpike, would be conditional upon a change in zoning of the proposed site. . . . Whitey Molitch, executive at Clark Film Distributors, independent exchange, announced the engagement of his daughter, Norma, to Lt. Ellis Duell. . . . Jack Harris, head of Exploitation Productions, has purchased the independent Screen Guild of Philadelphia distributing firm for an undisclosed sum. The new company will distribute the film product of a half dozen independent producers including Selznick, Lippert, Goldwyn, J. Arthur Rank and De Rochemont. . . . William C. Hunt, head of the Hunt Theatres in southern New Jersey, became a grandfather again with the birth of a daughter to his son, Guy Hunt, who is an executive of the theatre chain. . . . Hortense Shalita, of the Stanley Warner Theatres advertising-publicity department, is recuperating from virus pneumonia at the Einstein Medical Center. . . . Irv Loomis joined the staff of Allied Buying and Booking Service here, leaving his post in the Stanley Warner Theatres film payment department, where he is succeeded by Ralph Garman, Jr., son of Ralph Garman, Paramount salesman here.

PITTSBURGH

"Gentlemen Marry Brunettes" has been added to the Penn booking chart, following "Ulysses" and "Trial." . . . The Guild Theatre will get "Court Martial" instead of the Squirrel Hill which is still thriving with "Marty" in its seventh week. . . . The Stanley's advertising-publicity head, Phil Katz, scored with a street dance presided over by disc jockey Barry Kaye to ballyhoo the opening of "Pete Kelly's Blues," a stunt which drew a crowd of 2,000. . . . Al Hill, Penn's assistant manager, back from a Chicago vacation. . . . "To Hell and Back" finally got a Fulton booking after "The Shrike." . . . "Illegal" goes into the Stanley following "The Phenix City Story." . . . The Goldwyn Girls spent two days here publicizing the Penn-bound "Guys and Dolls." . . . Jimmy Ecker, son of Attorney I. Elmer Ecker, Variety Club chief barker, inducted into Army at Fort Jackson, S. C. . . . Film Row puzzled about the disappointing business of "It's Always Fair Weather" despite three glowing notices. . . . "Mr. Roberts" mopping up in the neighborhoods after five big weeks in the Stanley.

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PORTLAND

First run business is on the upgrade with nearly all houses showing strong product. Three downtown theatres are asking hiked admissions. . . . Oscar Nyberg, Oregon district manager for the Evergreen circuit, is back at his desk after a brief business trip to Seattle. . . . Will Hudson had a full house for the Marciano-Moore telecast at Hamrick's Liberty theatre. So did Bill Goodwin at Hamrick's Roxy. . . . Tommy Moyer, president of the Moyer circuit, had TV lines installed in the Eugene, Ore., Armory for the fight telecast. All had a $6 top. . . . Herb Cass, formerly with National Screen Service, is now associated with Commerce Investment Co. . . . *Journal* drama editor Arnold Marks, *The Oregonian's* Herb Larsen and Phylis Lauritz have returned from a trip to the Paramount studios for a showing of "Desperate Hours." Paramount field man Walter Hoffman escorted the press people.

PROVIDENCE

The New England premiere of "The Left Hand of God" took place at the Majestic theatre. Willard Mathews, manager, used half-page spreads in the local papers to herald the event. He also utilized the Diocesan newspaper, *The Providence Visitor.* Opening days were reportedly "very satisfactory." . . . Rhode Island theatremen, sponsoring the annual Jimmy Fund drive, for the benefit of the foundation conducting cancer research among children, spearheaded the drive by placing voluntary-donation receptacles in virtually every prominent retail outlet throughout the state. This supplements collections taken up among theatre patrons, tag days and other events. . . . In conjunction with the screening of "The Night Holds Terror" at the Strand, Al Siner, manager, arranged some clever tie-ups with Elliot-Lincoln-Mercury Co., largest dealers in the state. The auto concern gave the film several sizable plugs in newspaper advertising. . . . Lovers of foreign films, especially the large local Italian segment, were treated to a couple of Italian language-English sub-titled attractions when the Avon Cinema presented Rossellini's "Paisan" and De Sica's "Bicycle Thief." . . . So much interest has been evidenced in "Cinerama Holiday," now playing in Boston, that tickets have been placed on sale at Axelrod's, this city's most prominent music store.

ST. LOUIS

The Cahokia drive-in theatre on Route 460 in the East St. Louis, Ill., area, across the Mississippi River from St. Louis, opened September 22 with first run pictures. The drive-in has a capacity of more than 1,000 automobiles. The Bloomer Amusement Company of nearby Belleville, Ill., operates the new drive-in. They also operate the Ritz and Rex theatres and Skyview in Centralia and Alton, Ill. . . . The East Prairie drive-in, East Prairie, Mo., is showing twin and triple bills. . . . Albert J. Boos, who for the past three years has been manager of the Missouri theatre, St. Joseph, Mo., has become general manager for the Durwood Theatres in St. Joseph. He succeeds C. Clare Woods, who has accepted the position of general manager of United Theatres, Inc., at New Orleans, La. Other changes that will become effective at once in St. Joseph are: James Kibble, former manager of the Electric, will be manager of the Belt drive-in and Kiddie Carnival, and Hal Burright of Orleans, Neb., will become manager of the Electric. John Wiechman will continue as manager of the Skylark drive-in. . . . Frank M. Frye, manager of the Tipton theatre at Tipton, Mo., which has been closed since last May 28, has announced that the owner, J. T. Ghosen of Sedalia, Mo., has decided to re-open the theatre.

SAN FRANCISCO

Local activities and changes involve Columbia's William Lanney, who now is office manager; Henry Stark, salesman, whose territory is the San Joaquin Valley, and the north and south coast area; Richard Ivey, promoted to head booker; and the addition of booker-stenographer, Mrs. Henrietta Judge. . . . Visitors at the Republic offices here were Rudy Buchanan, Lakeside, Stateline, and Meek's Bay theatres; Robert Reese, Lakeport theatre; and Jack Neugebauer, Brockway, in King's Beach, and Donner in Truckee, Cal. . . . Al Chiarpotti has changed from booker at Universal to booker at United Artists. He also was married in Reno on his birthday. . . . Mel Hulling has a trophy to prove that he won low net on the Pebble Beach course in Monterey in the seniors division of the California state golf tournament. . . . The Esquire in San Francisco, T&D, Oakland, and 28 theatres in the Ray Area are showing the Marciano-Moore title bout.

TORONTO

Advertisements continue to appear in Hamilton newspapers advising that the Hamilton drive-in "does not employ union projectionists." The ads also state that three drive-ins in the area, the Skyway, Mohawk and the new Scenic, have members of the union in the booth. Owners of the drive-in report that members of the family operate the projection equipment and are fully licensed. . . . A special Guys and Dolls Handicap was held at the Woodbine Race Track in honor of the visit to the track and Toronto by five of the dolls from the picture. In charge of the visit to the Queen City was Chet Friedman, advertising-publicity chief of MGM in Canada. . . . Off on a week's holiday to northern Ontario was James R. Nairn and his wife, Kay. James is advertising-publicity chief for Famous Players. . . . Manager Len Bishop of Shea's, Toronto, was kept busy with preparations for the choice of "Miss Red Feather" in Toronto, giving the theatre considerable publicity in the newspapers and radio. . . . Leslie A. Sprague, owner and operator of the Lancaster-Gaiety theatres in Saint John, N. B., has purchased the Rothesay Community, located in a residential suburb of Saint John. The theatre was recently completely redecorated.

VANCOUVER

Ted Bielby, assistant at the International-Cinema, returned from a California vacation. . . . Hugh Hamilton, formerly with RKO in Calgary, is now with International Film Distributors as sales representative in the wheat provinces. . . . Dean Inglis, from the now closed Kitsilano here, is at the Paramount in the interior town of Kelowna. . . . Phil Dieringer, of the Plaza, and his wife are back from an auto holiday at Calgary and Banff. . . . The suburban Park, which has been dating pictures first run with the downtown Vogue, has reverted to the former twin-bill, subsequent run policy, leaving the Vogue alone on its first run engagements. . . . Dorice Wall, Orpheum secretary, is away on a Las Vegas and California vacation. . . . Robert Foster, business agent of local B-72 theatre employees union, is gravely ill at St. Paul's hospital. . . . Raymond Massey and his wife flew in from Hollywood to attend the wedding of his son, Geoffrey, a Vancouver resident, to a local girl, Ruth Killman. . . . Alberta is the latest province in Western Canada to give consideration to the elimination or at least a reduction of the amusement tax, which is at present 10 per cent. British Columbia is still waiting for a tax reduction, promised by B. C. premier Bennett in the heat of an election campaign. . . . Jim Fitz-Henry, former manager of the Odeon, New Westminster, has left with his family to reside in California. So has Ray Tarling, Empire-Universal shipper.

WASHINGTON

The Variety Club of Washington had an "After Theatre" party in the club rooms on September 28, following the premiere of "Cinerama Holiday" at the Warner theatre for the benefit of the club's Welfare Fund. . . . Over 200 people attended the testimonial for Frank M. Boucher and Phil Isaacs, at the Willard Hotel Ballroom September 19. . . . Local winners in the Stanley Warner Theatres spring festival drive were Harry Lohmeyer, district manager locally, who received a $250 prize for concession sales; and Ernest Wells, manager of the Kennedy theatre, who received a $400 prize for concession sales for managers. . . . WOMPI held a luncheon-meeting at the Continental Hotel. . . . Mrs. Frank M. Boucher, who broke her hip months ago, in a fall in her home, had to undergo surgery again this week. She is at Georgetown University Hospital. Mrs. Boucher is the wife of the TV Guide general manager, who leaves for New York shortly to take on the post of eastern advertising manager for TV Guide. . . . Lou Ribnitzki, Warner Theatres booker, is recuperating after surgery at Georgetown University Hospital.

Universal Putting Special Ad Push Behind "Heaven"

Keynoted by emphasis on the nation's leading magazines with "woman appeal," Universal International will employ a record advertising program to pre-sell its forthcoming Jane Wyman-Rock Hudson feature, "All That Heaven Allows," scheduled for January release, which will even exceed the number of publications promoting their previous teaming in "Magnificent Obsession." Twenty-two publications with a combined readership of more than 156,894,871 consisting of top national books as well as those directed principally to women, were earmarked for "All That Heaven Allows" at studio meetings of top U-I advertising, publicity and exploitation executives last week. U-I vice-president David A. Lipton, presiding, emphasized that distaff appeal in "All That Heaven Allows" is as strong as in "Magnificent Obsession" which had the same stars and the same producing and directing team of Ross Hunter and Douglas Sirk.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Cultivate Opinion Makers to Climax the Audience Poll

COMPO has wisely dedicated the National Audience Poll to the newspapers, through their excellent series of industry-relations advertisements in *Editor & Publisher*. We have always believed that this was a natural tieup and that both parties would profit by the association.

Now, we believe that good showmen everywhere should start a six-weeks' campaign to cultivate local opinion makers in their own areas, to stir up honest difference of opinion as to the best in five different categories, and to add the benefit of controversy to the final balloting. We still feel there are too many nominations, and that the public will lag behind in making their decisions where a hundred candidates have been submitted.

To utilize opinion makers on home grounds will help simplify the complexities of the National Audience Poll, as it has been set up. The leadership of various newspaper by-line writers, radio and TV commentators, disc jockeys, women's and civic club officials and the members of numerous organizations who can be cultivated will step up the public interest, and any argument instilled in print or on the air, will be strictly intentional.

The American public loves a free election, but it must have active parties in opposition with each other to establish the degree of enthusiasm that gets out the vote. Fan clubs, school groups, teen-agers, even men's business and luncheon clubs, can be promoted into discussion of their favorites, and the battle will be on. You can't get a sales contest off the ground without plenty of competitive spirit.

We are glad, too, to note that National Theatres, at their recent managers' convention held in Colorado Springs, were strong in their conviction that substantial, *sponsored* prizes should be offered in local areas to those whose ballots most nearly followed the national poll. Bob Rathafel, district manager for National Theatres in northern California, and newly appointed managing director of the Roxy theatre, on Broadway in New York, spoke for these sponsored prizes on theatres, and said that $50,000 had been promoted for prizes to be given away in conjunction with the National Audience Poll in Denver alone. He says the Audience Poll "will be what we make it at the local level." Ways and means must be found to turn out the vote and much importance attached to the "off beat" approach to those who are infrequent moviegoers, in order to recapture their interest in "going out to the movies."

STARS OF TOMORROW

The 15th Annual Poll of America's leading circuit and independent exhibitors, to name the ten best "Stars of Tomorrow" was a feature article in last week's Herald. We suggest that this selection contains all the integrity and competence that is necessary in making such nominations, without any complicated system of determining the exhibitor's choice.

And we further suggest that you take the three pages from last week's Herald, and make a lobby display card of this unbiased and professional selection, so your audience can compare the choice of the nation's top theatre men with their own opinions. The Herald has been making this survey for fifteen years, in conjunction with the annual issue of Fame, another Quigley publication. You can depend on the veracity and value of these exhibitor opinions.

Note, also, that in addition to the "Top Ten" there is a supplementary list of "The Next Fifteen" in order of selection by the panel of experts. Use this third page of the Herald story to accent the fact that there is difference of opinion, and in addition to clear-cut winners, we have many runners-up, who may qualify another year among the first ten. The public enjoys watching the development of young talent, but you have to stimulate their knowledge of who's who.

¶ MORE THAN 400,000 patrons sat in 133 motion picture theatres in 92 cities last week, and paid a record $1,240,000 to witness a closed-circuit telecast of the Moore-Marciano heavyweight championship fight. Thus, we have accomplished better than "a million dollar gross" for one performance, in theatres, with television on our side. There is no limit to what we may see, in theatres, over closed circuit television, and no infringement on our regular audience potential, who "go out to the movies" as their usual habit.

We believe that in closed circuit television there may be a solution for some of the closed theatres that are caught in the bitter competition with home TV, notably, and because Roy McLeod has been here this week from Vancouver, such a house as the Odeon-Hastings, which he managed, and which is currently dark in an epidemic of theatre closings in British Columbia. Perhaps, here is the answer. The Hastings is a good theatre, the right size, but just off the main stem. It could recapture a lost audience, in an area where television has moved in strongly, and where a local TV station could pipe in programs.

¶ THE LADY who has been our eyes and ears in the theatre for thirty-nine years (since 1916!) returns from her observation post along Broadway with glowing reports of new short travel films in CinemaScope and VistaVision. The latest, "Volcanic Violence" was on the same program with "Love Is a Many Splendored Thing" at the Roxy, and both films were a joy, to arm chair travelers. We have friends who paid $11,500 each for their tickets on the "Kungsholm" for a world cruise, this Spring, and we're sure they haven't seen as much of Hong Kong harbor, or the French Riviera, or other wonderful places, as we've seen in current films. The short film of a volcano, erupting in Hawaii—on that big screen, in full color, was more than the natives could expect to see, unless they were on the spot. —*Walter Brooks*



Many hundreds of Pittsburghers tried to win the $500 "Jewelry Jackpot" awaiting the first person to "crack the safe" in the Stanley theatre lobby, as exploitation for Paramount's "To Catch a Thief"—just one item in the extensive campaign staged by Phil Katz and Jules Curley, in the Stanley Warner Pittsburgh zone.



Pretty Marvy Mayor, winner in the $75,000 "Gentlemen Prefer Brunettes" contest, receives her check and airplane ticket to Hollywood, from Mort Nathanson, publicity manager for United Artists. Marvy won over 63,000 contenders in 2,300 theatres.



Will Hudson, manager of the Music Box theatre, Seattle, made this traffic-stopping window display for "Not As a Stranger"—using mannequins in surgical costume to point up the medical drama.



Ronald Muchnick, "The Amuse-Mentor" of the Ann Arbor, Mich., News, posed for this picture (at right) with G. H. Hoag, left, manager of the Michigan theatre, in concerted action to promote new faces, going places, in our new season's movie programs.



The four Texas Outdoor Girls were brought to New York to help the ballyhoo for "The Man From Laramie" at the Capitol theatre on Broadway. Here they are with Howard LeSieur, Columbia's Advertising and publicity director; Ernie Emerling, who does the same for Loew's Theatres, Eugene Picker, Loew's vice-president, and Saul Trauner, Columbia branch manager.

There was no fog available in Bridgeport, Conn., but James Ladine, manager of the Hi-Way theatre, used an ancient device for tracking potential patrons to the box office, with paper cut-out footsteps on the pavement.



Showmen in Action

Bill Hastings, manager of the RKO Orpheum theatre in Denver, who will receive his Quigley Grand Award plaque for 1954 soon, is busy this week with the world premiere of MGM's "Trial" in the newly refurbished theatre, where his company has spent $100,000 as part of their national program of modernization.

▼

Martin G. Smith sends us tear sheets from the Toledo papers to show the impressive business done at the Rivoli and Palace theatres with the closed circuit telecast of the Moore-Marciano fight. Seats were sold out days in advance and fans were on hand hours ahead of time waiting for standing room. Hundreds had to be turned away.

▼

The Christmas issue of Irving Mack's "Inspiration" has arrived, and it is only about 90 days to Christmas, at that. Not too early to make plans, and every showman knows that fact. Irving is trying on beards to play his annual role.

▼

James Kulowski, manager of the Parsons theatre, Hartford, screened "Svengali" for a morning invited audience consisting of college professors and newspaper-radio-TV representatives about half a week ahead of opening.

▼

Frank McQueeney, manager of Pine Drive-In theatre, Waterbury, Conn., turned over opening night proceeds of "To Hell and Back" to the St. Ann's School building fund of that city, with before screen time entertainment provided by a local fife and drum corps and a drill team from Windsor, Conn.

▼

Willie Wallos, manager of the Mid-City Outdoor theatre in Kenosha, Wisc., announces ten lucky numbers each evening, good for a beefburger. Numbers are printed on the reverse side of his concession menu, and the idea has proved very profitable.

▼

Eric H. Rose, assistant manager of the Trans-Lux Colony theatre in New York, promoted a thoroughbred Cocker Spaniel puppy as first prize in an essay on "Why I would like to own a dog" to tie in with "Lady and the Tramp." Then he arranged with Decca Records to have music from the picture played in the lobby, and records of "The Siamese Cat Song" given to the first twenty-five children on opening day.

▼

Paul W. Amadeo, manager of the Pike Drive-In, Newington, Conn., another manager to turn over a night's receipts to the Connecticut flood relief campaign.

▼

Jack Sanson, manager of the Strand, Hartford, Conn., had an aide paging "Mister Roberts" on downtown streets and in hotel lobbies. Persons identifying themselves by name of Roberts were given guest tickets.



Lee Fraser, manager of the Bloomfield theatre, Birmingham, Mich., posted this interesting display of things lost and found in the lobby, and says it created a terrific audience interest and comment. Items recognized were reclaimed upon proof of ownership. The display of left-handed mittens will open with the winter season.

Jack Thorson, manager of the Manor theatre, San Mateo, Calif., collected 30 tons of old newspapers for Red Cross flood relief. Children bringing a bundle of papers were admitted free to the Saturday morning show and the newspaper ran a picture of the papers piled high in front of the theatre.

▼

Seymour Levine, manager of the Bowl Drive-In theatre, West Haven, Conn., turned over an entire evening's proceeds to flood relief for the town of Ansonia.

▼

Jim Darby, manager of the Paramount theatre, New Haven, tied up with a supermarket in offering prizes ranging from $25 to 50 guest tickets for the best letter on the topic, "Which motion picture do you consider the most heart-warming you have ever seen?" in conjunction with his opening of "The Private War of Major Benson"

▼

Ray McNamara, manager of the Allyn, Hartford, Conn., sent an aide through down town hotel lobbies paging Miss Rosalind Russell, with credits for "The Girl Rush" on his back.

▼

Bernie Menschell, manager of the Parsons theatre, Hartford, Conn., delivered passes to "Front Page Story" to every desk in news rooms of downtown daily newspapers, for this new British version of a good American newspaper story.

Jack Auslit, our favorite correspondent for the best trade papers, in New Orleans, says he received his membership certificate in the Round Table, but since he has no office, he carries it around in his briefcase, and shows it to everybody. And that Asa Booksh, manager of the RKO Orpheum, sends regards.

▼

Joe Real, manager of Stanley Warner's Midwest theatre, Oklahoma City, sends his complete campaign on "Mister Roberts"—not the least of which is a "Mister Roberts" dinner served in local restaurants, and obviously a man's-size meal.

▼

Bill Starr, manager of the Uptown theatre, Victoria, Texas, writes to say that this was one of the most rewarding days of his theatre career, when he received his membership certificate in the Managers Round Table, and that we'll be hearing from him, with examples of his showmanship.

▼

Stanley Spoehr, manager of the Seltzer theatre, Palmyra, Pa., sends a herald which advertised his theatre's investment in CinemaScope and VistaVision, and it sounds as big as our new dimensions on the screen, which is no more than good salesmanship.

▼

Robert Kunce, assistant manager of the Fox theatre, San Francisco, considers this community service as a "good-will getter"—the San Francisco School Board holds its semi-annual meeting in the theatre, and teacher sessions are unlimited, even if the meeting conflicts with the usual program schedule.

▼

George Cameron, manager of Schine's Vernon theatre, Mount Vernon, Ohio, has persuaded city officials to permit him to have a car giveaway for Christmas, and has promoted the car from local sources, with the giveaway show completely sold out, in advance. Harold Sliter, manager of the Holland theatre, Bellefontaine, Ohio, will be the next Schine manager to report the same sort of a deal in his town.

▼

F. E. Reid, manager of the Centre theatre, Chatham, Ontario, sends a tear sheet of a full page cooperative ad, which was underwritten by eight merchants, and carries very big display for the attraction at the theatre, with the headline, "These Sponsors Welcome You 'Not As A Stranger'."

▼

We received a nice postcard from Jimmy Stewart, in Paris, with a view of the Eiffel Tower, and "The Spirit of St. Louis" in flight above it—all location shots for a new picture, coming up, and "Leland, Billy and me, having a wonderful time."

▼

The first two programs of the "20th Century-Fox Hour" TV series, commencing October 5th over the CBS-TV network and continuing two weeks later on October 19th, will devote important attention to "The Tall Men"—as part of one of the largest TV publicity campaigns set by the company for any CinemaScope attraction.

Third of a Series of MGM Panelists

Showmanship Is Only Good Salesmanship

by LOU BROWN

Director of Advertising and Publicity, Loew's New England Theatres, New Haven, Conn.

We, of the motion picture industry, are in a highly specialized type of salesmanship, which is necessary to theatre operation. In any other business, the buyer has the chance to inspect the merchandise before he buys. In our case, the public pay their money before seeing the goods they purchase. We term our merchandise as lights and shadows —and emotion—which, when combined, spell ENTERTAINMENT, but the total is intangible before you lay your money on the line at the box office. We must beam our efforts on that one focal point, and keep uppermost in our minds, "Will this idea sell tickets?" A knowledge of advertising, publicity and exploitation is necessary to the theatre manager. It is one of the abilities he must possess, or acquire, to make a career in this business.



Lou Brown, director of advertising and publicity for Loew's-Poli Theatres in New England, as he appeared as a panelist at the MGM Ticket-Selling Workshops, in Detroit,, Dallas, Seattle and San Francisco. Lou has been 17 years in his present capacity, and a total of 24 years with Loew's Theatres, including time in Washington, Baltimore and the New York office.

Tickets Are Always Sold "Out Front"

Let's start our adventure into "ticket selling" from the marquee of the theatre. There is an art to laying out copy for your marquee and it can be done with as much fun as working a crossword puzzle, only in this case, you don't have to fill out all of the squares. Don't cram your marquee with copy, which defeats the purpose—quick reading. Every marquee is an individual selling story. Advertise the essentials, and remember, the final solution is a matter of judgment—and knowledge of your situation.

Your theatre front should be one of the bright spots in your neighborhood, whether it is a downtown house or away from the business section. Keep your theatre front bright and well lighted, for lights attract, and tell the passerby that your theatre is open for business, and that it is as clean and bright inside as outside. Your eye-level advertising comes into view at the box-office level, and lobby displays on current and coming attractions must be bright, clean and inviting, with a minimum of confusion. Make good use of seasonal backgrounds, it keeps you up to date.

People Like to Study A Display of Stills

We feel that the use of stills is a great selling point, and therefore display scenes that create in the mind of the customer a desire to come back and see the action. The average person will study these stills and try to visualize the story from them. If you are playing a picture in color, sell the color on the screen with a special display of color stills in your lobby. You have something that is exclusive with motion picture theatres, this year and next—for it will be a long time before television has color and 'Scope.

One thing we do, and we have been complimented for the service, is to display a "cast of characters" card in the lobby, so patrons may stop and check as to who were playing certain roles, then remembered immediately after seeing the picture. We use special lobby and easel cards, in unusual spots, lobby mirrors, rest rooms, concession stands, for they get a maximum of attention, and add up to a new total of audience interest at the point of sale.

Another "must" in our theatre operation is the holding of staff meetings, at least twice a month. At these meetings, the manager, assistant, chief of service, ushers, cashiers and doormen, discuss what can be done to make the theatre "tick." We have a run-down of the most important items on how to handle the patrons and make them happy. The care of children and handicapped persons, the courteous answering of phone calls, the necessary safety and fire drills, all create confidence in the theatre and satisfaction in what we are selling at the box office.

Real "ticket selling" starts with the newspaper ads, which are our most important medium. First, realize how your current attraction should be sold—for every picture has its own selling approach.

One thing to be warned against—don't make your ads suggestive or sexy, for it offends a lot of readers and keeps them away from the theatre.

Don't discount radio as a ticket selling medium. We don't feel there is a radio station in the country that can't be promoted for free time, if a proper contact is established. They go for contests, and you get your shows plugged for cooperative ideas, and a few guest tickets. TV stations, who have to depend on network programs, welcome local tie-ins. If you are in a position to buy some time, you are a big fellow—and the door opens wider, for things that are promoted, without cost.

Special Shows Yours For the Asking

The field of "ticket selling" for special shows is yours for the asking. Consider the business enterprise in your town that would be interested in blocks of tickets—the factories, the stores, the Parent-Teacher and fraternal groups. In Hartford, known as the insurance capitol of the world, there are numerous clubs within the insurance companies who buy tickets in blocks of 100 to 300 or more, at regular prices, to get seats together as a party. In New Haven, recently we sold 400 tickets to Winchester Arms Co., for an office group who wanted to see a picture on our opening night. They had specially printed tickets, and we garnered extra dollars.

The time may be ripe for a special kiddie show, such as one we ran recently in Waterbury. We sold tickets in advance to the club, and had 3500 persons in a 3300 seat house, believe it or not, and the candy stand did a terrific business. Many of the kids stayed over and paid regular prices to see the regular show, which followed. The kids themselves, and the merchants who sponsored the show and the give-away prizes, were equally satisfied. All merchant cooperation must develop "ticket selling" tie-ups that work both ways, for the theatre as well as the merchant.

Ticket Selling Pays Its Own Dividends

A manager can crawl into his shell and let these contacts come to him—and this is the wrong attitude. An alert showman is enough of a salesman to recognize a prospect when he sees one, and complete the deal on his own grounds. Don't overplay your prospects—make it a point to drop in to see merchants without having anything on your mind, except to be friendly. Such contacts will advance your standing in the community, and you will be asked to serve and advise in civic affairs. Folks will come to understand the theatres manager as a man of importance—and shall we say, "a man of distinction?" Your newspaper man, editor, columnist, by-line writers—even the advertising department, will help to build this feeling for you in your own community. You can never foresee the ways in which all this can develop to your advantage, and you will be most surprised of all with the rewards for your investment in the art of ticket selling.

Selling Approach

THE LEFT HAND OF GOD—20th Century-Fox. CinemaScope, with color by DeLuxe. Humphrey Bogart and Gene Tierney, in the screen version of a provocative best-seller that rocked the world with its daring. It all happened in the hidden valleys of China, and is photographed in authentic locations. The story of the strangest covenant a man has ever made—the whole incredible drama of the miracle that followed. 24-sheet and all posters have pictorial art for lobby and marquee cut-outs, in the best and cheapest form available. Two color herald from Cato Show Print keys the campaign, with appeal to Catholic patronage. Pressbook offers the suggestion that you preview this picture for Catholic clergy and obtain the benefit of their approval in advance. Newspaper ad mats in all sizes and shapes, including the very large, and a set of four big teaser ads, too much alike to require the use of more than one of the mats. The composite bargain mat, costing only 35c at National Screen, provides six well selected ad mats and slugs, and two publicity mats, sufficient for small situations. A provocative picture, that will do well with book tieups and the audience comments of opinion makers.

●

SVENGALI—MGM. George Du Maurier's famous story in the period of Moulin Rouge, produced in England and processed in Eastman Color, with Hildegarde Neff, current star of the Broadway musical "Silk Stockings" in the role of Trilby—and Donald Wolfit as the villainous Svengali, who held the beautiful Trilby under his hypnotic power. A colorful story of a generation long past, which has not been seen by movie-goers in any version for the last quarter of a century, so it's new to your present day patrons—in spite of common knowledge of the fate of Trilby. We have seen the picture, and reviewed it for the Herald, so we believe your audience will like it, as we did. 24-sheet and other posters, supply strong pictorial art for lobby and marquee display, and a 2-color herald from Cato Show Print, keys the campaign. There is a powerful 40x60 standee, that is designed to stop and shock, with Svengali's hypnotic eyes. There is nothing offensive in the picture, and the casting is excellent.

●

FEMALE ON THE BEACH — Universal-International. Joan Crawford and Jeff Chandler in what looks like vacation fare, but is really a murder mystery, with romance in the background. For the 24-sheet and other posters will supply strong pictorial art for lobby and marquee display that will get attention, and the story is more dramatic than sidewalk-shoppers may think in the selling approach. Joan Crawford is popular as a dramatic actress, nor is she merely attractive in beach poses with handsome young men. You can attract the potential audience, and surprise them with a different picture than they expect. The pose that makes the 24-sheet is repeated through the other accessories, including the herald which sells the box office appeal of the two stars without mentioning murder. Newspaper ads in interesting variations for size and shape, but all carrying the basic pull of the stars against the tides of fortune. The bargain, composite mat with everything you need for a complete campaign in small situations, has six ad mats and slugs, in 1- and 2-column width, and two publicity mats, in beach costumes, all for 35c at National Screen, a real bargain.

●

ULYSSES—Paramount-Lux Film. In color by Technicolor. Kirk Douglas and Sylvana Mangano in the greatest romantic adventure of them all, based on Homer's Odessy, and filmed in Italy, and on the Mediterranean where it all took place, five thousand years ago. Now playing on Broadway, and recommended to school authorities and others who appreciate top-bracket production in which Paramount is a partner. 24-sheet and all posters have cut-out materials for lobby and marquee display. Special herald and window card key the campaign with the right advertising angles to attract the general public. You can get display for the window card on school property and with local organizations who are interested in classical history. Newspaper advertising up to Paramount's high standards, therefore the best. Plenty of variety in size and style, with two sets of teaser ads, both 2-columns wide, which will serve many situations. All the advertising is in key with the subject matter, and a very special set of four deluxe 14x17 art panels in brilliant color will do wonders for this epic film, displayed in your lobby or placed away from the theatre. You can afford several sets at $1.50 a set for special handling. The complete campaign mat, selling for 35c at National Screen, has eleven ad mats and slugs, plus three publicity mats, all for the price of one.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

11-Column Cigarette Vendor

Rowe's new 11-column "Ambassador," a manual upright cigarette vending machine featuring the company's "Showcase" and measuring only 31 inches in width, is now in full production at the Rowe Manufacturing Company's Whippany, N. J., plant, according to Charles H. Brinkmann, vice-president in charge of sales. The "Showcase" feature is a recessed, point-of-purchase display built into the front of the vendor; flourescent light illuminates four velvet-lined "jewel cases," each of which contains a package of a leading brand. The 11-column "Ambassador" rounds out a family of three current Rowe "Showcase" vendors, the others being the 14-column manual upright "Ambassador" and the 11-column electric console "Commander."

●

Coconut Bar in Foil Wrapper

The new coconut candy bar made by the D. L. Clark Company, Pittsburgh, is being packaged in an aluminum foil wrap from Alcoa designed by Milprint, Inc., Milwaukee. The blue and orange wrapper features an illustration of a split coconut. Foil has been used because of its resistance to foreign odors and its moisture-vapor barrier, according to the firm, which adds that the new wrapper "assures freshness and offers protection for the bar from excessive heat."

●

NEW "DAVY CROCKETT" BALLOON



To its line of "Qualatex" toy balloons the Pioneer Rubber Company, Willard, Ohio, has added this new one featuring a print of Davy Crockett. It comes in four sizes—7, 8, 9 and 10-inch round. Pioneer balloons are used by theatre managers in a number of promotions, including as premiums for young patrons with snack stand purchases.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WILL SACRIFICE THEATRE DRAWING FROM five towns without theatres. In heart of Wisconsin's Dairyland. Newly decorated, Cinemascope and wide-screen. Owner selling because of interests away from theatre. BOX 2871, MOTION PICTURE HERALD.

FOR RENT MOTION PICTURE THEATRE, Passaic County, N. J. Doing a good business. c/o BOX 2872, MOTION PICTURE HERALD.

NORTHEAST OHIO. 600-seat exclusive second run. Excellent condition, wide screen and CinemaScope, air-conditioned. Very profitable operation. Fastest growing city, present population 25,000. BOX 2868, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

PAY $200 DOWN—PLAY CINEMASCOPE! Cinematic IV Adjustable Prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for $595 (with used prime lenses $495.) Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

MANAGER AVAILABLE FOR GREATER BOSton. Formerly General Manager of independent chain. Experienced in all phases of show business. BOX 2876, MOTION PICTURE HERALD.

MAINTENANCE MECHANIC. EXPERIENCED. Desires steady position doing all kinds of repairs in three or four theatres. Has own tools. Repairs seats. BOX 2877, MOTION PICTURE HERALD.

NEW EQUIPMENT

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for $595. Metallic seamless screens 75c sq. ft. Buy on time with $200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HEAVY DUTY HOLMES PORTABLE PROJECtors—in original packing cases—$150. Further Details, STEWART KLEIN, 229 Golden Gate, San Francisco

USED EQUIPMENT

SURPLUS SALE EXCELLENT COATED PROjection lenses! Super Snaplite fl. 9 2"-2¼" $170 pr.; Superlite 2¼"-3-3¼" $150 pr.; Superlite 3½" $90 pr. Trades taken. RCA Brenkert Arclamps, good condition $395 pair. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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10' TITLE ANIMATION STAND. MOTORIZED zoom, stopmotion, $2,500 value, $975; Blimp for Bell Howell 70D, w/syncmotor, $195; Bardwell-McAlister Studio Floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Art Reeves 35mm. recording outfit, $5,000 value—$495; Moviola 35mm composite sound/picture $495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Motorized Dolly with 2 seats, takes heaviest cameras, $195. S. O. S CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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BOOKS

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RICHARDSON'S BLUE BOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Paul E. Glass, 71, Show Business Historian, Dies

READING, PA.: Paul E. Glass, 71, manager of the Embassy theatre here, and an authority on the history of show business, died September 22. His collection of theatre programs and playbills is believed to be the largest in the world and he had written a number of books in the field. He was drama critic for Reading newspapers until 1920, when he became a theatre manager. A son and a daughter survive.

Siegel, Stanley Warner Circuit Executive

Carl A. Siegel, executive head of Stanley Warner service department, died suddenly September 25 in New York. He was 44 years old. Mr. Siegel was in the armed services for nearly four years, having been a member of the 106th Division during the Battle of the Bulge. He was captured there and spent six months as a prisoner of war in a German prison camp. After the war he began his theatre activity in the Newark zone office of Warner Bros. theatres in the booking department, from which he was transferred to advertising and then given charge of the zone concessions. He became the operating head of the service department for the entire circuit in 1951, remaining in charge when the circuit became the Stanley Warner Corp. He is survived by his wife Cecile, his brother Arthur Steel and his mother and step-father, Major and Mrs. Albert Warner.

Joe Simon

MEMPHIS: Joe Simon, 62, veteran Memphis theatre man, died September 24. He was assistant manager at the Plaza, Rosemary and Luciann theatres here. Prior to that he had been manager of the Ritz theatre and assistant manager of the Warner.

Comerford Heirs Sue Estate Administrators

SCRANTON, PA.: Children of M. B. Comerford, nephew of M. E. Comerford, founder of the Comerford theatre circuit, have filed suit in Lackawanna County Orphans Court against Frank C. Walker, former U. S. Postmaster General, accusing him of "mismanaging and manipulating the assets" of a multi-million dollar estate.

The suit accuses both Mr. Walker and J. J. O'Leary, general manager of the circuit, and a trustee with Mr. Walker in the estate of M. B. Comerford, who died in 1935, of making unauthorized non-interest loans to companies, persons and estates, and takes 319 exceptions to the administration of the estate. The suit asks the court to surcharge the trustees for losses allegedly resulting from "waste, mismanagement, maladministration."

Asked for comment on the Scranton suit, Mr. Walker said: "I feel my administration of all of the Comerford affairs has been in the best interests of all of the heirs. It now becomes a matter for the courts to determine."

Hearing October 10 on Purchase of Drive-in

WASHINGTON: A hearing has been scheduled for Monday, October 10, in New York District Court on the application of National Theatres to acquire a 1,200 seat drive-in theatre in Las Vegas, Nevada. National is seeking court approval for the acquisition of the Nevada drive-in, a new one now being operated by a firm headed by Bernard Leavitt. National has no theatres in Las Vegas at the present time.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 3,666 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	10	7	1
Ain't Misbehavin' (U-I)	–	3	26	5	1
Annapolis Story (A.A.)	–	3	12	11	5
Battle Cry (W.B.)	45	50	25	2	1
Bedevilled (MGM)	–	–	8	11	16
Big House, U.S.A. (U.A.)	–	2	3	2	2
Blackboard Jungle (MGM)	25	34	5	–	–
†Bring Your Smile Along (Col.)	–	–	1	–	5
Bullet For Joey, A (U.A.)	–	–	–	5	1
Captain Lightfoot (U-I)	–	3	16	18	7
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	1	3	4
Chief Crazy Horse (U-I)	2	13	26	16	5
Cobweb, The (MGM)	–	4	8	7	2
Conquest of Space (Par.)	–	–	10	18	9
Country Girl (Par.)	42	50	24	8	4
Crashout (Filmakers)	–	–	7	13	1
Creature With the Atom Brain (Col.)	–	9	3	1	1
Cult of the Cobra (U-I)	1	1	2	4	2
Daddy Long Legs (20th-Fox)	7	17	27	7	5
Davy Crockett (B.V.)	8	30	23	6	–
Detective (Col.)	–	3	8	9	3
Doctor in the House (Rep.)	7	2	–	–	–
East of Eden (W.B.)	3	11	14	17	7
End of the Affair (Col.)	–	2	3	14	12
Escape to Burma (RKO)	–	4	18	16	11
Eternal Sea, The (Rep.)	–	1	12	13	6
Far Country (U-I)	10	24	59	34	5
Far Horizons (Par.)	–	1	27	10	6
Female on the Beach (U-I)	1	2	3	1	–
5 Against the House (Col.)	–	–	11	2	2
Foxfire (U-I)	–	14	17	3	–
Francis in the Navy (U-I)	–	9	18	1	–
Girl Rush, The (Par.)	–	–	1	6	2
Glass Slipper, The (MGM)	1	23	15	13	16
Hell's Island (Par.)	–	–	13	9	5
Hit the Deck (MGM)	–	12	35	23	2
House of Bamboo (20th-Fox)	–	19	13	7	1
How to Be Very, Very Popular (20th-Fox)	–	4	24	4	7
I Am A Camera (DCA)	–	2	–	–	3
Interrupted Melody (MGM)	–	5	13	16	1
It Came from Beneath the Sea (Col.)	1	14	4	3	3
Jump Into Hell (W.B.)	–	1	4	5	–
Kentuckian, The (U.A.)	2	9	2	–	–
Kiss Me Deadly (U.A.)	–	–	5	1	14
Lady and the Tramp (B.V.)	27	17	2	–	–
Land of the Pharaohs (W.B.)	–	3	12	15	2
Long Gray Line, The (Col.)	34	21	21	28	6
Looters, The (U-I)	–	–	4	11	7
Love Is a Many-Splendored Thing (20th-Fox)	1	4	4	–	–
Love Me or Leave Me (MGM)	7	31	21	2	2
Ma and Pa Kettle at Waikiki (U-I)	4	24	20	12	1
Magnificent Matador (20th-Fox)	2	–	14	15	8
Mambo (Par.)	–	1	2	8	12
Man Called Peter, A (20th-Fox)	42	42	1	13	–
Man From Bitter Ridge (U-I)	2	–	11	8	6
Man From Laramie (Col.)	10	14	2	1	–
Man Without a Star (U-I)	–	10	30	13	2
Marauders, The (MGM)	–	3	5	5	2
Marty (U.A.)	6	1	5	3	3
Mister Roberts (W.B.)	16	10	1	–	–
Moonfleet (MGM)	–	3	3	7	5
New York Confidential (W.B.)	–	1	7	14	9
Night of the Hunter (U.A.)	–	2	1	1	1
Not as a Stranger (U.A.)	6	14	2	6	–
One Desire (U-I)	–	–	3	11	2
Pearl of the South Pacific (RKO)	6	–	7	7	7
Pete Kelly's Blues (W.B.)	2	3	1	–	–
Private War of Major Benson (U-I)	1	4	12	2	–
Prize of Gold, A (Col.)	–	2	10	7	1
Prodigal, The (MGM)	4	17	32	24	6
Purple Mask (U-I)	–	1	7	12	6
Purple Plain, The (U.A.)	–	–	12	14	8
Rage at Dawn (RKO)	–	1	8	8	2
Revenge of the Creature (U-I)	2	19	22	4	1
Road to Denver (Rep.)	–	2	3	1	–
Robber's Roost (U.A.)	–	2	2	1	1
Run for Cover (Par.)	–	–	18	22	8
Santa Fe Passage (Rep.)	–	1	8	3	3
Scarlet Coat (MGM)	–	–	2	3	7
Sea Chase, The (W.B.)	1	7	47	12	2
Seminole Uprising (Col.)	–	–	4	2	2
Seven Angry Men (A.A.)	–	1	2	1	2
Seven Little Foys (Par.)	33	22	7	–	3
Seven Year Itch (20th-Fox)	42	22	6	1	1
Shotgun (A.A.)	1	8	13	–	–
Shrike, The (U-I)	–	1	1	3	1
Smoke Signal (U-I)	–	4	16	22	12
Soldier of Fortune (20th-Fox)	–	25	21	12	3
Son of Sinbad (RKO)	–	2	9	13	10
Strange Lady in Town (W.B.)	–	11	19	12	1
Stranger on Horseback (U.A.)	–	9	6	1	1
Strategic Air Command (Par.)	38	24	6	–	–
Summertime (U.A.)	–	–	2	3	–
Tall Man Riding (W.B.)	–	9	4	1	–
This Island Earth (U-I)	1	9	26	7	–
Three for the Show (Col.)	–	–	13	20	19
Tight Spot (Col.)	–	4	7	6	6
To Catch a Thief (Par.)	4	5	2	–	–
Untamed (20th-Fox)	2	17	40	12	5
Violent Saturday (20th-Fox)	–	1	9	14	31
Virgin Queen, The (20th-Fox)	1	–	4	4	4
We're No Angels (Par.)	–	6	10	3	4
Wichita (A.A.)	2	13	4	–	–
Wyoming Renegades (Col.)	–	–	1	4	4
You're Never Too Young (Par.)	1	13	3	1	–

For exhibitors who have time to read—and make money (Reading Time: 1 min; 25 sec.)

REVIEW:

MY SISTER EILEEN

Columbia—CinemaScope

ONE OF THE MOST sensational entertainment vehicles to light the motion picture screen in many a year is this CinemaScope and color by Technicolor version of producer Max Gordon's 1940 hit Broadway play and 1942 screen comedy. Dressed up with new songs by Leo Robin and Jule Styne and fitted out with sizzling, fast-moving choreography by Robert Fosse, Columbia Pictures' remake of "My Sister Eileen" is a swift and sure laugh-riot from start to finish, except when it pauses for several tuneful songs and fast dance numbers which are pleasantly spaced. From the standpoint of smooth direction, snappy dialogue, adult situations and cast performances, this is top box-office everywhere.

Ruth McKenney's original story about "My Sister Eileen" has been wrapped in new mountings by producer Fred Kohlmar, script writer Blake Edwards and director Richard Quine. The latter was thoroughly familiar with the story of two Ohio girls who come to New York and live in a Greenwich Village apartment while seeking gainful employment, because he had a role in both the long-running Main Stem legitimate show and the initial screen version.

Glamorous costumes, settings and a cast topped by Janet Leigh, Jack Lemmon and Betty Garrett in furiously funny sequences add up to a wonderful motion picture, a solid box-office comedy.

Miss Garrett, whose adeptness with fast, sophisticated dialogue has long been missing from the screen, is a solid comedienne who walks off with the acting plaudits. Miss Leigh, who is Eileen, turns in a very smooth singing, acting and dancing job portraying a girl who draws men to her because of her "looks." The whole cast is top-notch. Lemmon portrays the fast-talking, woman-chasing, magazine editor who finally discovers Miss Garrett and makes off with what he thought to be an unromantic heart. Kurt Kasznar does a superb job as the crafty landlord whose main interest is his paintings, on canvas, not his apartments. Fosse is the shy soda jerk who is smitten with Eileen, and shows his versatility by acting, singing and dancing, (one production number is especially entertaining when he is competing with dancer Tommy Rall, a fast-talking newspaperman, for Eileen's favors. Richard York will draw many laughs as the football player who cooks and washes while his girl friend works, and there are many others of note, Lucy Marlowe, Horace McMahon, Hal March, Henry Slate and Barbara Brown.

Miss Garrett is seeking a writing job while Miss Leigh wants to go on the stage. With little money between them, they rent a basement apartment in the Village and, in course, it draws strange visitors. Inebriates look in, dogs run after cats through it, the Brazilian Navy stages a Conga festival in it, and explosions from a subway under construction rock the floor with regularity. Like the 1942 screen comedy which starred Rosalind Russell and Janet Blair, this CinemaScope picture is a "hit."

Running time, 108 minutes. Adult classification. For release in October.

LESTER DINOFF

"ONE OF THE MOST SENSATIONAL ENTERTAINMENT VEHICLES TO LIGHT THE MOTION PICTURE SCREEN IN MANY A YEAR!..."

MOTION PICTURE DAILY



Everybody's dating Columbia's new sweetheart

MY SISTER EILEEN

OCTOBER 8, 1955

MOTION PICTURE HERALD

TOA Faces Trade Practice And Political Problems at Los Angeles Convention

"Oklahoma!" Opens New Era of Showmanship

Better Theatres

The Todd-AO System of Cinematography and Projection
New 1200-Seat Suburban Theatre with a 50-Foot Screen
Patron Parking Lot Operation Under Theatre Management

BETTER REFRESHMENT MERCHANDISING:

Pushing Combination Sales and High-Profit Products

Entered as second-class matter January 11, 1931, at the Post Office, at New York, U. S. A., under the acs of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Plaza, New York 10, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1955 by Quigley Publishing Company, Inc.*

IT ROCKED MANHATTAN!



TENDER TRAP: "What Every Girl Sets For Every Man!"

HIGHEST RATING OF ALL TIME!

Yes, in all the years that FILM RESEARCH SURVEYS has polled audiences, "THE TENDER TRAP" at Loew's Lexington Theatre, N.Y. Preview last week topped every picture in history. It was a repetition of the sensational audience Preview in California. The news of this GREAT attraction is spreading like wild-fire through the industry. ACT FAST! THIS IS MONEY!

M-G-M's GOLDMINE!

in CINEMASCOPE and TECHNICOLOR

THE TENDER TRAP"

Starring

FRANK SINATRA · DEBBIE REYNOLDS

DAVID WAYNE · CELESTE HOLM

With JARMA LEWIS · Screen Play by JULIUS EPSTEIN

Based On the Play by Max Schulman and Robert Paul Smith
And Presented On the New York Stage by Clinton Wilder

Photographed in EASTMAN COLOR

Directed by CHARLES WALTERS

Produced by LAWRENCE WEINGARTEN



FRANKIE!

On the cover of Time and Look Magazines, he's the hottest name in films today and here's a perfect show for his millions of fans!



DEBBIE!

She's an authority on the tender trap. Debbie's headline romance makes her the sure-fire-want-to-see star of the year!

HERE'S WHAT IT'S ABOUT!

Come into Frankie's love-nest-bachelor-apartment. Through these portals pass the most gorgeous and seductive models and career girls in naughty New York. And just when the confident bachelor thinks he's got the perfect set-up, along comes the most-innocent-of-them-all to set the tender trap! Bait your box-office with this big-time bonanza entertainment!

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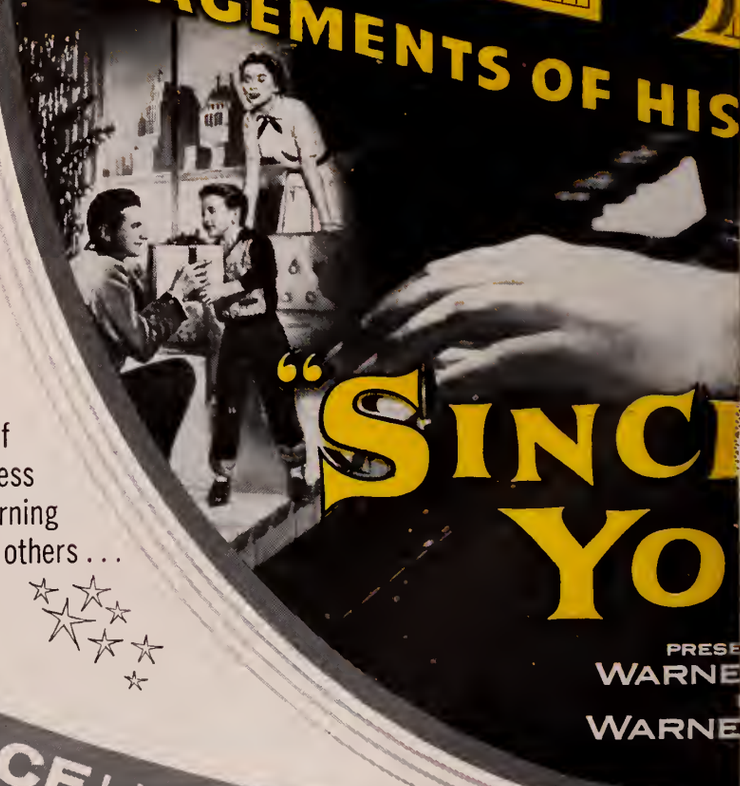
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In a burst of music and a blaze of color —the wonderful story of a famous pianist who helps himself to happiness by learning to help others . . .

CO-STARRING
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(Voted Top Female 'Star of Tomorrow' in M. P. Herald's Exhibitor Poll!)
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Screen Play by IRVING WALLACE · Produced by HENRY BLANKE
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AN INTERNATIONAL ARTISTS LTD. PRODUCTION · Directed by GORDON DOUGLAS · Presented by WARNER BROS.

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REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS ?

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CELEBRITIES! LIGHTS! RADIO & TV! SPECIAL EVENTS!



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Best Actor Award, Venice Film Festival; star of "Genevieve" and "Doctor in the House"

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"It's a pleasure to do business with 20th"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 2

October 8, 1955

Exhibitors in Television

SINCE television is but another form of motion picture entertainment it is regrettable that exhibitors and producers in America were so slow to take a firm position in the newer medium. Perhaps profiting by these errors of omission principal factors in the British film industry were ready to play an important role as soon as commercial television was authorized by Parliament. Granada Theatre circuit and Associate British Pictures are program contractors for commercial television. The J. Arthur Rank Organization will be producing an increasing number of shorts expressly for television and also is expected to be active in the field of filming commercials.

There are, of course, good reasons why the industry in America plays a relatively minor hole in ownership of television stations. The FCC made no secret of a bias against television operation by motion picture firms. The reasoning of that agency was based partly on prior anti-trust violations and partly on an expressed wish to keep ownership of various communications media separate. So far as the second point is concerned the FCC has manifested no similiar hestitancy about giving TV licenses to newspapers.

Motion picture industry ownership of TV station operating companies is extensive. The size of the investment ranges all the way from that of the American Broadcasting-Paramount Theatres, which owns five stations, to exhibitors in local situations owning as little as five per cent of a station. What is noteworthy about the list is that the interest in television operation is spread throughout the country and embraces all different types of exhibition.

IN markets where a television station has a reasonable expectation of making money, or at least breaking even, exhibitors have nothing to lose and much to gain by participating in companies which apply to the FCC for television licenses. Many established circuits and independent operators were slow to get into the drive-in theatre business and when they did had to do so at greater cost than those who got in "on the ground floor." If it can be prevented, this should not happen in connection with television.

At present there is a pause in the expansion of TV stations on account of the problems in UHF operations. Sooner or later something will be done about that situation and exhibitors should be ready. There are only some four hundred television stations now operating although the FCC blueprint calls for as many as two thousand. There are nearly a thousand communities eligible for TV that do not have stations yet. Eventually a good per cent of these towns and cities will insist on a local station as a matter of community pride, if for no other reason.

There is no reason why radio broadcasters should have the inside track in television station operation. Television by nature is much more akin to picture production and exhibiton that it is to radio. A good television station operator, especially in a middle or small size community, needs to have the same qualifications and talents as a good theatre operator. Both must be good showmen in the best sense of the term.

■ ■ ■

Fall Movie Season

THE current COMPO advertisement in *Editor & Publisher* emphasizes a point that exhibitors should make locally not only with their newspaper people but also with other leaders of the community: the Fall season will bring to theatres a large number of exceptionally fine films. As COMPO put it, "This Fall's entertainment story is in your movie theatre."

It would be fatal to adopt the ostrich-head-in-the-sand attitude and choose to ignore the fact that competitive entertainment media—notably television—are all making great effort to win the leisure attention of the American people this Fall. With the end of the Summer season passes the lure of many of the outdoor sports in much of the country. The days for swimming, boating, camping and many other sports are quickly coming to a close. This is an opportunity for theatres which should be grasped aggressively.

The exhibitor should maintain a confident position. As COMPO's advertisement concluded, "This Fall will again prove that, in entertainment, the movie theatre is first." This statement will not be proved unless each exhibitor does his part in selling his attractions, and his theatre, to his own community.

■ ■ ■

¶ While many people have only a passing acquaintance with money there are signs that some organizations have so much at their disposal that they don't know what to do with it. For instance, the latest grant announced by the Fund for the Republic, Inc.—an organization backed by the Ford Foundation—is to the Institute of Legal Research of the University of Pennsylvania "to study the methods by which the Government intercepts and impounds obscene publications and other nonmailable material." The University of Pennsylvania study may include consideration of the standards applied by the U. S. Customs which also intercepts and impounds obscene publications and other material.

—*Martin Quigley, Jr.*

Letters to the Herald

Selling Formula

To the Editor:

Your editorial "Selling by Individual Formula" (Motion Picture Herald, September 24), was another that hits home to the small independent exhibitor. I do not disagree with you on a single point, but do feel that something will have to be done on a national scale to establish a workable starting point or formula.

From this point I agree that the exhibitor must check his deals from year to year, in order that he may keep his rental in line with his receipts. A scale deal based on overhead is the best solution to a deal reworking itself, but even here the film companies must be realistic and allow a profit on a reasonable gross and not pull every real grosser off the scale. You play six pictures in a row on scale and loose on each; then along comes a picture that you could have made something on, and they say, "Whoa! this one is 50 per cent to everyone." If they have one that stands a reasonable chance to go up your scale, they just put it up there for you. In my case, there are some companies that are very good to adjust later, but others will not do a thing to help me.

I don't feel that I am big enough, or have enough brain matter to ever do a great deal toward working out an arrangement of this type. It is all I can do to take care of buying my own pictures. For five years, I have been reaching toward just what your editorial deseribed, but have been unable to quite get my hands onto it. There should definitely be a profit and loss relationship between distributor and exhibitor. Your editorial could go a long way toward making this possible by simply making both groups think.—*LESTER M. NEELY, JR., Neely Theatres Co., Marion, Alabama.*

Market in Europe

To the Editor:

Here are my observations, at random, of my 10-week sojourn in Europe, from which I returned the end of September.

The greatest disservice the foreign managers and their assistants can do for the American picture companies is to come out with their stereotyped statements to the effect as to how much better they are doing "this year against last year," and this has been going on for years and years. This is one of the main reasons why different governments have been putting on more restrictions every year. The excuse is that they must protect their local film industry.

In spite of the fact that many countries have made much progress in producing films, we must not lose sight of the fact that all these governments subsidize their film producers, and these are the birds who go crying to their governments for protection.

Most of the American distributors seem to believe that unless they accept all the restrictions imposed, they will lose the market to other countries. This is a fallacy, and I will give you a concrete example of this fallacy. I spent 18 days in Spain and I made it my business to meet many producers and exhibitors. I tried to point out to them how ridiculous it was for the Government to insist that American distributors take on their pictures for distribution in the United States.

So to confirm my belief that the American motion picture was the most popular in the world, I put my question in this fashion: "Tell me, after Spanish-made pictures, what were the most popular pictures in Spain?" The answer was unanimous. Their own pictures were down the list while ours were the most popular, which means to me that if the American distributors would only learn to gamble and not show such an anxiety for the immediate buck, they could operate under their own terms.

I want it understood that I made it quite clear to all concerned that I was not representing the American film industry or any company but as an independent who has spent most of his life in motion pictures and having contributed to it in no small measure in most parts of the world, I felt that I was not out of line in offering my observations.

Another thing that I believe is that the American picture companies are committing a grave error in selling their surplus product to independent distributors in countries where they are operating under a quota.—*NAT LIEBESKIND, New York, N. Y.*

Film Reviews

To the Editor:

As you undoubtedly know from your readers, changing procedures of film buyers in recent years have made urgent:

1. Unbiased reviews at the earliest possible moment; and

2. Dependable guidance from your "Film Buyers Rating."

When distributors beat you to the gun by requesting bids prior to publication of your reviews, this leaves the buyer very much in the dark . . . that is, the buyer who cannot look at every picture in advance.—*B. V. STURDIVANT, Silver Crest Enterprises, Yuma, Arizona.*

[Editor's Note: The HERALD policy is to print reviews in the first issue following the official review publication date set by the distributor. Instances where exhibitors are asked to negotiate or bid for pictures prior to the publication of reviews should be called to our attention and to the attention of the distributor concerned.]

MOTION PICTURE HERALD

October 8, 1955

	Page
W. T. HASTINGS receives Quigley Award at Denver luncheon	12
TRIAL of 16mm action may end sooner than expected	12
TOA MEETING on coast tackles arbitration, control problems	13
SMPTE hears full program at meeting held at Lake Placid	14
DORE SCHARY cites peak total of writers at work at MGM	18
NED DEPINET is named to head Pioneers Dinner unit	19
ARNOLD PICKER cites UA growth in foreign market gross	19
VERMONT in Autumn lovely setting for opening of "Harry"	22
BRITISH group bans use of film excerpts on TV programs	23
NATIONAL SPOTLIGHT—Notes on personnel across country	25

SERVICE DEPARTMENTS

Refreshment Merchandising	34-44
Film Buyers' Rating	3rd Cover
Hollywood Scene	18
Managers' Round Table	29
People in the News	24
The Winners' Circle	23

In Better Theatres for OCTOBER

Section begins opposite 52

TODD-AO Wide-Film System
REBUILT THEATRE at Babylon, N. Y.
TWO NEW Drive-In Theatres

IN PRODUCT DIGEST SECTION

REVIEWS *(In Product Digest)*: The Trouble with Harry, The Second Greatest Sex, Hold Back Tomorrow

Showmen's Reviews	625
Short Subjects Chart	626
The Release Chart	628

MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager: William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, Advertising Representotive, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; Landan, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editar, 4 Golden Square. Carrespondents in the principal capitals of the warld. Member Audit Bureau of Circulations. Motian Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New Yark City 20. Telephane CIrcle 7-3100; Cable oddress; "Quigpubco, New Yark", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea. J. Sullivon, Vice-President and Treasurer; Raymond Levy, Vice-President, Lea J. Brady, Secretary. Other Quigley Publications: Better Theotres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motian Picture Herald; Matian Picture Doily, Television Taday, Matian Picture Almanac, Television Almanac, Fame.

On the Horizon

PRODUCTION

Spyros P. Skouras, president of 20th Century-Fox, has definitely decided to implement his plan to produce up to eight CinemaScope pictures in England, it was reported Wednesday in London. Mr. Skouras was to fly to Paris Wednesday night and to New York before this weekend.

OPPOSITION

Treasury Department testimony Tuesday and Wednesday before a House Ways and Means Subcommittee adds up to pretty certain Treasury opposition to any proposal for further admission tax relief next year. Treasury officials have not been questioned directly on their stand on a reduction in the admission tax, but they indicated that they were "much concerned" over any excise changes, including exemptions to the admission tax, which would cost the Treasury much revenue.

IN WORK

The staff of the Federal Communications Commission has begun work digesting the mounds of documents submitted by the proponents and opponents of toll television. This is expected to go on for many weeks, and the Commission itself is not expected to even begin consideration of what should be done next in the toll TV controversy until this staff digest is completed.

MORE OIL

There continues to be oil in them thar (20th-Fox) studios. Drilling now has begun on the eighth well. President Spyros P. Skouras told stockholders this week oil and gas from seven existing wells will be sold to consumers probably within a month, and that they will bring in a lot of money.

SOUND SYSTEMS

Westrex Corporation executives from abroad, attending the annual sales meeting in New York for policy refresher courses and inspection of new equipment, tell us there is a need in their fields for both magnetic and optical systems, although exhibitors in some spots cry for standardization. The optical system allows smaller theatres to compete within budget. Magnetic systems especially in Britain seem to have made the public sound conscious and continue to be installed.

ACCOLADE

The best annual report in the motion picture industry is AB-Paramount Theatres', Financial World says. The magazine annually awards bronze "Oscars" for "bests" in each industry. This is AB-Paramount's third win.

SUPREME COURT

Two questions of motion picture industry interest come before the new business sessions of the United States Supreme Court, which begin Monday. One is the challenge by producer Otto Preminger of "The Moon is Blue" to Kansas censorship; the other is an appeal by four Rhode Island theatres for a jury rather than special master trial of their fraud and anti-trust litigation with major distributors.

FIGHT OR NOT FIGHT

Allied units and executives continue to disagree on the wisdom of a national tax campaign. New Jersey Allied last week announced it feels it needs "all tax relief possible." It left initiative to national leaders. Trueman Rembusch of Indiana already has said exhibitors wouldn't benefit from a fight or its consequences. Colonel H. A. Cole of Texas put it this way, that higher film rentals would siphon off tax relief.

TV SET RECORD

Retail sales of television receivers reached a new record in July, the Radio-Electronics-Television Manufacturers Association reported last weekend, with 381,567 sets sold during the month. Set sales for the first seven months of the year also hit a record, 3,584,562.

William R. Weaver-Floyd Stone-J. A Otten-Peter Burnup

"OKLAHOMA!" AND THE TODD-AO SYSTEM

A special section covering a major and long awaited event in the industry—the opening of the Rodgers and Hammerstein "Oklahoma!" in the spectacular wide film Todd-AO system appears in this week's HERALD starting on page 45. Immediately following, in "Better Theatres," the technical aspects of the system including its installation and equipment, are thoroughly covered.

WHEN AND WHERE

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis.

October 24-25: Independent Exhibitors, Inc., and Drive-in Association of New England annual regional convention, Toy Town Tavern, Winchendon, Mass.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitor Association of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf-Astoria Hotel, New York City.

November 6-8: Annual convention of the Motion Picture Exhibitors of Florida, Jacksonville.

November 6-9: Annual convention of Allied States Association, Morrison Hotel, Chicago.

November 15-16: Fall convention of the Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 17-27: Public ballotting in the National Audience Awards Poll sponsored by the Council of Motion Picture Organizations.

November 21-22: Annual convention of the Missouri Independent Theatre Owners, Chase Hotel, St. Louis.



by The Herald

"WE MUST FIRST SELL TO THE UNITED STATES; then we'll be able to sell anywhere in the world," Shiro Kido, center, left, president of the Shochiku Company, Japan, declared in New York this week at the headquarters of United Artists, his hosts. He added his company is concentrating on quality pictures, at least five per year, in color, to break into theatres here. For possible buyers he screened Tuesday night his first hope, "The Mask of Destiny." This will be followed by "Christ in Bronze." His company is firmly back in the industry after war damage, now has 51 theatres and is building eight more, three solely for foreign pictures, feels its pictures hereafter should have elements of universal appeal, and hopes for co-production with financial factors here (possibly UA), and already has made such an arrangement in France. With Mr. Kido are Sam Ishakawa, interpreter; T. Koide, Shochiku West Coast agent; and, background, Louis Lober, UA foreign sales manager.

This week in pictures



EDWIN J. SMITH, JR. is resigning as foreign sales manager for RKO Radio Pictures for a newly created position, that of vice-president and overseas supervisor (Europe) for Allied Artists. He will reside in London.

ROBERT LANTZ, head of the New York artists' management corporation bearing his name, has been appointed executive vice-president in charge of production for Joseph L. Mankiewicz' Figaro, Inc. The company makes pictures, plays, and television programs.





GREETING AT SAN ANTONIO. They are extended by George Watson, Interstate Circuit city manager, to J. R. Grainger, center, RKO Radio director of sales, and Edmund Grainger, right, producer of "The Treasure of Pancho Villa." The men arrived for the Majestic Theatre opening, and also for openings in Houston, Dallas and Fort Worth. They accompanied stars Rory Calhoun and Gilbert Roland.

THE WINNER, New Jersey. Walter Reade Theatres vice-president Edwin Gage, left, presents to Community Theatre, Morristown, manager Ralph Lanterman the "Jack Harris Drive" check for $1,000. Looking on are Mr. Reade and Mr. Harris, film buyer. Fourteen other prizes were awarded.



THE WINNER, TEXAS. Mr. and Mrs. Jeff F. Hardin, Sr., of Levelland, receive their Attendance Contest check from Royce E. Blankenship, general manager of Wallace Theatres, Lubbock. The Hardins are manager and assistant manager of the Wallace, in their town. Their check is for all expenses during two weeks in Hollywood.





by The Herald

THERE'S A GLOBAL LOOK Universal is going to wear, according to announcement at Universal headquarters in New York last Friday by Alfred E. Daff, executive vice-president, who flew back after a hectic six days in Europe, principally in Germany where despite intense and secret competition he signed German film star O. W. Fischer to a five picture contract. Mr. Daff opines the audience is starving for new talent, not necessarily American. He harks to the days when stars such as Garbo and a score more made film history and declares the time now is propitious. He scores the provincialism which knows not of stars elsewhere tremendously known and money-makers of awesome stature. This doesn't mean, however, Universal will neglect the home-grown; it also is investing more than $1,000,000 in its unique studio talent school, he added. As for the foreigners, "acceptable" English which may even be exotic would seem to be a common denominator of measureless value.



CORNELL BORCHERS, from Germany, an actress of simplicity, sturdiness, intelligence, being groomed now in Hollywood with hopes high as reports come in of universal acceptance by experienced and appraising newsmen and critics.

ROSSANO BRAZZI, from Italy, whose English has the slur that thrills. Known now through his "Summertime" performance and vast publicity, personal and impersonal, Mr. Brazzi in Mr. Daff's estimation has a future which seems limitless.



O. W. FISCHER, known sufficiently to the Germans to have appeared recently in four films each of which grossed more than $1,000,000. A man of wit, force, and charm and possibly appealing in the Charles Boyer manner, according to Mr. Daff.



IN WASHINGTON, opening of "Cinerama Holiday." In array below at an affair to which came top capitol notables are Harry Kalmine, vice-president and general manager, Stanley Warner; Secretary of the Interior and Mrs. Douglas McKay; and Samuel Rosen, Stanley Warner executive vice-president.

IN NEW YORK, right, opening at the Astor Theatre of Warners' "The McConnell Story." A parade featuring the Air Force Marching Band was a highlight. Seen in the lobby are actor Tab Hunter, Mrs. Jimmy Doolittle, and actress Natalie Wood.









THE REASON these gentlemen are holding that book titled "Trial" is because it signifies the picture (MGM's) will open next week at the Radio City Music Hall, New York. The men have a genuinely proprietary interest—Russell Downing, left, is managing director of the theatre; and his visitor is the book's author, Don Mankiewicz.

TELLING HERB GILLIS they're glad he came. The scene as Washington theatre men greeted the new Paramount branch manager. The scene includes Morton Gerber, District Theatres; Mr. Gillis; Marvin Goldman, of Kogod-Burka Theatres; and George Crouch, Stanley Warner Management Corp.

HASTING'S GETS QUIGLEY AWARD



THE LUNCHEON, occasion for the reexamination of showmanship and accolade for those exemplary in its practice. Mr. Quigley is seen above with Mr. Hastings. Flanking them are Mrs. Vera Cockrill, Denham theatre, and Robert Selig, president of Fox Inter-Mountain. Below, Alexis McKinney, Denver "Post"; Ray Davis, Fox Inter-Mountain; Vince Dwyer, "Rocky Mountain News"; Ed Dooley, Denver "Post"; and Pat McGee, Cooper Foundation Theatres.



DENVER: W. T. Hastings, manager of the RKO Orpheum, received last week the Showmanship Award for 1954 in the competition sponsored by the Managers Round Table of MOTION PICTURE HERALD. The presentation was made by Martin Quigley, Jr., editor of The HERALD.

Following the presentation ceremony Mr. Hastings was guest of honor at a luncheon at the Brown Palace Hotel. Mr. Quigley saluted Mr. Hastings for his success in winning the Grand Award, the top honor any theatre manager can attain.

"The theatre manager is too often the forgotten man even though he stands on the industry's firing line," Mr. Quigley remarked. The HERALD editor also pointed out the importance of showmanship in the full sense of the word to all those engaged in dealing with the public or attracting the public's attention. "Showmanship consists in arousing the attention of the general public to something that will be of interest," he said. It is important in many businesses, but essential in motion picture theatre operation.

Speaking for members of the motion picture industry in Denver, Robert Selig, president of Fox Intermountain Theatres, said, "All of us are proud of Bill Hastings. Even as competitors we have admired his showmanship and we are pleased that this honor has been won in Denver." Mr. Selig also spoke of the importance of the Quigley Awards in stimulating good showmanship among theatre managers.

Guests at the luncheon included Mrs. Vera Cockrell, Denham Theatre; Pat McGee, general manager, Cooper Foundation Theatres; Ray Davis, Fox Intermountain; Vincent Dwyer, editor, *Rocky Mountain News*, and Alexis McKinney, assistant to the publisher and editor of the *Denver Post;* and Edward Dooley, who is the managing editor of the *Denver Post*.



PRESENTATION of the Quigley Showmanship Grand Award, in Denver, to W. T. Hastings, manager of the RKO Orpheum theatre, Denver, by Martin Quigley, Jr., right, editor of The HERALD.

See Early End of 16mm Suit Trial

HOLLYWOOD: Trial of the Government's 16mm case, which started September 22 before Federal Judge Leon Yankwich, may wind up much sooner than the original estimate of three months. The court told Samuel Flatow, Government attorney, who had presented approximately 200 documents in evidence last week it wants the Government to complete its presentation by the end of this week.

The first witness delivered his testimony Tuesday, with more than 20 witnesses to be called by the Government. The fact that some of the witnesses named are members of the Theatre Owners of America and presumably are here attending the organization's convention this week, may have some bearing on the speedup in the Government presentation.

Judge Yankwich again expressed his view that an agreement among two or more parties to perform an act that is legal when performed by one party does not constitute conspiracy within the meaning of the Sherman Act. On the same general basis, the jurist said, "Even if there is a conspiracy—if the restraint of trade is not unreasonable, or is a reasonable restraint—then there is no case." He told the Government counsel he was merely defining his interpretation of the Sherman Act in relation to the present allegations.

Tuesday's first witness, J. L. Van Volkenburg, CBS Television president, said CBS had negotiated with RKO and United World Films to purchase features from 1948-51, but did not buy because the price was too high. He said the defendants had not outright refused to sell product.

TOA MEETING TACKLES ARBITRATION, CONTROLS

Wolfson, in Keynote, Hits Plan for Appeal to the Congress as Wrong

by MARTIN QUIGLEY, JR.

HOLLYWOOD: Congressional controls, soaring costs, arbitration, tax relief and talent replenishment were the prime topics in the keynote address of Mitchell Wolfson, TOA president, to convention delegates at the Biltmore Hotel, at Los Angeles, which runs through the weekend.

After extended metaphorical introductions likening exhibitors favoring Government supervision to travelers taking the wrong road, Mr. Wolfson said, "This handkerchief-tearing appeal for relief through law can be, and I am convinced would be, the most damaging development we have ever faced. Complete relief through law, instead of private business negotiations, would mean that ability to serve, and showmanship, would count for nothing, and evidence of faith and character would be meaningless."

Discusses Three Major TOA Projects of Year

In his report to the board of directors meeting Wednesday, E. D. Martin, TOA president, drew attention to three major TOA projects during the last year. These were: 1) the movement for unification of exhibitor organizations; 2) completion of the plan for arbitration, and 3) the stimulation of production.

Mr. Martin said, "Your administration has worked hard to bring about better understanding and unity of action between TOA and Allied." He said that although progress had been made in various local contacts between regional organizations, the paths toward achieving a single national organization are further apart. The organizational makeup of the two organizations is such that a merger or a wholly new organization is extremely difficult of achievement in the forseeable future.

Pending the achievement of such a unified organization, Mr. Martin suggested that TOA's service for exhibitors should continue to attract new members.

Urges Approval of New Arbitration System

The activities of the TOA arbitration committee were hailed and Mr. Martin urged approval and adoption of the plan (see the HERALD for October 1). He commented, "It does not include all the principles we originally sought but it does contain many good ones and it is a step in the right direction."

Mr. Martin asserted that the Exhibitors Film Finance Group had had a "terrific impact" on production. More pictures had been released, he said, in the 11 months after the TOA-sponsored group had been formed than in the entire year before.



MYRON BLANK above, of Des Moines, was elected president of TOA by the board of directors Wednesday, succeeding E. D. Martin of Georgia. Five assistants to the president were named. They are: Nathan Greer, New Mexico; George Kerasotes, Illinois; Samuel Rosen, New York; Jay Rosenfield, Spokane; Ernest G. Stellings, North Carolina. Vice-presidents are: Carl E. Anderson, Montana; A. Julian Brylawski, Washington, D. C.; Horace Denning, Florida; Lester Kropp, Missouri; Pat McGee, Colorado; Albert Pickus, Connecticut; John Rowley, Dallas; Roy Cooper, San Francisco. Mr. Martin becomes chairman of the board and Alfred Starr is chairman of the executive committee. Sam Pinanski is honorary chairman of the board. Secretery is Robert R. Livingston, Nebraska, and S. H. Fabian is treasurer. Herman Levy remains general counsel and the assistant secretary is Joseph Alterman.

The president also reported briefly on other activities of the TOA officers, including the Army-Navy pre-release problem, insurance, expanded field activities and improved TOA service. In conclusion he urged a campaign for the full repeal of the admission tax.

Mr. Wolfson warned, "Let Congress set terms and Congress will soon set your prices. Let Congress count your days of clearance, book your pictures, and Congress will be counting your receipts. Let Congress book your pictures and Congress soon will have a heavy hand in making those pictures. Surely, the era of serfs and their masters is not so far back in history that we cannot remember that 'protection' by law means complete slavery to it.

"You have heard it before, but it is nevertheless true, that the only people with the ultimate of protection in our society are the inmates of our penitentiaries."

Mr. Wolfson told delegates, "We can settle our own differences. Solution will not be swift, and will not be simple. By whatever method we choose, we are in a seller's market. This is not a situation unique in the history of the world. From time to time, many markets are so affected. Would you believe that the producers are faced with just such a problem?

"I do not mean theirs is as serious as ours, but nevertheless it is true."

He explained the problem producers face in casting pictures, due to the cost and conditions imposed by players, and went on, "We exhibitors are in a position to offer to help them in building new box office stars: taking new faces and making them familiar faces with solid box office power, but whose asking price does not draw so heavily from production expenses. Don't underestimate the value of promoting new faces. They are the raw material of our industry, the ore from which our gold is melted and eventually refined."

Calls Arbitration Plan "Major Step to Relief"

Commenting on the arbitration plan, he said, "It will be a major step toward relief. Part of the system is the process of conciliation before litigation, whereby exhibitors, large and small, will be able to have their grievances heard, including the charges of excess film rental. The smallest exhibitors are already receiving negotiated relief. The principle of arbitration has been accepted by all parties. Continued work by all will give us a working instrument."

Exhorting TOA members to press for repeal of the admission tax, Mr. Wolfson declared, "If you allow the principle of this tax to remain in force, then the slightest whim would again expand its noxiousness to every theatre in the country."

Mr. Wolfson said, "The time has come in the industry when the same problem confronts all exhibitors. The difference is one of degree only. We are all independents. It is to our interest to fight off adverse legislation and to make production and distribution ever conscious of our rights—and our needs. If the problems are soluble, then the solutions can be reached only through a strong, united and fearless front. TOA offers that strength, that unity, and that courage."

The following are highlights of the various committee reports submitted to the convention:

National Legislation. A. Julian Brylawski, chairman. Only one matter required attention in the field of national legislation, and that was the new Minimum Wage Act. The committee chairman appeared before the Senate Committee on Labor Relations and argued against the inclusion of motion picture theatre employees, stating that such

(Continued on following page, column 3)

SMPTE HEARS FULL PROGRAM

Frayne Cites Value of New Wide Technique; Ryder Urges Careful Study

LAKE PLACID, N. Y.: Approximately 600 persons were on hand here Monday for the opening of the 78th semi-annual convention of the Society of Motion Picture and Television Engineers at the Lake Placid Club. This is nearly three times the number which attended the last SMPTE convention at Lake Placid, in the Fall of 1950.

The program got under way Monday with the annual business meeting, when Dr. John G. Frayne of Westrex, president of the society, greeted delegates and announced the results of the 1955 national and local elections. In his opening remarks, Dr. Frayne also discussed various new screen techniques and noted that there is now general agreement within the industry on the desirability of larger negative area picture.

Processes on Increase

"The proponents of the newer wide screen processes," said Dr. Frayne, "also claim that a larger picture positive area adds to the quality of the image as projected on the large screen." The SMPTE chief also observed that the number of wide screen processes is still on the increase "with no outward sign as yet of any attempt or even desire at standardization or compatibility between them."

However, he said, the innovations do not mean the end of the 35mm medium. Such innovations "are presently planned for road showing or very special large city installations. The great bulk of theatre entertainment films is going out on 35mm film and will probably continue to do so for the foreseeable future," he said.

Loren L. Ryder, head of engineering and recording at the Paramount Studio, addressed the convention Monday, delivering a paper, "Economic Aspects of Utilizing New Engineering Developments," as well as discussing Paramount's newly developed lightweight VistaVision camera for use on locations which require "extreme portability." This camera weighs only 17½ pounds complete with motor and a loaded 400-foot film magazine.

Cites Enormous Outlay

In his paper, Mr. Ryder pointed out that in 1954 exhibitors laid out for new processes an amount exceeding their combined net income, and he urged the industry to pause and consider the economic value of any future changes.

"Many technicians," said Mr. Ryder, a former SMPTE president, "forget that the object of motion picture business is to make money. Adduced from Department of Commerce figures, the approximately 20,000 theatres in the United States show a net of from $25,000,000 to $30,000,000 a year. During 1954, some 12,000 theatres installed new screens, 5,000 put in stereophonic sound and probably 12,000 bought new standard projection lenses and plus anamorphic lenses. This represents an investment of well over $30,000,000."

He continued: "Equipment manufacturers who are complaining that sales are off as compared with last year are trying to find ways of getting all our profit all the time. All they have to do is continue doing this for five years and there will be no business.

"Sometimes someone forgets that bills have to be paid, and some of the people at the studios have been conscious of only studio costs, which incidentally are rising at an alarming rate.

"There are economic as well as technical reasons why Paramount went to VistaVision in place of 65mm and 55mm film . . . . Standard film color negative costs $125 per thousand feet. The same photography time in VistaVision costs $250. This increases to $312 for 65mm and $428 for anamorphic 55mm. Laboratory experts feel that processing and release costs can well go up in the same ratio.

Should Consider Costs

"From here on out every technical man and in particular every equipment company should well consider the economic cost and economic value of their proposals for the best interests of the industry. If the device cannot pay its way it should be dropped. Theatre people should not accept further changes without evidence to prove their economic value as compared to the quality."

Unopposed for reelection as financial vice-president, engineering vice-president and treasurer were John W. Servies of National Theatre Supply, Axel G. Jensen of Bell Telephone Laboratories, Murray Hill, N. J., and George W. Colburn of G. W. Colburn Laboratories, Chicago.

Also elected for two-year terms as governors were Frank N. Gillette of General Precision Laboratories, New York; Garland C. Misener of Ansco, Binghamton, N. Y.; Richard O. Painter of General Motors Proving Grounds, Milford, Mich.; Reid H. Ray of Reid H. Ray Film Industries, St. Paul, Minn.; Lorin D. Grignon of 20th Century-Fox, Hollywood; Ralph E. Lovell of National Broadcasting Company, Hollywood, California.

Dr. Frayne also announced the board of governors accepted the resignation of Edward S. Seeley of Altec Lansing, Hollywood as secretary, and appointed Wilton R. Holm of DuPont, Parlin, N. J., to fill the remainder of his term.

SMPTE PLANS AWARD FOR COLOR ACTIVITY

LAKE PLACID, N. Y.: Dr. John G. Frayne, president of the Society of Motion Picture and Television Engineers, announced here Wednesday, in the course of the Society's 78 semi-annual convention, that a new industry award, for outstanding technical contribution to color motion pictures, will be presented for the first time next year. The award will be known as the Dr. Herbert T. Kalmus Gold Medal Award.

Charges Ticket-Cutting In Suit Against Frisina

CHARLESTON, ILL.: Circuit Judge Robert F. Cotton last week denied a defense motion to dismiss a $125,000 damage suit against the Frisina Amusement Company. The suit was filed by Walter F. Mullaney for himself and an administrator of the estate of his brother, John W. Mullaney, who owned and operated the Ricky theatre, Mattoon, Ill. It charged that Frisina, which operates the Clark, Times and Mattoon theatres, Mattoon, with monopolistic practices in lowering admission prices and other unfair practices which drove the Ricky into bankruptcy.

TOA MEETING

(*Continued from preceding page*)

would be discriminatory and perhaps also unconstitutional.

State and Local Legislation. LaMar Sarra and Robert E. Bryant, co-chairmen. "Several states, including Ohio, made legislative attempts to alter by statute the results of censorship decisions by the Supreme Court. . . . While such legislative efforts fell short of enactment . . . . the close margin of our victory on such proposed censorship laws should serve as a reminder that we still have a selling job ahead with a segment of the public and also with some of our state legislators."

Insurance. Arthur H. Lockwood, Gene Lutes, Ernest G. Stellings, co-chairmen. The committee discusses the varying levels of Workmen's Compensation insurance rates and public liability insurance rates. The committee plans to continue its effort towards reduction of public liability rates.

Theatre Equipment and Accessories. Joseph J. Zaro, Lucian E. Pope, Edwin Gage, co-chairmen. The committee recommends standardization on the thickness of film stock as well as standardization of new processes.

Organization and Membership. George Kerasotes, Walter L. Morris, Art Adamson, co-chairmen. More than 500 theatres were brought into TOA in the year and two new units have become affiliated with the organization—the Quebec Theatre Owners Association (the first affiliate outside the United States) and the Intermountain Theatre Owners.

HERBERT J. YATES
presents

RAY MILLAND

in a distinguished motion picture

in one of the
finest roles of a
great career as
WES STEELE
the man who seeks
refuge from a
notorious reputation

and co-starring in
equally exciting performances

MARY MURPHY
as NADINE CORRIGAN
. . . a lonely and loveless
girl unwittingly harbors
a desperate fugitive



WARD BOND
as GIL CORRIGAN
. . . he gambles his
life to retrieve
his self-respect



WES STEELE says:
"Mesa is a rotten little town—with
more rotten people than it's worth—
but for once you're going to
listen to the truth—"



A MA

in TRUC

Directed by R. MILLAND Screenplay by JOHN TUC



Litho in U.S.A.

N ALONE

OLOR BY CONSOLIDATED FILM INDUSTRIES

R BATTLE Story by **MORT BRISKIN** A REPUBLIC PICTURE

IN PRODUCTION:

STARTED (8)

ALLIED ARTISTS
The Four Seasons (Wide-screen; color)

ARC (American Releasing Corp.)
Phantom from 10,000 Leagues (Milner Bros.)

MGM
The Swan (CinemaScope; Eastman color)

PARAMOUNT
That Certain Feeling (VistaVision; Technicolor)

UNITED ARTISTS
The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman color)

U-I
Congo Crossing (Technicolor)

WARNER BROS.
Seven Men from Now (Batjac Prods.; Widescreen, WarnerColor)
The Bad Seed

COMPLETED (7)

COLUMBIA
Blackjack Ketchum Desperado

REPUBLIC
Shot in the Dark
The Maverick Queen (Trucolor)

20TH-FOX
The Lieutenant Wore Skirts (CinemaScope; color)
Rains of Ranchipur (CinemaScope; color)

WARNER BROS.
The Old Man and the Sea (CinemaScope; WarnerColor)
Good-bye, My Lady (Batjac Prods.)

SHOOTING (27)

ALLIED ARTISTS
The Friendly Persuasion (De Luxe color)

BUENA VISTA
The Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
Storm Center (Phoenix Prods.)
The Way We Are (Wm. Goetz Prods.)
The Eddy Duchin Story (CinemaScope; Technicolor)
Safari (Warwick Prods.; CinemaScope; Technicolor)

INDEPENDENT
Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

MGM
Fearful Decision (Widescreen)
Gaby (CinemaScope; Eastman color)
Tribute to a Bad Man (CinemaScope; Eastman color)
Meet Me in Las Vegas (CinemaScope; Ansco color)
Lust for Life (CinemaScope; Eastman color)

PARAMOUNT
The Mountain (VistaVision; Technicolor)
War and Peace (Ponti-de laurentiis; VistaVision; Technicolor)
The Proud and Profane (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX
Bottom of the Bottle (CinemaScope; color)
Threshold of Space (CinemaScope; color)
Carousel (CinemaScope; color)

UNITED ARTISTS
The Man With the Golden Arm (Carlyle Prods.)
Trapeze (Hecht & Lancaster's Joanna Production; CinemaScope; Eastman color)
Comanche (Carl Krueger Co.; CinemaScope; Eastman color)

U-I
Gun Shy
Pillars of the Sky (CinemaScope; Technicolor)

WARNER BROS.
Serenade (WarnerColor)
The Spirit of St. Louis (CinemaScope; WarnerColor)
Giant (George Stevens: WarnerColor)

Hollywood Scene

HOLLYWOOD BUREAU

Eight pictures were started and seven others were finished, to bring the shooting total to 35 at the weekend. Alphabetically as to name of releasing company, the new undertakings are as follows:

Allied Artists began shooting "The Four Seasons," with Josef Shaftel producing and directing. In wide screen and color, the picture presents David Wayne, Keenan Wynn, James Barton, Jim Backus, Myrna Dell and Marcia Henderson.

American Releasing Corporation is represented in the new work by the Milner Brothers' production of "Phantom from 10,000 Leagues," produced by Jack Milner and directed by Don Milner, with Kent Taylor, Cathy Downs, Michael Whelan, Helen Stanton, Philip Pine and Don Orlando in the cast.

MGM started "The Swan" in CinemaScope and Eastman color. This is a production by Dore Schary, directed by Charles Vidor, with Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorhead, Jessie Royce Landis and Leo G. Carroll.

Paramount launched "That Certain Feeling," in VistaVision and color by Technicolor, a Norman Panama-Melvin Frank production with Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey, David Lewis and Al Capp.

United Artists will distribute "The Ambassador's Daughter," a Norman Krasna production in CinemaScope and Eastman color, produced and directed by Krasna, with Olivia de Havilland, John Forsythe, Myrna Loy, Adolphe Menjou and Tommy Noonan in principal roles.

Universal-International started "Congo Crossing," with color by Technicolor, presenting Virginia Mayo, George Nader, Peter Lorre and Michael Pate. The producer is Howard Christie, the director Joseph Pevney.

Warner Brothers' producer-director Mervyn LeRoy launched "The Bad Seed," with Nancy Kelly, Patty McCormick, William Hopper, Evelyn Varden, Henry Jones, Joan Croydon, Jesse White, Eileen Heckert and Paul Fix.

Warners will release the Batjac production of "Seven Men from Now," in WarnerColor, produced by Robert Fellows and directed by Budd Boetticher, with Randolph Scott, Gail Russell and Lee Marvin.

O'Shea in Hollywood for First Coast Conference

HOLLYWOOD: Daniel T. O'Shea, president of RKO Radio Pictures, arrived in Hollywood this week for his first visit to the RKO studios since assuming the presidency August 1. He is conferring with Charles L. Glett, vice-president in charge of production, and other studio officials.

Schary Cites Writer List Now at Peak

HOLLYWOOD: Dore Schary, MGM studio head, this week announced the company's roster of writing talent is at an eight-year high, with 51 writers currently at work on 41 major motion pictures, or under contract for future commitments.

The company began its 1955-56 fiscal year, September 1, with over-all creative manpower at peak level for recent years, it was also announced. Including the studio's contract list, and stars signed for picture deals, 72 stars and featured players will be represented in the forthcoming product, and 18 producers and 17 directors are assigned to specific projects. The majority of scripts now in preparation are planned for production and release during the next two years.

"Our long-range program of building up a backlog of important story properties has made it possible to attract the most experienced and proven writers available," Mr. Schary said.

Among the films on MGM's production schedule are "The Rack," "Ben Hur," "The Teahouse of the August Moon," "Cat on a Hot Tin Roof," "Something of Value," "Tea and Sympathy," "Raintree County," "Designing Woman," "Wings of Eagles," "Opposite Sex," "Somebody Up There Likes Me," "The Red Car," "Anna Christie," "Wonderland" and "International Revue."

MGM currently has 10 pictures completed and in various stages of editing and scoring and six in production. This product constitutes releases into Spring and early Summer of 1956, according to the company.

Makelim Will Finance First Three Pictures

HOLLYWOOD: Hal R. Makelim said last week he is furnishing his own financing for the production of the first three pictures under the Makelim Plan due to the position taken by the banks that his non-cancellable exhibition contracts with exhibitors operating 4,000 theatres, and aggregating more than $300,000 worth of guaranteed playdates, do not constitute adequate collateral. He said he expected the banks to provide partial financing but is not dismayed by their attitude and will pay the entire financing instead. The only participants outside his own family, Mr. Makelim said, will be Hugh Thomas, Makelim Pictures vice-president, and C. A. Dandelake, board member of the Theatre Owners of North and South Carolina. He said the films will be budgeted at about $500,000 each.

DepinetHead Of Pioneers Dinner Unit

Ned E. Depinet has accepted the post of general chairman of the 17th annual Showmanship Dinner sponsored by the Motion Picture Pioneers, it was announced by Jack Cohn, president of the Pioneers. The dinner this year pays tribute to Herman Robbins, chairman of the board of National Screen Service, who has been named "Pioneer of the Year," and will be held at the Waldorf-Astoria Hotel, New York, November 4.



Ned E. Depinet

"It is both a pleasure and a privilege to serve the Motion Picture Pioneers as chairman of the 1955 dinner," Mr. Depinet said. "The pleasure is two-fold, as we are honoring my good friend, Herman Robbins. His devotion to the good work of the Pioneers has long deserved our appreciation," he added.

Mr. Depinet, former president of RKO and COMPO, and a member of the board of directors of the Pioneers, will direct all committees as plans for the dinner program are formulated. Other industry veterans, besides Mr. Robbins, to be so honored in the past include Adolph Zukor, G. S. Eyssell, Cecil B. DeMille, Spyros Skouras, the three Warner brothers, Nate J. Blumberg, Barney Balaban and S. H. Fabian.

Columbia Far Eastern Meeting October 29

Lacy W. Kastner, Columbia Pictures International president, now visiting the Orient for the first time, will preside at the company's first full-scale Far Eastern convention, to be held in Manila beginning October 29, it was announced this week. Delegates from 10 territories are scheduled to attend.

Joining him at the meeting in the Philippines will be Bernard E. Zeeman, Columbia International treasurer, and Lawrence H. Lipskin, assistant to Mr. Kastner in charge of public relations. Michael Bergher, vice-president and Far East supervisor, will conduct the Manila sessions. Subsequently they will go to Tokyo to attend a convention of the Japanese organization.

Mr. Kastner said the Manila meeting was a "natural result" of Columbia's ever-expanding business. Among the pictures to be discussed at the convention will be: "My Sister Eileen," "Picnic," "Woman of the River," "Count Three and Pray," "Queen Bee,' "The Last Frontier," "The Survivors" and "Three Stripes in the Sun," and other forthcoming product.

Mark Paul Terry's 25 Years In New Rochelle Studios

NEW ROCHELLE, N. Y.: Paul Terry, producer of Terrytoons animated cartoons, and creator of Mighty Mouse and other cartoon characters, was to be honored here Thursday by the city in which his studios have been located for the past 25 years. Thursday, New Rochelle was to be renamed "Terrytown," and the city's mayor, Stanley Church, was to help Mr. Terry replace the city's signs. At his studios here, Mr. Terry produces an average of one animated Terrytoon for theatrical distribution every two weeks

Stanley Warner Honors Newark Prize Winners

Managers and executive personnel of the Stanley Warner Newark zone, plus the New York home office chiefs, attended a victory luncheon celebration at the Essex House in Newark last Friday to honor the zone's managers who had won the major share of national prizes in the circuit's Spring Movie Festival. The Newark zone had the festival's grand prize winner in George Kemp of the Montauk, Passaic. Other national prize recipients from the zone included Morton Bratter, miscellaneous income winner; John McKenna, film buyer, and Anthony Williams, district manager.

20th-Fox Sets $500,000 Campaign on "Tall Men"

Based on the "sensational results" achieved in the first five pre-release engagements of "The Tall Men," 20th Century-Fox has earmarked in excess of $500,000 to be spent "at the point-of-sale" to support the balance of the engagements, Charles Einfeld, vice-president in charge of advertising, publicity and exploitation, has announced. The five test engagements—in Los Angeles, Dallas, Jacksonville, Houston and Fort Worth, are said to be running ahead of "The Seven Year Itch" and very close to "The Robe."

Japanese Producer Plans 6-Nation Co-production

HOLLYWOOD: Plans for a co-production involving the talents of six countries were announced here last week by Nagamasa Kawakita, managing director of Toho Company, Japanese production and exhibition company. Following a screening of his "Samurai," scheduled for release in the United States in November, Mr. Kawakita announced plans for the co-production, to be titled "Jealousy," and which will feature contributions from the U. S., England, Japan, Italy, France and Germany, in an omnibus type of feature. Hormel Pictures will produce the American sequence.

Kentucky Allied to Meet

LOUISVILLE, KY.: The newly formed Allied Theatre Owners of Kentucky will hold its first annual meeting here at the Seelbach Hotel October 18. New officers and directors will be elected.

Picker Says U. A. Aim Is $50,000,000

United Artists is aiming for a world gross of $50,000,000 or perhaps more this year, Arnold M. Picker, vice-president in charge of the foreign department, told newsmen in his New York office Tuesday in a report on his overseas assignments during which he presided at a series of precedental international sales meetings.



Arnold Picker

The foreign business is 40 per cent ahead of last year's and accounts for 40 per cent of the total receipts, with 60 per cent of that from Europe, he added. Figures coming in do not reflect, Mr. Picker noted, the "blockbusters" which have done so well domestically. "Not As a Stranger," "Summertime" and "The Kentuckian" will not make their impress overseas until 1956.

Mr. Picker noted also some persistent industry problems, such as Latin American price controls. He hopes for improvement of the Philippine currency situation, and also in Denmark where rentals are now limited to 30 per cent. Licensing allocations in Japan also are unjust. Mr. Picker urged a global allocations plan.

Particularly Germany is a boom territory, he remarked. He sees in the future not merely good business along current lines, but a trend to drive-ins. In Australia, South Africa, Central Africa and Cuba drive-ins thus far have been successful, he commented.

"Seven Cities" Previewed At Roxy in New York

"Seven Cities of Gold," 20th-Fox picture, was previewed Tuesday night at the Roxy theatre, New York, three days before its official opening at the theatre, before stars of the entertainment world and other prominent guests. A delegation of clergymen and lay church leaders from the Catholic Archdiocese of New York also were scheduled to attend. The 20th-Fox film stars Richard Egan, Anthony Quinn, Michael Rennie, Jeffrey Hunter and Rita Moreno and was directed by Robert Webb, who co-produced with his wife Barbara McLean.

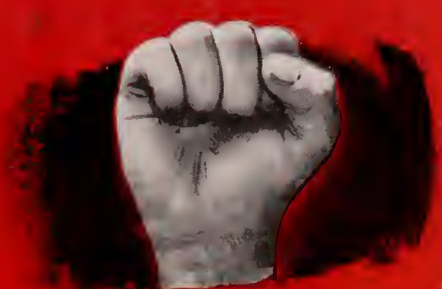
New Republic Director

A. Louis Oresman has been elected a member of the board of directors of Republic Pictures Corporation. Mr. Oresman, president of Catalina, Inc., replaces Walter L. Titus, Jr., who remains as vice-president of the company.

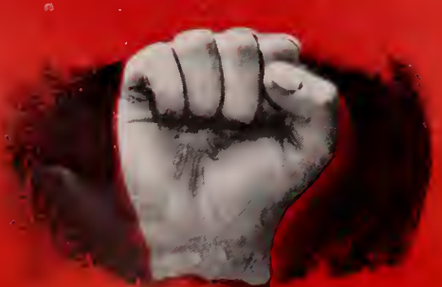
ALLIED ARTISTS



...the company that walloped the screen with "WICHITA"



...and punched up grosses with "THE PHENIX CITY STORY"...



NOW smashes through with its newest BOX OFFICE BLAST!

FLAMING with the barbaric



THE WA

with

YVONNE FURNEAUX • ROBERT URQUHART • NOEL WILLMAN

A WALTER MIRISCH Production

Directed by HENRY LEVIN

Story and Screenplay by DANIEL B. ULLMAN

An ALLIED ARTISTS Picture

cruelties and infamous conquests of the dark age of TERROR!

ERROL FLYNN
JOANNE DRU
PETER FINCH



"A real swashbuckler ... perfectly suited to the talents of Flynn ... geared to the likes of the action fans"...
FILM DAILY

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VERMONT IN AUTUMN SETTING FOR 'HARRY'





NO TROUBLE WITH "HARRY." The crowds came, and so did the critics (by plane), and everyone liked Alfred Hitchcock's production for Paramount release, "The Trouble with Harry." The scene above is at the Paramount theatre, Barre, Vt., which housed the world premiere. At the right, dedicating the Vermont marble plaque (Mr. Hitchcock's donation) to "Harry," the film's hero (and corpse), Mr. Hitchcock is aided in the important ceremony by Shirley MacLaine, star, and William Murphy, theatre manager, right.

by WALTER BROOKS

Just a year ago, Alfred Hitchcock made his newest picture, "The Trouble With Harry" in Vermont, concentrating around Montpelier, Barre and Stowe, those celebrated all-year vacation towns, and staging his production in the height of the season for New England Fall foliage. He had what has become known as "typical Hitchcock weather"—for, a year ago, it rained for 17 days out of the 28-day production period.

This year, with the Autumn leaves in just the same stage of wonderful color, "The Trouble With Harry" had its world premiere at the Paramount theatre in Barre, on Friday, September 30 and it rained, as might have been expected. But it didn't dampen the enthusiasm of the natives for a typical Hollywood premiere. A visiting delegation of 40 representatives of the press, and the producer with members of his cast were in Vermont for the two-day celebration. They said, in Barre, there were a couple of hundred thousand people in the area, to see and hear the excitement.

Mr. Hitchcock himself is now an old resident, and much admired by Vermonters. Herbert Coleman, associate producer, spent a month of preliminary study throughout New England to find the exact places where he could stage this English comedy. The first event on the premiere schedule was the Governor's Dinner, where 800 paid for a Vermont lobster dinner, for the aid of flood relief victims. The Paramount theatre, seating about 1,000, was sold out in advance for the same benefit. The streets were crowded with traffic for miles around, and whenever the press party was rained-in, they made the most of the open fires and free apples.

Governor Johnson of Vermont was a distinguished speaker at the dinner, and host at the Governor's reception at the Pavilion Hotel, following the picture at the theatre. Mr. Hitchcock was presented a small sample of Barre granite, suitably inscribed in memory of Harry, who was very dead, and four times buried, in the picture. Visitors were well fed, with Vermont products, and it took until 2 A. M. to end the first day—one of the most enjoyable wakes we've ever attended. Radio commentators and press photographers covered the ceremonies.

Saturday, the second day of the celebration, it had been planned that Mr. Hitchcock was to conduct the press party to the nearby hillside, to reenact the crime itself, and an appointment had been made with Harry, to be conveniently found at the lethal scene, but weather decided against that and for all we know, Harry is still up there, waiting. He won't mind—although the newspaper boys and girls always want to return to the scene of a crime for any new evidence they may find. The rain stopped and the sun came out, and we saw a zillion trees, making the Green Mountains a panorama of Autumn color, on the way to the airport, and Paramount's chartered plane.

It was a nice party, a good picture, a distinguished producer, and a fine job of public and press relations, carried out by Jerry Pickman's able staff at Paramount, who know how to do these things.

Rhoden Sees A Fight for Attendance

HOLLYWOOD: "Film theatres are fighting for their share of the public's time and their best means of obtaining it are good pictures, new processes, efficient advertising and exploitation methods," according to Elmer Rhoden, president of National Theatres.

Mr. Rhoden, presiding over a meeting here last week of 160 members of the Southern California division of Fox West Coast Theatres, National Theatres subsidiary, said also that the Motion Picture Festival, scheduled for next March, will benefit the entire industry. Commenting on a report that certain factions were withholding their support from the COMPO Audience Awards poll, he said, "I cannot conceive of even a small group of people in show business opposing the acknowledging of a public vote."

John B. Bertero, president of Fox West Coast, told the meeting: "Toll television and color television are yet to be reckoned with, but they will not present too serious a problem. The American people are gregarious and will leave their homes to see the best entertainment. It is up to exhibitors to make them come out more often."

Legion Approves Six of Nine New Productions

The National Legion of Decency this week reviewed nine pictures, putting five in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section I are "Bengazi," "Dig That Uranium," "The Naked Sea," "Seven Cities of Gold" and "The Warriors." In Section II is "Strange Intrusion." In Class B are "Running Wild" because of "excessive brutality; suggestive sequence"; "The Tall Men" because of "suggestive situations and costuming; tends to condone immoral actions," and "Tennessee's Partner" because of "excessive brutality; suggestive sequences."

KRS Bans Film Use as TV Excerpts

by WILLIAM PAY

LONDON: The Kinematograph Renters' Society has imposed a temporary ban on the supply of excerpts of films for the commercial television service. This decision has been taken, said Sir David Griffiths, president of the KRS, because of the lack of supervision in the selection of the excerpts.

TV programme contractors were informed earlier this year that the provision of film material was an industry matter to be settled at KRS level. No official approach, however, was made by the television companies to the society. Indeed, individual companies were approached and some jumped on the commercial TV bandwagon.

But the excerpts were often inexpertly presented and several companies complained that unless there was more supervision the result was likely to do more harm than good. 20th Century-Fox, in fact, withdrew permission for the televising of extracts from "Such Men Are Dangerous."

The industry aim now is to formulate some method of control of these excerpts and agree an over-all policy toward TV generally. A meeting to this end was to be held Thursday between the KRS, CEA and BFPA. Also to be discussed was a revival of BBC's "Current Release" programme.

▽

"This Is Cinerama" has completed its first year's run at the London Casino. At a press conference to celebrate, Nicholas Reisini, president of Robin International, the company responsible for presenting Cinerama throughout the world, said that despite high attendances it will be another six months before initial installation cost can expect to be recovered. For this situation, Mr. Reisini blamed Britain's crippling entertainment duty of 46 per cent.

Australian Business Up; New Techniques Cited

New techniques and the quality of new pictures were given credit for the substantial increases in theatre attendance in Australia during the past two years by John Evans, a director and chairman of Greater Union Theatres, in New York this week. "The sponsors of CinemaScope provided us with far more than CinemaScope," he said. "They actually provided motion pictures with a new impetus," he added. Mr. Evans said the situation is not limited to his company's theatres but is common to all operations in Australia. Not only is business good, he said, but theatre operators adjusted admission prices upward last year—although not in the same proportion as wages and other costs had increased—and there is no product shortage. He also reported drive-ins are becoming profitable operations in Australia's larger metropolitan areas.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended October 1 were:

Albany: BLOOD ALLEY (W.B.); TO PARIS WITH LOVE (Cont. Dist.).

Atlanta: FOXFIRE (U-I); GENTLEMEN MARRY BRUNETTES (U.A.); THE LAST COMMAND (Rep.); THE LEFT HAND OF GOD (20th-Fox).

Baltimore: THE MCCONNELL STORY (W.B.); TO CATCH A THIEF (Par.); TO HELL AND BACK (U-I).

Boston: THE LEFT HAND OF GOD (20th-Fox); MARTY (U.A.) 8th week; SUMMERTIME (U.A.); TO CATCH A THIEF (Par.) 5th week; TO HELL AND BACK (U-I) 2nd week.

Buffalo: BLOOD ALLEY (W.B.) 2nd week; FEMALE ON THE BEACH (U-I); GENTLEMEN MARRY BRUNETTES (U.A.); THE PHENIX CITY STORY (A.A.); THE SHRIKE (U-I).

Chicago: THE AFRICAN LION (B.V.); BAR SINISTER (MGM); THE COBWEB (MGM); MADDALENA (IFE) 4th week; THE PRIVATE WAR OF MAJOR BENSON (U-I); THE SCARLET COAT (MGM); THE SHRIKE (U-I) 4th week; TO CATCH A THIEF (Par.) 5th week; ULYSSES (Par.).

Columbus: THE GIRL RUSH (Par.); THE LEFT HAND OF GOD (20th-Fox); SUMMERTIME (U.A.).

Denver: FEMALE ON THE BEACH (U-I); GREEN MAGIC (IFE); THE LEFT HAND OF GOD (20th-Fox) 4th week; SEVEN CITIES OF GOLD (20th-Fox); TO CATCH A THIEF (Par.) 3rd week.

Des Moines: THE TALL MEN (20th-Fox).

Detroit: THE LEFT HAND OF GOD (20th-Fox) 2nd week; THE MCCONNELL STORY (W.B.); THE SCARLET COAT (MGM); TO CATCH A THIEF (Par.) 4th week.

Hartford: BLOOD ALLEY (W.B.); GENTLEMEN MARRY BRUNETTES (U.A.); THE PHENIX CITY STORY (A.A.) 2nd week; THE SCARLET COAT (MGM); SVENGALI (MGM).

Indianapolis: GENTLEMEN MARRY BRUNETTES (U.A.); TO HELL AND BACK (U-I).

Jacksonville: THE PHENIX CITY STORY (A.A.); TO HELL AND BACK (U-I) 3rd week; ULYSSES (Par.).

Kansas City: HOW TO BE VERY, VERY POPULAR (20th-Fox); WE'RE NO ANGELS (Par.) 2nd week.

Milwaukee: THE LEFT HAND OF GOD (20th-Fox); THE MAN FROM LARAMIE (Col.); THE SHRIKE (U-I).

New Orleans: THE PHENIX CITY STORY (A.A.); SUMMERTIME (U.A.); TO HELL AND BACK (U-I) 2nd week.

Oklahoma City: CHICAGO SYNDICATE (Col.) 2nd week; FEMALE ON THE BEACH (U-I) 2nd week; THE LEFT HAND OF GOD (20th-Fox) 5th week; SEVEN CITIES OF GOLD (20th-Fox); VIRGIN QUEEN (20th-Fox).

Omaha: THE MAN FROM LARAMIE (COL.); THE MCCONNELL STORY (W.B.).

Philadelphia: BLOOD ALLEY (W.B.); IT'S ALWAYS FAIR WEATHER (MGM); THE KENTUCKIAN (U.A.); NIGHT FREIGHT (A.A.); THE PRIVATE WAR OF MAJOR BENSON (U-I).

Pittsburgh: GREEN MAGIC (IFE); MARTY (U.A.) 7th week; TO HELL AND BACK (U-I).

Portland: THE LEFT HAND OF GOD (20th-Fox) 2nd week; TO CATCH A THIEF (Par.) 2nd week.

Providence: THE PHENIX CITY STORY (A.A.).

Vancouver: MISTER ROBERTS (W.B.); PETE KELLY'S BLUES (W.B.).

Washington: THE LEFT HAND OF GOD (20th-Fox); THE MCCONNELL STORY (W.B.); SEVEN CITIES OF GOLD (20th-Fox); SUMMERTIME (U.A.) 5th week.

Magna Theatres Plans To Offer New Stock

WASHINGTON: Magna Theatres has filed with the Securities and Exchange Commission a registration statement for 110,000 shares of five-cent par common stock. The company said it proposed to sell the stock at $5 a share to holders of outstanding common stock of record October 26. Proceeds will be used to pay off interest due on the company's 1959 six per cent debentures. United Artists Theatre Circuit will underwrite the stock sale, and will receive a two-year option to acquire 11,000 shares of common stock, the registration statement declared. It said the circuit now owns 38 per cent of the outstanding shares of Magna Theatres common and 71 per cent of the outstanding Magna preferred. The circuit also owns 50 per cent of United California Theatres, which, according to the registration statement, owns 137,300 shares of Magna stock, 1,000 units of "Oklahoma" participating certificates, and $1,000,000 worth of Magna six per cent debentures.

Goldwyn Trial Set

SAN FRANCISCO: District Court Judge Edward P. Murphy has set October 31 for the trial date of Samuel Goldwyn's $6,750,000 anti-trust suit against Fox West Coast Theatres, National Theatres and other defendants. Talks of settlement have been in progress between the attorneys of both sides, but no decisions have been reached as yet, it was reported.

Arthur Loew Hits at U.S. Luce Report

Exception to "irreconcilable discrepancies" in the State Department's account of Ambassador Luce's actions at the Venice Film Festival in regard to "Blackboard Jungle" was taken in a letter by Arthur M. Loew, Loew's International president, released last week. At the same time, it expressed gratification that neither the Department of State nor its representatives abroad "would ever attempt in any way to curb the free dissemination of views and opinions or to pre-judge any artistic presentation." The letter was in response to the State Department's answer to the initial protest.

It noted that "MGM has never requested or expected any official Government endorsement of its product. It asks only for the right to market it without Government interferences. We are, therefore, most gratified by your assurances," the letter added.

Mr. Loew then cited the "discrepancies" in the State Department's letter to him. Among these, according to him, are sworn statements to indicate "that the Ambassador called in the MPEA representative upon her arrival in Venice and stated that either 'Blackboard Jungle' would be withdrawn or else she would leave the Festival and would publicize the motives for her action both in Italy and at home. She added and stated she was willing to be quoted, that she would cause 'the greatest scandal in motion picture history' if the picture was not withdrawn . . . ," Mr. Loew said.

People in The News

CECIL B. DEMILLE will be presented the Screen Producers Guild annual Milestone Award for "Historical Contribution to the American Motion Picture."

PHILLIP ISAACS, newly-appointed Rocky Mountain division manager for Paramount, and FRANK M. BOUCHER, recently appointed advertising manager for TV Guide, were honored by Variety Club Tent, No. 11 in Washington at a dinner held at the Willard Hotel.

JANE RUSSELL left New York this week for a personal appearance tour in Texas in behalf of her new United Artists film, "Gentlemen Marry Brunettes."

JOHN N. KRIER has been appointed vice-president and general manager of Intermountain Theatres, Inc., with theatres in Utah and Idaho, succeeding Ray M. Hendry, who recently died. MR. KRIER had been buyer and booker for the circuit since 1952 and came to Intermountain in 1937.

MICHAEL J. MOODABE, head of Amalgamated Theatres, Ltd., of New Zealand, is in New York for conferences with 20th Century-Fox executives.

PAUL HARGETTE, manager of Columbia's Jacksonville branch since its opening in 1951, has been promoted to manager of the Atlanta branch. MARVIN KUTNER, salesman in Washington, succeeds him in Jacksonville.

THEODORE R. KUPFERMAN, vice-president and attorney of Cinerama Productions Corp., has received a Republican nomination for Justice of the Supreme Court of the State of New York.

FRANK CALBOS has been named general manager of the Capitol theatre, Chattanooga, Tenn. He has been with Fox West Coast Theatres since 1933 and will assume

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

MY SISTER EILEEN
starring
JANET LEIGH · JACK LEMMON · BETTY GARRETT
with
ROBERT FOSSE · KURT KASZNAR · RICHARD YORK · LUCY MARLOW
Screen Play by BLAKE EDWARDS and RICHARD QUINE · Based upon the play, "My Sister Eileen", by Joseph Fields and Jerome Chodorov · Produced by FRED KOHLMAR · Directed by RICHARD QUINE
COLOR BY TECHNICOLOR CINEMASCOPE

Joan Crawford
in
QUEEN BEE
co-starring
BARRY SULLIVAN · BETSY PALMER · JOHN IRELAND
and LUCY MARLOW
Screen Play by RANALD MacDOUGALL · Based on a novel by Edna Lee
A JERRY WALD PRODUCTION · Directed by RANALD MacDOUGALL

THREE STRIPES in the SUN
starring
ALDO RAY · PHIL CAREY · DICK YORK · And Introducing MITSUKO KIMURO
Screen Play by RICHARD MURPHY · Based on the New Yorker magazine article "The Gentle Wolfhound" by E. J. Kahn, Jr. · Produced by FRED KOHLMAR · Directed by RICHARD MURPHY

TEENAGE CRIME WAVE
Starring TOMMY COOK · MOLLIE McCART
Screen Play by HARRY ESSEX and RAY BUFFUM Directed by FRED F. SEARS · A CLOVER Production

The National Spotlight

ALBANY

Variety Club has further postponed, until Nov. 1, the date for moving into quarters at Sheraton-Ten Eyck Hotel. A monthly meeting, for election of a 1955-56 crew was also delayed—until Oct. 17, at hotel. Chief Barker George H. Schenck reported "good progress" in the membership drive. . . . Strand and Ritz extended for two days engagements for Marciano-Moore fight film, which drew business and won audience approval. United Artists has 21 prints circulating in the exchange area. . . . Sorrow was expressed over the death in New York of Carl Siegel, Stanley Warner concession department head and a regular visitor here. . . . James Mitchell, featured dancer in "Oklahoma," announced by Hal R. Makelin as male lead for the latter's first release, "Peacemaker," talked about that picture and about the screen musical in interviews last August at Saratoga, where he appeared in a stage play with Farley Granger.

ATLANTA

According to unit manager Vernon Denig, work is progressing well on the U-I film, "The Creature Walks," shooting in Fort Myers, Fla. . . . Manager John Lawson, of the New theatre, Palatka, Fla., is running the names of several persons in every advertisement he places in the *Times-Herald,* with two tickets for each name. . . . The new Wesconnet drive-in, Jacksonville, Fla., has opened. It has a capacity of 700 cars. . . . William Wilson, manager of the Carib theatre, Clearwater, Fla., says he will continue the "Saturday morning movie party" for youngsters, which was so popular during the summer. . . . The Motion Picture Exhibitors of Florida will hold their annual convention in Jacksonville, Nov. 6-8, said president Jerry Gold. . . . Walt Woodward, sales representative for Wil-Kin Theatre Supply Co., with headquarters in Jacksonville, has returned there after a trip through the Caribbean. . . . The reopening of the refurbished Capitol theatre, Chattanooga, Tenn., was moved back to October 12.

BALTIMORE

Oscar Coblenz, owner of the Alpha theatre, is entering Johns Hopkins for eye surgery. . . . Variety Club Tent 19 installed new members at a general membership meeting and buffet dinner. . . . Richard Dizon has resigned as manager of the Town theatre. . . . Charles McLeary, former manager of the Parkway theatre here and now manager of the Kensington theatre in Buffalo, was in town visiting friends. . . . The 235 drive-in theatre in California, Md., has closed for the season. . . . George Crouch and Charles Grimes, zone manager and district manager, respectively, for Stanley Warner, were in town visiting the Stanley theatre. . . . Andy Ruppalt, manager of the Northway, has been transferred to the Waverly in the same capacity. Howard Watson, assistant at the Grand, has been promoted to manager of the Northway. Bill Leibig has been assigned as manager of the Edgewood.

BOSTON

Last new drive-in to open in the 1955 season in New England is the Middleton, Middleton, Mass., on Route 114, a little way off the Newburyport Turnpike, U.S. Route 1. The 1,000-car plant is owned by Stephen Minasian, Philip Scuderi, Tom Demaura and Robert Sarsamian. . . . Ed Comi, of Massachusetts Theatre Supply Company, has installed CinemaScope equipment at former Ambassador Joseph P. Kennedy's Hyannisport estate on Cape Cod. The private screening room seats 50. . . . W. E. Chessman, RCA's northeastern theatre equipment representative, spent three days with Ernie Comi and Kenneth Douglass of Capitol Theatre Supply Company, going over details of CinemaScope installations they have completed at Deerfield Academy, well-known preparatory school at Deerfield, Mass., and the Franklin theatre, Durham, N. H., owned by Arthur P. Stewart. . . . American Theatres Corporation has reopened the Central Square theatre, Waltham, with a "selective film policy" aimed at students in nearby Brandeis University, Wellesley College and the Babson Institute. Among pictures slated for early showing are "Doctor in the House," "Gate of Hell," "To Paris with Love" and "The Virgin Queen." . . . The Bethel theatre, Bethel, N. H., has been closed permanently by Jack Champlain. . . . CinemaScope equipment has been installed by Massachusetts Theatre Equipment Company at the Empire, Manchester, N. H. . . . Robert Wheeler has closed his Richmond theatre, Richmond, Maine, and moved to Pittsfield, N. H., to take over the Scenic theatre from Mrs. Helen Irwin, whose son Lionel operates the Palace, Penacook, N. H.

BUFFALO

Three Buffalo men, comprising Frontier Televisions Inc., have asked the Federal Communications Commission for permission to build a new UHF station in Buffalo to operate on Channel 59 with studio and transmitter in the Rand Building. The three stockholders are Bernard I. Obletz, Richard S. Levy and Daniel A. Roblin. . . . Dr. Brian O'Brian, head of the scientific team that developed the Todd-AO process, and several other former associates in the University of Rochester Institute of Optics will attend the premiere of Todd-AO and "Oklahoma!" next week in the Rivoli theatre, New York. . . . Sidney S. Kulick, Bell Exchange, New York, was in town last week setting up dates on some of the new features which his company is distributing. . . . Maria Riva, daughter of Marlene Dietrich, will star in "Tea and Sympathy," which comes to the stage of the Erlanger, local Dipson-operated legit house, on Oct. 20 for four performances. . . . Deputy administrator M. W. Oettershagen will open bids in Buffalo Oct. 19, at the office of the St. Lawrence Seaway Development Corporation, for the production of a documentary film in color and with narration, featuring the U. S. phase of the seaway construction. . . . Two prominent members of Tent 7, Variety Club of Buffalo will figure in upcoming activities of the Buffalo and Erie County Chapter of the National Foundation for Infantile Paralysis. They are Ben L. Kulick, president of Faysan Distributors, who has been elected chairman for his third successive year, and Ben Bush, who has been appointed 1956 March of Dimes campaign chairman.

CHICAGO

October 5 marked the 50th anniversary of Chicago's first movie house. It was a 300-seat amphitheatre opened in the Loop by Jones, Linick and Shaefer, who eventually owned the city's first chain of movies, numbering 52 at one time. The popular McVickers theatre, located on Madison Street, is operated by this firm, now headed by Aaron Jones, Jr. and John J. Jones, sons of Aaron Jones, the founder, who died in 1944. . . . MGM held a preview of "The Tender Trap" for exhibitors and the press on October 3. . . . Herb Ellisburg is resigning as manager of the Piccadilly for some much needed relaxation. Mr. Ellisburg has a long line of credits in various phases of the theatre business and plans to return to this field as soon as he has had the necessary rest to regain good health. . . . Gloria Parker, secretary at the Clark theatre, is marrying Jack Demos. Miss Parker has been with the Clark for approximately 13 years, starting as an usherette. Mr. Demos, who was manager of the theatre before going into the automobile business, began as an usher. . . . The Rena theatre, managed by Leonard Grossmann, is presenting morning features selected by parent-teacher groups on special dates. The first of such shows is scheduled for Armistice Day. . . . With the opening of "Blood Alley" at the Chicago theatre, singer Julius La Rosa opened his third return engagement as the theatre's stage revue headliner.

CLEVELAND

The Toledo drive-in theatre price war turned up this anomaly. While the Miracle Mile in the Sept. 24 issue of the Toledo *Blade* advertised a triple feature program headed by "Mister Roberts" at 65 cents admission, the Jesse James was simultaneously playing "Mister Roberts" plus two more features for 25 cents adult admission. And the Toledo drive-in advertised a dusk-to-dawn show with free breakfast for 50 cents. . . . It was grandfathers week on Film Row, with a second grandchild for Bill Gross, Columbia city salesman, and a fourth for Irwin Pollard, owner of Imperial Pictures. . . . Dianne Schmertz, 15, daughter of Ray Schmertz, 20th-Fox city sales manager and granddaughter of I. J. Schmertz, branch manager, was stricken with polio this week and is now being treated at University Hospital. . . . Betty Bluffestone, Imperial booker, left to vacation in Detroit and Washington, D. C. . . . "I Am a Camera" opened big at the Lower Mall where it is in for an extended run. . . . Virgil Pfau's Starlite drive-in, Fostoria, was forced to close last Sun-

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day because of highway construction. . . . Sam Schwartz, Associated Circuit auditor, is back from a West Coast vacation. . . . "To Catch a Thief" closed a record six-week run at Loew's Stillman Saturday and is followed by "Marty."

COLUMBUS

Manager Edward McGlone of RKO Palace announced the booking of Danny Kaye in person for three days starting October 31. All seats will be reserved and prices will range from $1.10 to $3.30. . . . Clyde Moore, theatre editor and columnist of the *Ohio State Journal*, will receive a citation at the Ohioana Library Association annual awards here Oct. 22. . . . Charles Clark, 65, operator for the Miles circuit for 15 years, died following a heart attack. . . . Manager John Rugg of the Uptown announced installation of a wide screen and CinemaScope equipment. . . . Ward Bentley, United Artists' exploitation representative, Chicago, was in town for the campaign on "Gentlemen Marry Brunettes" at Loew's Ohio. . . . Jane Russell has been invited to be a judge in the "Miss Perfect 36" contest being conducted among Ohio waitresses by the Ohio State Restaurant Association in a tieup arranged by manager Walter Kessler of Loew's Ohio. . . . "The Left Hand of God" moved to RKO Grand for a second week after a first week at RKO Palace.

DENVER

The Audience Poll award for the winner in the Denver Metropolitan area contest will be determined by a drawing. Each ballot will entitle the voter to a number, and a winner for the house and lot, groceries, furnishings, car and garage will be determined as soon as possible after the balloting ceases. At first it was the plan to award the prizes to the one that came nearest the national choice, but the committee decided there could be dozens of winners from that angle. . . . Hugh Owen, Paramount vice-president, and Neal East, division manager, were in for the installation of Phil Isaacs as manager of the new Rocky Mountain division, which will include Denver, Salt Lake City, Omaha and Des Moines. . . . Attending the WOMPI convention in New Orleans from here were Jean Gerbase, Toni Medley, Edith Musgrave, Irene Canino. . . . Don Hammer, buyer and booker for the Lee Theatres, has gone to Los Angeles to make his home. He intends remaining in the business.

DES MOINES

Lou Astor, Columbia home office representative, spent several days at the local exchange. . . . Lester Zucker, Universal district manager, was here conferring with Lou Levy. . . . Sam Hart, doing publicity for Universal's "Hell and Back" was setting the wheels in motion for the film's release in the territory. . . . Joe Anchor, Warner booker, is on vacation. . . . Al Ungerman, who's leaving Universal to take a job with an insurance firm, was guest of the exchange at a farewell party which featured a chicken dinner. Al was given a desk set. . . . A record crowd watched the Marciano-Moore fight at the Paramount theatre. Standing room only signs were hung out for the first time at a closed circuit TV show here. . . . Variety Club reports earnings of more than $2,000 from its recent hole-in-one contest. All the money goes to the Heart Fund. . . . Jean Post, former Universal salesman, was on the Row last week with his wife. The Posts are going to Tokyo, Japan, where Jean will be attached to the United States embassy. Jean has been a member of the Marine Corps for nearly four years. . . . For the first time in more than 40 years, the town of Calmar is without a theatre. The owner, Myrtle Svendsen of Decorah, has moved to Keokuk and the shows were discontinued. The present building was erected in 1915.

DETROIT

Jean Kennedy postcards from Rome that she has thrown a coin into the Trevi fountain. . . . James Jewell, head of Jewell Productions, makers of commercial and special shorts, has moved to the Town House, 1511 First St. . . . The Springhaven drive-in in Spring Lake has a new name, Ottowa. . . . Dorothy Harrison has been holding the fort for Jack Zide at Allied Films. . . . Forty Frenchmen who had seen "This Is Cinerama" in Paris were guests of George Santer for "Holiday" at the Music Hall. . . . Negotiations are reported smooth in IATSE 199 wage scale meetings. . . . Sonia Hammes, MGM bookers clerk, will marry Eddie Loye January 1. . . . Out of the same office with the same idea comes Harold Harris who will wed soon. . . . Frenchy Duffourc is recovering from a mild stroke at his home at Birmingham, Mich. . . . Stagehands and IATSE members have been invited to bowl with the Nightingales this season. . . . Eddie Loye, who has been on the sick list 18 months, is back at work at RKO. . . . The Holiday drive-in opened Sept. 21. . . . Lightening put the Royal out of operation for two hours. . . . Betty Noland is back as assistant manager of the Music Hall.

HARTFORD

Harry Brandt, New York theatre circuit executive, is listed as president of Branmill Theatre Corp., a new Connecticut corporation, which has filed incorporation papers with the Secretary of State's office here. . . . Irene Davis has been named manager of the Parsons, succeeding James Kulowski, resigned. . . . Henry Daugaweed, formerly in independent exhibition, has been named manager of E. M. Loew's Riverdale drive-in, West Springfield, Mass., replacing Harold Cummings, who has joined Smith Management Co. as manager of the Meadows drive-in, Hartford. . . . Hartford visitors: Joe Mansfield, UA exploitation department; John McGrail, U-I exploitation department; Harry Feinstein, zone manager, and James M. Totman, assistant zone manager, Stanley Warner Theatres.

INDIANAPOLIS

Ken Collins has resigned as manager of Zaring's Egyptian. Buying and booking for the northside house will be done by Pete Fortune. . . . Chick Calloway will reopen the Emerson, closed last spring by the Cantor circuit, which had operated it the past 15 years. . . . Funeral services were held here Wednesday for Mrs. Cathryn O'Neill Crouch, wife of Orville Crouch, Loew's eastern division manager. . . . Bucky Harris, U-I field representative, was here Wednesday with "Miss Texas" of 1955 to promote the opening of "To Hell and Back" at the Indiana. . . . Charles Lane has bought the Rem at Remington from H. A. Heyers. . . . Bob Thorne is the new office manager at United Artists. . . . The Variety Club has set a stag night, with buffet served at 6 P.M., for the first and third Mondays of every month. Next is Oct 17.

JACKSONVILLE

Attending the TOA convention in Los Angeles were Mr. and Mrs. LaMar Sarra; Mr. and Mrs. Horace Denning; and Roy Smith. . . . Exhibitors here included Les Sipes, New Smyrna Beach; Bill Duggan, Florida theatre, West Palm Beach; John Sutton, Vogue theatre, Orlando; and R. E. Giddens, Linda drive-in, Palatka. . . . Thomas P. Tidwell, 20th-Fox branch manager, addressed a gathering of industry men in the Studio theatre at the start of a Variety Club membership drive. . . . Lyn Safer, popular U-I office worker, is engaged to marry Marvin Lazarus of Valdosta, Ga., October 16. . . . Sandra Hornbuckle resigned from the 20th-Fox staff and Geneva Altman has replaced her. . . . A total of 421 indoor and outdoor theatres in the Florida territory are now equipped for CinemaScope. . . . Mr. and Mrs. A. G. Leach, newcomers to exhibition, are constructing the Twilight drive-in at West Palm Beach. . . . Archie Adams, manager of the Florida theatre, Vero Beach, has installed new concessions equipment. . . . Bob Vickers, manager of the Ft. Pierce drive-in, Ft. Pierce, has added new Miracle Whirl equipment to his playground area. . . . Arthur Davis of Gold Coast Pictures Co., Miami, called at circuit booking offices. . . . Another visitor was Bob Pollard, Republic salesman from Tampa. . . . The young son of Violet Davis, U-I assistant cashier, lost two toes in a cycling accident.

KANSAS CITY

Richard Bros, president of Fox Midwest Theatres, presided at the annual meeting of managers and circuit executives, September 28 and 29, at the Hotel Muehlebach. He outlined organization progress and plans. Senn Lawler, general manager, explained the campaign and promotion plans. Guest speaker was Elmer C. Rhoden, president of National Theatres, former president and general manager of Fox Midwest, who spoke on the operation and values of the research projects, including the present survey of patron interests. . . . Installation of equipment for TV presentations is being made in the Municipal Auditorium of Kansas City, Mo.—for amusement and industrial uses. . . . The lowest deficit in six years by the Municipal Auditorium was reported for the year ending April 30—$110,000. . . . An old-timer who is still active in theatre operation is W. A. Milberger, associated with his sons, giving the benefit of his knowledge and experience for their individual theatre projects. Mr. Milberger entered exhibition 47 years ago in this area.

LOS ANGELES

Resigning his post as manager of the Fox West Coast Ritz theatre after 10 years was Max Trumpower, who is entering the restaurant business. . . . Paul Quigley, manager of the California in Glendale, has inaugurated a new price policy—30 cents for adults until 7:30 p.m., children free when accompanied by their parents. . . . The

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southern California committee for COMPO's Audience Awards poll held a planning meeting with Harry C. Arthur, Jr., chairman, presiding. Attending were Spence Leve, Seymour Borde, Thornton Sargent, Sherrill Corwin, Don Guttman and Bernie Wolf. . . . Completely renovated and named the Towne, the former Margo theatre in Oceanside has been reopened by Erwin Sklar, who also operates the Crest in that coast town. The 650 seater, for many years operated by Fred Siegel, now boasts an all-purpose wide-screen plus a new air-conditioning system. . . . Back from San Diego after a business trip was salesman Bob Bernhard. . . . Harold Wirthwein, Allied Artists western division sales manager, returned from conferences in Denver with Jack Felix, branch head there. . . . Glimpsed on the Row while attending to their respective booking and buying duties were Ray Olmstead, up from Arizona, George Diamos, of Tri-Delta Amuse. Co., Arizona, Claire Allison, Fullerton, and Moses Hernandez, Guadalupe.

MEMPHIS

Mr. and Mrs. Nathan Flexer, Waverly, Tenn., and Mr. and Mrs. Orris Collins, Paragould, Ark., were to attend the Theatre Owners of America convention in Los Angeles. . . . Paramount has shifted the supervision of the Memphis exchange from Dallas to Atlanta. In Memphis working out the transfer of jurisdiction with Howard Nicholson, Memphis branch manager, were the following Paramount officials: George Weltner, Hugh Owen and Charles Boasberg, New York; and Gordon Bradley, division manager, Atlanta. . . . The Mid-South Fair was in session all week in Memphis and first run attendance took a nosedive. Only one first run theatre did average business, the Warner, showing "The McConnell Story" a second week. All others were below average. . . . Dick Stern, Nashville, Bijou Amusements Co., has been added to the Tri-State Theatre Owners convention speakers. He will discuss concessions. . . . R. R. Clemmons, owner, announces he has re-opened his Missouri theatre, Palmer, Mo.

MIAMI

Edgar Pearce of Pearce Theatre Equipment reports the installation of a CinemaScope screen for Frank Kricker, at the West Hollywood drive-in. . . . There were about 60 disappointed managers in the Florida State Circuit when Ralph Puckhaber, manager of the Florida in Miami, was declared top man in a confection sales contest. While he is enjoying his prize, a trip to Disneyland, George Fielder, relief manager, will step in and give a hand to assistant, Patrick Smith, at the Florida.... The Seminole, in Homestead, has been undergoing extensive redecorating which included new carpeting, painting and general refurbishing. The Palms, a 1,000-seat de luxe hard top house which is nearing completion, and the Ace, all owned by James English, are being managed by Paul Robinson, formerly associated with the F.S.T. for 20 years. . . . The 1,300-seat Riviera, which will be operated by Loew's Theatres, Inc., is being pushed toward a possible November 15 opening, with mechanics pouring on the steam. . . . Joe Dietch, F.S.T. executive, was down on a short business trip. . . . George Wilby and the Wometco circuit are joining forces on the North Dade drive-in, an 850-car operation now under construction in outer Dade County. When the theatre opens, possibly by Christmas, Willby will be managing director.

MILWAUKEE

The Juno theatre at Juneau, Wis., is reopening. Mrs. Hazel Hellstrom bought the property. She is from Wittenberg. . . . Vacationing in New York City at this time is Jacqueline Sweeney, contract clerk at the Republic exchange here. . . . Film Row people and others in the industry were well represented at the annual football game at Madison, Wis., last weekend when Marquette University and Wisconsin University played. . . . Arlene Schultz, billing and contract clerk in the Allied Artists exchange, was recently married. . . . Mary Miles Daughters, Miss Texas, was here this week to help promote "To Hell and Back." She made numerous radio and TV appearances, and was guest at a luncheon for the press and disc jockies at the Schlitz Brown Bottle

MINNEAPOLIS

Bob Haugen, formerly manager of Radio City, is the new house manager of Cinerama at the Century. Replacing him at Radio City is John McCashin, formerly manager of the neighborhood Rialto. In turn, Leo Vetter, formerly assistant manager of Radio City, has been named manager of the Rialto. . . . Paul Porter, assistant manager of the loop State, has resigned. . . . Stan McCulloch, booker at Paramount, has rejoined RKO as a salesman. . . . Herbert Buschman, new United Artists branch manager, was in Duluth, Minn., Superior, Wis., and the Minnesota Iron Range towns getting acquainted with exhibitors. . . . Marian Macerlane, formerly booker at United Artists and now branch manager's secretary for Universal in Los Angeles, was a Film Row visitor. . . . Helene Silverman is the new stenographer at Columbia, replacing Shirley Pietron, resigned. . . . Norm Levinson, MGM press representative, is back from Denver where he attended the world premiere of "Trial." . . . In beating the drums for their company's pictures were Don Walker of Warners and Irving Shiffrin of Allied Artists. . . . Roy Fleischbein, head of service at National Screen Service, vacationed in the eastern states and Quebec.

NEW ORLEANS

E. R. Dorhauer, assistant manager of W. H. Castay's Arrow theatre, and Mrs. Dorhauer attended the funeral of their sister-in-law, Mrs. Larry Dorhauer in South Bend, Ind. . . . Richard Guidry, owner of the Star, Galliano, La., and associate owner of the Jet drive-in, Cut Off, La., as well as State Representative from Lafourche Parish, was appointed campaign manager for New Orleans Mayor Morrison in his forthcoming political campaign for governor in the 1956 election. . . . Emile Savini of Astor Pictures, New York, was in town. . . . Mr. and Mrs. Jerry Zimerman, Los Angeles, Calif., were the guests of Paramount Gulf's president, Gaston J. Dureau, Jr. and wife Dixie while taking a leisurely look at the Deep South. . . . Opening of United Artists new office October 4 at 210 South Liberty St. has been postponed. Management advised that a definite date hasn't been scheduled, but the opening should be very shortly. . . . Henry G. Plitt, vice-president of Paramount Gulf Theatres and industry chairman of Greater New Orleans 1955 United Fund, in his address to all members of the film industry at a meeting recently in the Saenger theatre reminded the audience of the goal for the city and asked all to share with fellow citizens.

OKLAHOMA CITY

Business has been very good at most theatres in Oklahoma City, although heavy rains last weekend slowed up the drive-ins, theatre owners report. . . . Mrs. Jewel Hightower has been named manager at the Del City theatre. She has had many years experience in the theatre business. . . . Mrs. E. M. Patton is new manager at the Knob Hill theatre. . . . R. Lewis Barton, theatre owner, has been appointed chairman in charge of the Fund Raising Committee of the Variety Club here, and also was chairman of "Friends of the Zoo" which had a booth at the state fair here this week. . . . The Variety Club was selling chances on an oil well near Bartlesville, Okla. They had a booth at the fair, where they were selling chances at $1 a piece. The drawing will be October 20 and the winner will have a choice of $5,000 cash, or the income of the well, as long as it lasts. . . . Films from all countries of the world, a series, started Sunday at the Plaza theatre, with the showing of the British "Hobson's Choice."

OMAHA

Mr. and Mrs. F. R. Thompson, who have the Rose and Isis theatres at Audubon, Ia., celebrated their golden wedding anniversary at Lake Mills, where their son operates a theatre. . . . Tony Goodman, Warner Brothers office manager, won the Indian Hills Club golf championship by equalling par for 36 holes. He beat Ed Krawczyk one up in the finals and earlier ousted the defending champion. . . . Mr. and Mrs. James Travis, exhibitors at Milford, Ia., have a new baby daughter, Patti Jo. . . . Mr. and Mrs. Arnold Johnson, who own the Iowa theatre at Onawa, have a baby boy, born on the 12th birthday anniversary of their eldest child, Judy. . . . Ed Force, manager of the Brandeis theatre, and Darlene Nelson, secretary to branch manager Frank Hannon at Warner Brothers, have announced plans to be married January 7. . . . Norman, Jr., son of RKO branch manager Norm Nielson, enlisted in the Army and is stationed in Arkansas. . . . Omaha film industry personnel have formed the Film Row Bowling League and 20th-Fox and Warner shorts jumped out to an early lead. . . . Byron Hopkins, who operates the Rex theatre in Glenwood, Ia., has opened a bowling alley in the old Gem theatre which was damaged by fire.

PHILADELPHIA

For the first time since the inauguration of Cinerama in Philadelphia nearly two years ago, telephone reservations will be accepted by the Boyd. The new policy makes it possible for out-of-towners and last-minute theatre-goers to secure choice seats immediately. . . . Carman Pizzi, industry artist at Triangle Signs, and Anna Spagnola, were married. . . . Nearby Pen Argyll, Pa., is without a movie house for the first time in 50 years with the Liberty

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closing its doors this week. . . . Earl Hinkle, manager of Dr. Harry J. Schad's Strand, Reading, Pa., announced that a permit had been secured from the city to allow for the installation of additional air conditioning equipment at the theatre. . . . Ellie DiSchullo, formerly with RKO here, has joined the sales staff of Donn Bennett Productions, local television film package company. . . . The Dix drive-in, new 1,000-car theatre with a giant CinemaScope screen, was opened this week near Trenton, N. J., also featuring a kiddie playground and a self-service cafeteria. . . . Ted Schlanger, zone manager for the Stanley Warner Theatres, is recuperating following a bout with the virus. . . . Edward H. Rudolph was installed as commander of the Philadelphia Variety Club's American Legion Post 713, with Harry G. Miller as senior vice-commander; Bernard D. Blum, junior vice-commander; Edward Chernoff, adjutant, and Irving Fishman, officer.

PITTSBURGH

"The Tall Men" replaced "My Sister Eileen" on the Harris schedule with the Columbia musical now set to follow the Gable picture. . . . Art Manson, Cinerama publicist, and his wife, Florence Sando, a local TV commentator, narrowly escaped injury in an auto collision that demolished their machine. . . . Win Fanning, *Post-Gazette* aide to critic Harold Cohen, and his wife Vicki are back from a Rhode Island vacation. . . . The five Goldwyn Girls reaped a bumper crop of publicity during their three days here. . . . "Lucy Gallant" has been added to the Stanley booking chart, while the Fulton has acquired "Lady Godiva." . . . Film Row is mourning the passing of veteran George R. Carey, master electrician at the Penn since that house opened in 1929. The 69-year-old Mr. Carey had worked the city's legit houses before then. . . . "Divided Heart" follows "Marty" in the Squirrel Hill, but no date yet set. . . . The Art Cinema is back to its foreign picture policy with "Tormento" and "Tarantella Napoletana" as the opening bill.

PORTLAND

Oregon Evergreen district manager Oscar Nyberg and all of the house managers in the Evergreen circuit left for San Francisco for a big National Theatres meet. . . . Paramount theatre manager Dick Newton booked the Marciano-Moore fight pictures into his house along with 3rd week of "To Catch a Thief." Business was good. . . . Broadway theatre manager Herb Royster has been ill at home for some days now. . . . The wife of Jack Friend, veteran stagehand at the Paramount theatre, died last Sunday at the hospital. . . . Jean Callahan and his *Oregonian* rotogravure magazine section are pleased with the praise coming in for their recent "Movies Move Ahead" magazine. . . . Colleen McClatchey, beauty from nearby Camas, Wash., has left for the film capital after signing a contract with U-I Pictures. . . . William Gargan, Nancy Coleman, and Richard Jaeckel were in town for "The Desperate Hours." . . . Mr. and Mrs. Al Forman went to Los Angeles for the TOA convention. Guild theatre's Marty Foster left early to stop over in San Francisco before the convention.



PROVIDENCE

In conjunction with the New England premiere of "Seven Cities of Gold" at the Majestic, a private screening was held for the local Roman Catholic dignitaries. Willard Matthews, manager, extended invitations to monsignors, pastors, priests, nuns and sisters; and the special showing was well attended. Additionally, much larger advertising was scheduled in the Providence *Visitor*, official newspaper of the diocese. . . . Loew's State was the first local house to present films of the recent Marciano-Moore championship fight. . . . The Avon Cinema was the site of the Rhode Island premiere of Alec Guinness' first film in color by Technicolor, "To Paris with Love." On the same bill was the first local presentation of "Decameron Nights." . . . Hurricane jitters again returned to this area as Ione, the ninth tropical storm of the season, roared up the coast. Admonished to stay indoors and keep tuned to radio or television for half-hourly warnings, the theatre-going public stayed away from their favorite houses in startling numbers.

ST. LOUIS

Louis Magner has resigned as manager of the Belasco theatre, Quincy, Ill., which is operated by the Dickinson Operating Company of Missions, Kan. Magner has taken a position with Motorola, Inc. He was given a surprise party arranged by his employees and was presented with a gift. . . . Mrs. Zelma Unger, who managed the Gem theatre prior to its closing several months ago, has been named manager of the Belasco. . . . Robert Marchbank, who had been manager of the Calvin theatre at Washington, Mo., has resigned and has gone to Tulsa, Okla. . . . The Odeon theatre at Bonne Terre, Mo., has remodeled the entire front of the theatre to make possible the installation of a new wide screen. . . . The Rolla drive-in theatre at Rolla, Mo., has established a concession stand at which all types of refreshments are served. . . . The Shelby theatre at Shelbyville, Mo., opened recently for business and is showing pictures four nights a week. Thursday night has been designated as "free show night."

TORONTO

Famous Players' 1,301-seat Capitol in Welland reopened after alterations and renovations costing $176,000. Included in the refurbishing were new push-back seats, air-conditioning, and complete redecoration. . . . First theatre in the community of Valleyfield, Alta., the Jubilee, has removable seats in the first several rows to allow for dancing. The house is owned by James and Reber. In Minburn, Alta., J. Rubil opened the first drive-in, while work is proceeding with Lloyd H. Bradley's theatre and office building in Moosomin, Sask. . . . Famous Players' Orpheum in Fort William was sold for non-theatrical purposes. . . . Shea's here, one of the few buildings left standing in the Civic Square area will be torn down after Dec. 31, 1956. . . . Saint John office of the Cardinal Films Division of the J. Arthur Rank organization won the 13-week billings drive. Calgary moved into second place over Vancouver which took third place.

VANCOUVER

A recent visitor to Vancover was Jack Hartree, secretary of District 12, IATSE, and president of Regina 295 Projectionists Union. . . . Sydney Freeman, Studio manager, will be married in November to Marjorie Shine, a local girl. . . . Al Jenkins, Odeon-Vogue manager, came back from his vacation with the good news waiting that he was winner of a $500 savings bond, second prize in the United Artists "Vera Cruz" continental publicity contest. . . . Max Banbury, local artist who operated his own art shop before leaving for the East, is back in town and has joined Famous Players as assistant to Bill Baillie, FPC art shop manager for B.C. . . . In conjunction with Australian Food Week, Ivan Ackery, Orpheum manager, added a color feature film, "The Royal Tour of Australia," on the same program as "Pete Kelly's Blues," and had a food display of Australian products in his lobby. . . . Frank Gow, recently retired as Famous Players B.C. district manager, will personally supervise the Broadway, local suburban theatre in which he is also a partner.

WASHINGTON

New branch manager of Paramount Pictures, replacing Phil Isaacs, who departs for Denver, Colorado, as district manager, is Herb Gillis, formerly branch manager of the Cincinnati Exchange. Several get-togethers have been arranged so that Herb Gillis can become acquainted with the Washington exhibitors. . . . New members of the Variety Club of Washington, Tent 11, include: William E. Coyle, promotion director, Washington *Evening Star;* George Dorsey Jr., Washington representative of Universal Pictures; Joseph Abramson, sales manager, Industrial Photo Service; M. Robert Rogers, president of station WGMS; Hal Rosen, public relations. . . . Morton Gerber, president of District Theatres, will serve as exhibitor chairman for the Will Rogers Hospital Christmas Salute. . . . Sympathy is extended to Orville Crouch, Loew's Theatres eastern division manager, in the tragic death of his wife, who was killed while crossing the street to join her husband. . . . The Variety Club "Cinerama Holiday" premiere at the Warner Theatre September 28, was a huge success. It was followed by a party in the Variety Club Rooms. Proceeds of the benefit will go to Children's Hospital.

Liberace to Tour

Liberace, pianist and entertainer who has just completed his first starring film role, in Warner Bros.' "Sincerely Yours," will make a coast-to-coast personal appearance tour in connection with theatre openings of the WarnerColor feature picture, the company has announced.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Our New Dimensions Now Lead Amusement Industry

WITH the opening of "Oklahoma!" at the Rivoli, New York, the film trades will see the first demonstration of the new Todd-AO process, and from what we've heard in advance, beyond anything that we've seen thus far, or heard either, for that matter. They say the sound surpasses anything audible in theatres, or elsewhere. The admission prices are scaled at $3.50 for the orchestra seats, every evening, and the run is expected to be "from three to five years" in this theatre. But Todd-AO will be playing in more theatres by the end of a year than Cinerama has swung in its eventful and successful career—because Todd-AO is somewhat easier to install and operate. The differences in technique are on the side of the exhibitor.

But there's no doubt our new dimensions have put films far ahead of all other amusement forms, in gratification for the eye and ear, and for professional skills in presentation. "Oklahoma!" ran for five years in the St. James Theatre, on 44th Street, in New York City—a house we used to manage—and it has played to ten million dollars in gross business, as a stage play. But none of those who ever saw the stage version will deny—the new screen version has more scope and color, and you can see and hear, much better, than you ever could at the St. James, or elsewhere. The so-called "legitimate stage" has serious limitations, which they try to explain by saying that it is "art"—but actually, it's merely the limits beyond which you cannot push canvas and paint and tinsel and lights, indoors.

However many have seen "Oklahoma!" as a stage play—a vastly larger potential audience will see it as a motion picture, in Todd-AO, and later in CinemaScope, in which process it also has been filmed. There are 27,467 theatres throughout the world that are now equipped to show the CinemaScope version, and many other productions, in the same dimensions. In the meantime—we can't see any unlucky breaks for the general public in these developments.

Also—and since we're talking along dimensional lines — television will not have anything like our 'Scope and color within the next seevral years, say before 1960, or thereabouts. So we in the picture industry have something to brag about, and to shout about, in our advertising and our promotion, and our selling approach to the public that buys only the best, and has the money to spend for it. The public was never so flush—nor more numerous.

NUISANCE VALUE

Every once in a while, somebody decides that they have an original idea in exploitation, promotion or advertising, and they seek royalties, especially from major film companies—where the plaintiffs have confidence that the company will probably pay off—a thousand or so—as "nuisance value" to avoid suit. We have such an incident in mind, where the company is more apt to pay than stand the strain of involving their hard-working executives and home office staff in court.

There is truly nothing new in exploitation, promotion or advertising, that hasn't been done before—and nobody, but NOBODY, can come up with a device that may be protected or patented, in this market. First thing you know, some Johnny-Come-Lately will sue the estate of Phineas T. Barnum for something he was doing in the late 1880's. Everybody who has been in this business for any length of time knows how ancient are the original sources—and how frequently old ideas are remembered, and renewed again, after being used many times before. We live on the old ideas, many times repeated.

There should be some clearing house, established by the Motion Picture Association or another trade group, to help protect the industry from parasitical practitioners who want to be paid for something that was old before they were born. The files of the Round Table, for 27 years, would show much, but it's a job to hunt down any particular thing.

¶ THOSE WHO suggest that we should have government intervention in film business here "because it works well abroad" should take a long second look, before jumping at conclusions. From what we read in our mail, from fifty countries around the world, the average theatre manager overseas has more to worry about than we do over here. The paper work—and the restrictions—pile up, and the benefits, if any, evaporate in a welter of jurisdiction over many things that haven't been mentioned in the debate, at this moment. Casual tourists may feel that Europe and England have gained through government controls, but actually, the benefits are for production and not for theatres.

¶ A MANAGER'S future is what he makes it, according to Bob Bothwell, who spoke along these lines at the recent National Theatres convention in Colorado Springs. He says a theatre manager today must have a sound understanding of our current and potential business problems, and the incentive to overcome them. There is, without doubt, a "squeeze" on so-called "fringe" theatres, caught betwixt and between in this changing market. The buying public is larger—they are spending more, and with greater selectivity as to quality.

¶ FRANK SAVAGE, manager of the Warner theatre in Pittsburgh, obtained a quick response from both press and public with his very ingenious use of a blow-up of an automobile accident, from the newspictures. He claimed—and beyond any question—"In 25 years, we have never had an automobile accident in the Warner theatre." An understatement if we ever knew one, and he was right and proper in his suggestion that patrons should come to the Warner, for a safe enjoyable weekend. Bob Wile, in the Ohio Independent Theatre Owners bulletin, says "You can do this in any town." —*Walter Brooks*



Jack Plunkett, champion showman of Films Paramount, Paris, had this splendid front for "Noel Blanc" at the Paramount theatre, where they always have spectacular front displays.



Andre Francois, publicist for Paramount Films, in Brussels, contrived this magnificent display at the Grands Magasins de la Bourse, a leading store.

Only 77 Days Till Christmas



H. G. Schenck, publicist for Paramount Films of Germany, and a Quigley Award winner, used this street-car ballyhoo in Düsseldorf and other German cities, for "Weike Weinnachten."



Paul Flodin, publicity director for Filmaktiebolaget Paramount, in Sweden, had this "equipage" on the streets of Stockholm.



Vieri Niccoli, Paramount publicist in Rome, Italy, and another Quigley Award winner, used this ballyhoo truck for "Bianco Natale" in Italian cities and seen here on the streets of Turin, against an atmospheric background.



H. S. Moh, publicist for Paramount Films of Hongkong, Ltd., had this window display for "White Christmas" in a music shop on Chatter Road—where the Chinese disc jockeys come from. We can't pronounce "White Christmas" in Chinese, nor does the printing plant have the type to set it, but there it is, in the picture.

Managers In Good Form— As Winners

We neglected to print the list of theatre managers who also won prizes in the United Artists $75,000 "Gentlemen Marry Brunettes" contest—and it must have been the eighteen other contenders who distracted our attention. All the while, good Round Table members were also in exquisite form, as showmen. We concentrated on telling you how Marvy Mayor of East Chicago, Ill., (on last week's picture page) won the $10,000 contract and ticket to Hollywood.

Now, let's inform you that Jack Foxe, our old friend at the Palace theatre in Washington, D. C., won $1,000 as top showman in large situations, in this contest, with Al Jenkins, of the Vogue theatre, Vancouver, second with $500 in this class, and Lou Cohen, of Loew's Poli theatre, Hartford, Conn.; Paula Gould and Harry Greenman, at the Capitol theatre, New York; Nat Silver, of the Strand theatre, Portland Maine, and Arthur Stern, of the Warner theatre, Los Angeles, all runners-up, with $100 each to reward them in prize money.

In small situations, Robert Solomon, manager of Loew's Victoria theatre, catering to a Negro audience in New York's Harlem, won the $1,000 bond, and he was also a Quigley Quarterly Award winner with the same campaign, here last July. David Kaplan, manager of the Trans-Lux theatre in Boston, won $500 in second place among the small theatres, with Elliott Brown, of the Odeon, Vancouver; Max Cooper, of the Cove theatre, Glen Cove, L. I.—he's a frequent prize winner—Fred Jackson, manager of the Strand theatre, London, Ont.; Alice Gorham and Lee Fraser, at the Bloomfield, Birmingham, Mich.—both Quigley Award alumni, and Tom Manos, of the Manos theatre, Newton Falls, Ohio, as runners-up in this group, all rating a $100 bond. Fieldmen prizes were awarded to Arch Laurie, who got $500 as U.A.'s press representative for Canada, carrying out the contest for pretty Giselle Kinkgraf—who was Steve McManus' entry from Hamilton, Ont., and the top Canadian winner—also Max Miller, who gets $300 and Joe Mansfield, with $100, both U.A. fieldman on this side of the border.

Dancing in the Streets In Downtown Pittsburgh

As part of the promotion for "Pete Kelly's Blues" arranged by Phil Katz and Jules Curley, of Stanley Warner's Pittsburgh zone, there was dancing in the street in front of the circuit deluxe Stanley theatre. More than 2,000, mostly bobby soxers and teen-agers, took part in the dancing, and cut a mean rug on the asphalt. It required 14 city patrolmen to safeguard the lines, closing the street to vehicular traffic. The area's most popular disc jockey, Barry Kaye, presided over this "Record Hop" on the opening night.

CONTENDERS FOR QUIGLEY AWARDS

SAL ADORNO, JR.
Drive-In
Middletown, Conn.

J. ALEXANDER
Castle Hill
Dudley, Eng.

MARK ALLING
Golden Gate
San Francisco, Cal.

RALPH BARTLETT
Capitol, Hamilton, Can.

JAMES J. BEEBE
Smalley's, Walton, N. Y.

JACK BOKSER
Academy of Music
New York

J. W. BONNICK
Regal, Halifax, Eng.

JOE BORENSTEIN
Strand
New Britain, Conn.

HUGH S. BORLAND
Embassy, Chicago

C. F. BRODIE
Regal, Barrow, Eng.

BILL BURKE
Capitol, Brantford, Can.

PETER BUTTON
Playhouse, Bexhill, Eng.

DOUGLAS CAMPBELL
Regal, Stirling, Scot.

DENIS CAVE
Regal, London, Eng.

S. CHATKIN
Broadway, Astoria, N. Y.

JOHN CLARK
Broadway
Haverstraw, N. Y.

G. A. CLARKE
Savoy, Lincoln, Eng.

BARNEY COHEN
Logan, Philadelphia

LOU COHEN
Poli, Hartford, Conn.

TONY COLLINCINI
Manos, Greensburg, Pa.

S. CONTI
Brook
Bound Brook, N. J.

MAX COOPER
Cove, Glen Cove, N. Y.

W. J. CUNNINGHAM
Palace, Lancaster, Eng.

JIM DARBY
Paramount
New Haven, Conn.

TED DAVIDSON
Majestic
Perth Amboy, N. J.

DENNIS DAVIES
Roxy, Uxbridge, Can.

RICHARD DE BOW
Trans Lux, New York

JAMES DICKINSON
Hyland, London, Eng.

MEL EDELSTEIN
Lybba, Hibbing, Minn.

LAWRENCE EDGE
Alhambra, Shotton, Eng.

WILSON ELLIOTT
Jewel
Mount Clemens, Mich.

JOHN M. ENDRES
Calderone,
Hempstead, N. Y.

J. DI BENEDETTO
Loew's
Worcester, Mass.

R. N. DOUGLAS
Princess
Springburn, Eng.

CHARLES L. FOWLER
New Hippodrome
Huddersfield, Eng.

JAY FRANKENBERY
State, Uniontown, Pa.

L. E. FRASER
Bloomfield
Birmingham, Mich.

ARNOLD GATES
State, Cleveland, O.

H. E. GEORGE
Palace, Arbroath, Scot.

VOGEL GETTIER
Palace, Lorain, O.

SAM GILMAN
State, Syracuse, N. Y.

M. D. GLAISTER
Odeon, Stafford, Eng.

DIANE GORDON
Oritani
Hackensack, N. J.

MEL HABER
Carib
Miami Beach, Fla.

BOB HARVEY
Capitol
North Bay, Can.

W. T. HASTINGS
Orpheum, Denver, Colo.

A. HEATON
Regal, Beverley, Eng.

REGINALD HELLEY
Regal
Bridlington, Eng.

IRVING HILLMAN
Roger Sherman
New Haven, Conn.

LIM KENG HOR
Cathay, Singapore

JAMES A. HUESER
Orpheum, Dubuque, Ia.

MARGE KEINATH
Jackson
Jackson Heights, N. Y.

GEORGE KEMP
Montawk, Passaic, N. J.

NYMAN KESSLER
DeWitt, Bayonne, N. J.

L. KEY
Ritz, Scunthorpe, Eng.

DOUGLAS KING
Strand, St. John, Can.

ROBERT KIPPEL
Pelham, New York

C. KIRKCONNELL
Beacon
Port Washington, N. Y.

WALTER KLEMENTS
Mayfair, Miami, Fla.

LOU KLINGER
Squire
Great Neck, N. Y.

D. E. LACEY
Regal, Wembley, Eng.

JULIUS LAMM
Colony, Cleveland, O.

N. LEE
Empire, London, Eng.

G. LENNOX
Regal, Stirling, Eng.

B. C. LEWIS
Regal
Wallingford, Eng.

JOHN LORENZ
Pascack
Westwood, N. J.

C. McFARLING
Orpheum
Sioux City, Ia.

FRANK McQUEENY
Pine Drive-In
Waterbury, Conn.

D. MACKRELL
Ritz, Huddersfield, Eng.

S. V. MURDOCH
Gaumont
Liverpool, Eng.

JOHN O'SULLIVAN
Pix, Bridgeport, Conn.

FRANK PAGE
Regent, Deal, Eng.

R. W. PARKER
Savoy, Exeter, Eng.

H. L. RAVAL
Prakash
Ahmedabad, India

JOE REAL
Midwest
Oklahoma City, Okla.

F. E. REID
Centre, Chatham, Can.

CARL ROGERS
Loew's, Dayton, O.

TONY ROSATO
Playhouse
Great Neck, N. Y.

SYDNEY L. SALE
Granada, Dover, Eng.

GENE SANTERAMO
State
Jersey City, N. J.

M. A. SARGENT
Neptune
Daytona Beach, Fla.

MATT. SAUNDERS
Poli, Bridgeport, Conn.

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

DELMAR SHERRILL
Base Theatre
Otis A. F. Base, Mass.

VICTOR SIMS
Ritz, Oxford, Eng.

LESTER SLEPNER
Evanston
Evanston, Ill.

DOUGLAS SMITH
Casino, Halifax, Can.

STEPHEN SMOLAK
Academy
Inglewood, Cal.

ROBERT SOLOMON
Victoria, New York

STANLEY SPOEHR
Seltzer, Palmyra, Pa.
Castle Hill, Dudley, Eng.

BILL STARR
Uptown, Victoria, Can.

W. L. STOCKLEY
Dominion, Harrow, Eng.

ANDY SULLIVAN
Dixie, Savannah, Ga.

WAYNE SWEENEY
State, Omaha, Nebr.

JACK THORSON
Manor
San Mateo, Cal.

F. G. TICKELL
Famous Players
Medicine Hat, Can.

WILLIE WALLOS
Mid City, Kenosha, Wis.

LILY WATT
Odeon
Coatbridge, Scot.

TIM WHITTAKER
Ritz, Nuneaton, Eng.

HARRY WIENER
Schine, Oswego, N. Y.

G. C. WILLIAMS
Regent, Chatham, Eng.

BILL WILSON
Congress
Marcus Hook, Pa.

DALE ZAMZOW
Rainbow
Milwaukee, Wis.

Something New On Amusement Pages?

Somebody said, the other day, that there hasn't been anything new on the amusement pages in twenty-five years—and if he referred to motion picture theatre advertising, he was about right. But we better look again, at the quality of television advertising that is coming up from the better agencies and big networks, on a purely professional basis, and with more inspiration than we have been accustomed to, in our business. Also, these sponsors buy more space—whether or not they pay a "commercial" or a "theatrical" rate for it—and they make better use of this space than our ancient style, which is mostly a black smear.

We are indebted to *Television Today* for this page of cuts, which appeared in the issue which was dated Monday, September 26. Vincent Canby wrote an amusing by-line story, of how these ads take form with the major networks, and cited examples to prove his points. The information, and the good advice, is something we cannot ignore in the Round Table. We have nothing to worry about, except to equal or surpass the smart, effective approach of our most serious competition.

starring and specially written for

MENASHA SKULNIK

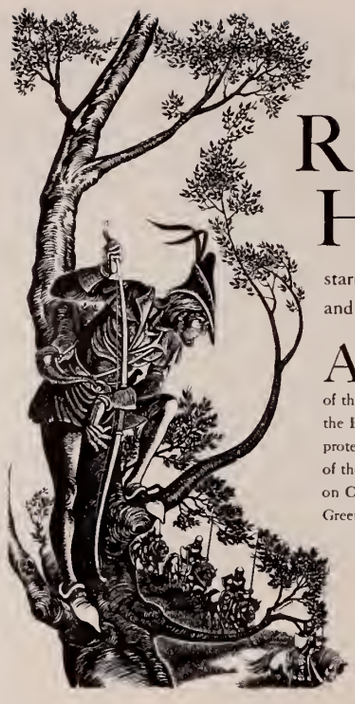
"...one of the funniest men who ever lived." N. Y. Daily News



U. S. STEEL HOUR

produced by **THE THEATRE GUILD**

Live from New York • Alternate Wednesdays • CBS Television



premiere tonight!

Robin Hood

starring Richard Greene and Bernadette O'Farrell

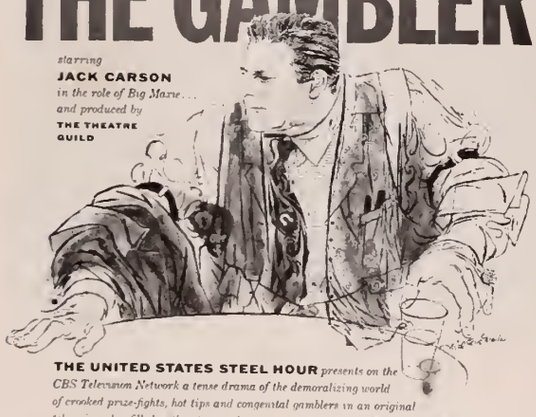
Actually filmed in Sherwood Forest, the classic story of the famous outlaw who roamed the English countryside as the protector of the poor and defender of the weak comes to life tonight on CBS Television with Richard Greene starring in the title role.

Tonight at 7:30 channel 2

CBS TELEVISION

"Wait'll they see
Big Marie walk in there!
I'll bowl this town over!
Right over on its ear."

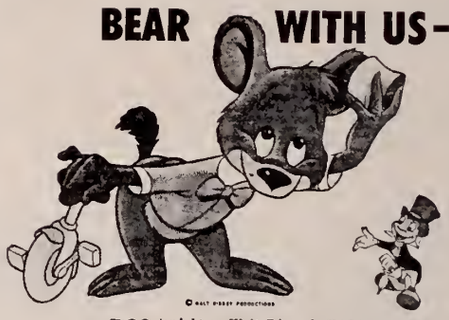
THE GAMBLER



starring
JACK CARSON
in the role of Big Marie...
and produced by
THE THEATRE GUILD

THE UNITED STATES STEEL HOUR *presents on the CBS Television Network a tense drama of the demoralizing world of crooked prize-fights, hot tips and congenital gamblers in an original television play filled with action and suspense.* **TONIGHT AT 10 CHANNEL 2**

BEAR WITH US—



7:30 *tonight on Walt Disney's* **DISNEYLAND**
Jiminy Cricket presents **BONGO**...*friendly little circus bear who longs for the wide open spaces!*
See it on WABC-TV **CHANNEL 7** *ABC Television Network*



PREMIERE TONIGHT
IN NBC's NEW SEASON
OF EXCITEMENT!

COKE TIME *starring*

EDDIE FISHER

Enjoy a song-filled visit with Eddie. Fred Robbins is your host, and Axel Stordahl conducts the orchestra.

every **WEDNESDAY** *and* **FRIDAY** *at* **7:30** *p.m.* NBC 4

Be ready for
tomorrow's weather
...see Carol Reed's
RAIN OR SHINE
Monday thru Friday
NOW AT 7:10 PM
on WCBS-TV
channel **2**



"A GREAT PLAY" *N. Y. Daily Mirror*
NOW A GREAT MUSICAL!



PRODUCERS' SHOWCASE
presents

FRANK SINATRA
EVA MARIE SAINT

in a new musical version of
THORNTON WILDER'S PULITZER PRIZE PLAY
"OUR TOWN"
also starring **PAUL NEWMAN**
with **ERNEST TRUEX** *and* **PAUL HARTMAN**

original music by **JAMES VAN HEUSEN** *lyrics by* **SAMMY CAHN**
produced by **FRED COE** *directed by* **DELBERT MANN**

Audiences and critics hailed the play on Broadway and in the movies. Now, in a new musical setting, it's a 90-minute NBC Television Spectacular you'll be talking about for a long time!

PRESENTED IN COLOR AND IN BLACK-AND-WHITE

TONIGHT 8:00 to 9:30 NBC 4

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

FOR RENT MOTION PICTURE THEATRE, Passaic County, N. J. Doing a good business. c/o BOX 2872, MOTION PICTURE HERALD.

NORTHEAST OHIO. 600-seat exclusive second run. Excellent condition, wide screen and CinemaScope, air-conditioned. Very profitable operation. Fastest growing city, present population 25,000. BOX 2868, MOTION PICTURE HERALD.

FOR SALE THEATRE AND BUILDING. NOW operating. Must sell to settle estate. Both can be had for price of one. Excellent opportunity for Theatre Operator to acquire business which has long years of successful operation. Will accept small down payment and balance as rent. Hippodrome Theatre, 1624 Beaver Ave., Pittsburgh, Pa. For further details and price inquire: Florence Lipscher, Executrix, 1530 Fifth Ave., Youngstown, Ohio.

FOR SALE OR LEASE. INCOME PROPERTY including neighborhood theatre. Lyric Theatre, Erie, Pa.

DRIVE-IN EQUIPMENT

PAY $200 DOWN—PLAY CINEMASCOPE! Cinematic IV Adjustable Prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for $595 (with used prime lenses $495.) Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

MAINTENANCE MECHANIC. EXPERIENCED. Desires steady position doing all kinds of repairs in three or four theatres. Has own tools. Repairs seats. BOX 2877, MOTION PICTURE HERALD.

MANAGER AVAILABLE FOR NEW YORK CITY and vicinity. Experienced in all phases of theatre operation. Box 2878, MOTION PICTURE HERALD.

NEW EQUIPMENT

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for $595. Metallic seamless screens 75c sq. ft. Buy on time with $200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HEAVY DUTY HOLMES PORTABLE PROJECTORS—in original packing cases—$150. Further Details, STEWART KLEIN, 229 Golden Gate, San Francisco

USED EQUIPMENT

SURPLUS SALE EXCELLENT COATED PROjection lenses! Super Snaplite fl. 9 2"-2¼" $170 pr.; Superlite 2¼"-3-3¼" $150 pr.; Superlite 3½" $90 pr. Trades taken. RCA Brenkert Arclamps, good condition $395 pair. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE AT STAR! AMPRO 16MM ARC PROJECtor, rebuilt, complete, $675; Century mechanisms, rebuilt, $750 pair; pair Motiograph K mechanisms, good, with upper 3000' magazines, good, $175; thousands of bargains. Write us at our new address, STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

SERVICES

PHOTO BLOWUPS, 40x60, $7.50; 30x40, $5, unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

BUSINESS BOOSTERS

APPROVED CHILDREN'S COMIC BOOKS, FULL covers, $27.50 per thousand. Balloons, $16.50 per thousand. Samples upon request. Janson Sales, 4173 Third Ave., New York 57.

STUDIO EQUIPMENT

10' TITLE ANIMATION STAND, MOTORIZED zoom, stopmotion, $2,500 value, $975; Blimp for Bell Howell 70D, w/syncmotor. $195; Bardwell-McAlister Studio Floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Art Reeves 35mm. recording outfit, $5,000 value—$495; Moviola 35mm composite sound/picture $495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Motorized Dolly with 2 seats, takes heaviest cameras, $195. S. O. S CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

LAST CALL! VACATING OUR IRVINGTON, N. J., warehouse. All chairs sacrificed—prices start at $2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE ALMANAC—the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUE BOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

James Dean Is Killed

James Dean, 24, who starred in his first film, "East of Eden," was killed in a highway accident, September 30, while he was driving to Salinas, Calif.

The young actor, who was just voted one of the Top Ten Stars of Tomorrow in the MOTION PICTURE HERALD—*Fame* poll, was born in Marion. Ind., February 8, 1931. He attended the University of California, where he studied dramatics. He made his Broadway debut in "See the Jaguar" and won the David Blum award as the most promising newcomer of the year for his performance in "The Immoralist." Warner Bros. then signed him to a long term contract.

Following "Eden," he appeared in "Rebel Without a Cause" and "Giant," the latter completed only last week. He is survived by his father.

Delay Eagle Lion Trial

Trial of the $15,000,000 suit brought by Eagle Lion Classics against RKO and Loew's theatres in New York, which was scheduled to begin Monday, has been set back to November 10. Plaintiffs had charged inability to book its product in the circuits' houses.

Awards Ballots Price Set At $2.00 Per Thousand

A price of $2 per thousand has been set by National Screen Service for Audience Awards ballots to be used by the public, it was announced this week by Robert W. Coyne, COMPO special counsel. He said a number of exhibitor leaders thought the price was fair and the price was made possible by the large first print order (35,000,000 ballots). He added the ballot would not be distributed before November 1.

NSS Plans Subsidiary Setup in England

Plans of National Screen Service to establish in England a wholly integrated production and distribution setup for special display accessories will be discussed in London by William B. Brenner, NSS vice-president, who was to leave New York for the British capital this week. The service which the company envisions for England would be similar to that in the United States and would include such items as 30 x 40 and 40 x 60 banners, door panels, and similar display material for motion picture exploitation. In addition to the display accessory program, Mr. Brenner also will discuss with Arnold Williams, managing director of the NSS English company, the NSS production of film material for the newly instituted commercial TV programs of Great Britain.

Dedicate Loew Hall at New York University

Loew Hall, the new residence for New York University students at University Heights in the Bronx, New York, has been completed and will be occupied for the first time this Fall. A ceremony dedicating the Hall to Marcus Loew, one of the founders of Loew's Inc., and the father of Arthur M. Loew, president of Loew's International, and a 1918 graduate of N.Y.U., will be held Saturday in the building. The "generosity" of Marcus Loew "contributed much to the construction of the building," a university official said.

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

Coca-Cola is the most asked-for soft drink in drug stores!*



1. **Patrons of drug store soda fountains buy more Coca-Cola than all other soft drinks combined.**



2. **When these people patronize your theatre, they'll look for their favorite.**



3. **You can turn their proven preference into profit — by selling them what they want: Coca-Cola.**

SELL Coca-Cola for extra profit

Of theatres handling beverages,
more than 3 out of 4 sell Coke!

*1954 surveys by Alfred Politz Research, Inc.

Better Refreshment Merchandising

CANDY . . POPCORN . . BEVERAGES . . FOOD . . AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . CARL R. MOS, Associate Editor

Pushing Combination Sales and High-Profit Products

[*The following article is a report of an interview with Carl Siegel, who was head of the Stanley Warner circuit's concessions department, held a few weeks before his death. Mr. Siegel died unexpectedly on September 25th.*]

AN EXPERIMENT designed to build "combination" sales at the refreshment stand (whereby patrons are encouraged to purchase more than one item at a time) and simultaneously to promote snack bar products which bring a higher profit than others which may at the time be more popular with the public is meeting with great success at Stanley Warner's Palace theatre in Philadelphia.

The experiment was inaugurated by Carl Siegel, head of the circuit's refreshment department, operated from headquarters in New York City. In describing its purpose and results recently he emphasized that the theatre involved is an "action" house and only further tests will tell whether it will prove equally successful in other types of operation. The outlook is considered good.

That old favorite of circus and carnival —pink lemonade—has been made the star attraction at the Palace's stand under the new policy. As such the giant, 12-gallon



Snack stand equipment and products are laid out at the stand of Stanley Warner's Palace theatre in Philadelphia (left) in a manner designed to promote "combination" sales and emphasize high-profit items. The giant drink dispenser in the center is flanked on either side by items that stimulate thirst—popcorn on the one hand and frankfurters and nuts on the other. (For further details see text.)

dispenser from which it is sold has been placed in the center of the front bar. It is an animated unit, and Mr. Siegel stated he has found that this type "draws people to the stand, whether or not they are thinking of buying a drink."

And once patrons get to the stand they are subtly led to make those "combination" purchases by the manner in which the equipment and products have been laid out. Basically, the whole arrangement is designed to feature high-profit items up front at the counter while the lower mark-up products are placed on the back bar. At the extreme right end of the stand is a Berlo popcorn warmer, on top of which is set a "Nut-O-Rama" made by the Kelling Nut Company. Also on top of the warmer is an over-sized "Buttercup" point-of-purchase unit supplied by Supurdisplay. Next to the warmer—appropriately—is the butter dispenser.

The center of the counter is given over to the pink lemonade machine. To its left is suggestively placed a rotating frankfurter grill. And next to that is Supurdisplay's "Coldisplay" self-service ice cream cabinet.

As a result, combination sales are the rule rather than the exception, according to Mr. Siegel. Most popular is pink lemonade, at 15¢ per 6-ounce cup, with frankfurters at 20¢, for a total per person sale of 35¢.

A careful check has shown, Mr. Siegel emphasized, that the pink lemonade sales do not decrease the per capita revenue at drink machines elsewhere in the theatre.

INTERMISSION POLICY

The circuit has instituted a carefully planned intermission policy. There is a two-minute intermission after every *main* feature. This intermission is followed by the newsreel, which runs four minutes. Since most of the younger patrons have little interest in newsreels, they use the six-minute interlude to visit the refreshment stand. Once there, the inviting display encourages them to buy frankfurters, peanuts, popcorn or ice cream—in addition to pink lemonade.

For policy reasons, no refreshment trailers are used to announce the intermission. Instead an intermission slide is employed while music is played. Since smoking is not permitted in the Stanley Warner theatres, this period is also used by adults as a "smoking break." However, the smokers, attracted by the lights and animation, frequently find themselves patronizing the refreshment stand as well. It is important not to set the intermission close to the regular coming attraction trailers, Mr. Siegel pointed out, since the management wants a maximum seated audience exposed to the advertising for upcoming films.

POPCORN MOBILE BROUGHT BACK



This is the International Popcorn Association's "mobile" point-of-purchase display piece especially designed for theatres last year and now being offered again "by popular demand," the association states, due to its success in stimulating sales. The mobile has four, full-color elements presenting the selling messages shown. They are kept in constant motion by natural air currents, air flow from entrance and exit doors and air-conditioning units.



WONDERFUL NEW COCONUT
It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.



MILK—the all time favorite with the rich Nestlé's flavor that sets the standard for all milk chocolate.



ALMOND—Nestlé's exclusive blend of milk chocolate and fresh roasted almonds.



CRUNCH—all ages go for this surprise bar with its milk chocolate flavor and crisp, crunchy texture.

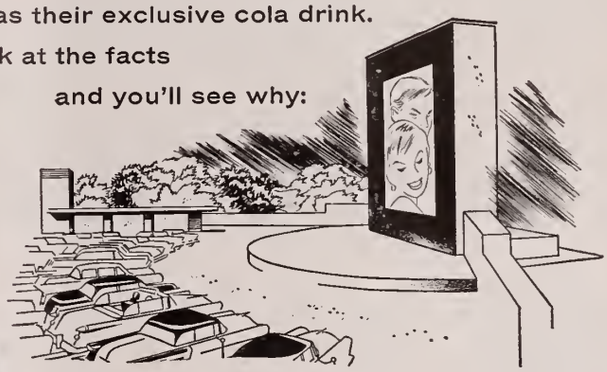
MILK, ALMOND AND CRUNCH AVAILABLE IN 5¢ AND 10¢ SIZES PACKED 100 BARS TO THE CASE. 5¢ SIZE NOT AVAILABLE ON WEST COAST.
The Nestlé Company, Inc., 2 William St., White Plains, N.Y.

In Drive-In Theatres All Over The Country, Pepsi Means

MORE DRINKS PER GALLON
MORE PROFIT PER DRINK



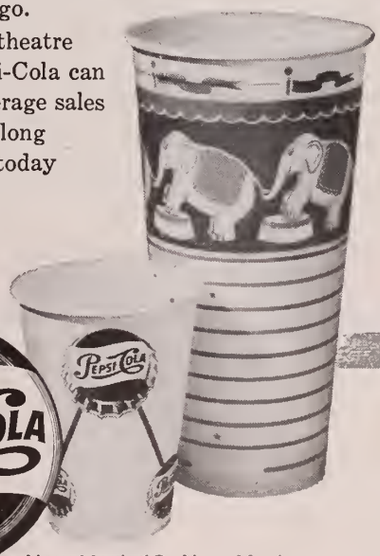
All over America, drive-in theatre operators
are switching to Pepsi-Cola
as their exclusive cola drink.
Look at the facts
and you'll see why:



Pepsi's syrup price is the *lowest* of any nationally advertised cola—far lower than the nearest comparable cola. *Pepsi profit tops all nationally advertised and nationally available cola syrup lines.*

Pepsi's heavier baume gives 128 drinks per gallon, compared with 115 for the nearest comparable cola. Pepsi is by far America's fastest growing cola drink. 63% more theatre operators are now vending Pepsi than one year ago.

In your own theatre operation, Pepsi-Cola can boost your beverage sales and profits all along the line. Write today for full details.



In whatever size you serve it,
Pepsi gives you biggest soft drink profits.

PEPSI-COLA

PEPSI-COLA COMPANY, 3 West 57th Street, New York 19, New York

New Type of Hot Food Rack for Drive-In



SERVICE is in cafeteria style with four lanes at the refreshment building of the Tri-Town drive-in at Lunenburg, Mass., and it is facilitated by a new type of hot food rack especially designed for the theatre by Philip Lowe and his brother Sam, Jr., of the Theatre Candy Company, Boston. (A description of the general layout of the drive-in, opened by Fred and Edwin Fedeli last summer, is published in the *Better Theatres* section of this issue beginning on page 24.)

The new food rack is a two-piece unit (see photo) with four separate deep trays at counter level, containing frankfurters, French fried potatoes, hamburgers and pizza pies. Heating is supplied by Radiant units on top, and a flat tray placed above them is designed to hold popcorn boxes. The popcorn is within easy reach of adult customers.

The new racks are preceded on each lane by self-service refrigerated trays supplied with ice cream sandwiches, fudgicles and sundaes. They are followed by the soft drink taps with Coca-Cola, root beer and orange offered in three sizes—10c, 20c and 30c. Hot drink dispensers are placed behind the counter, a place of secondary display value since coffee is the smallest profit item at present. Candy bars are sold next to the cashier stands.

The four lanes of the refreshment building make up three sides of a rectangle. On the long center counter two lines of patrons start in the middle and move in opposite directions to cashiers on the corner, who also service the lines converging at that point from the single side lanes. Relishes and other condiments are provided on shelves on the outsides of the glass partitions bounding the lanes.

NEW LITERATURE

Portable Beverage Dispensers: A four-page brochure in color describing its line of portable beverage dispensing units has been issued by Ohio Beverage Dispensers, Inc., Wooster, Ohio. The literature states that many new features and developments have been incorporated into the equipment to make it easier in handling from one location to another. New also are the multi-purpose gooseneck and straight arm faucets. These are made with a Lucite body and only one moving part, which moves in "Teflon" blocks, designed to provide, it is stated, easier cleaning and positive control without constant washer replacement. Among the units described is the "Bak-Pak," which is a lightweight, portable unit carried on the back for serving either hot or cold drinks. It has a capacity of 50 drinks of 6-ounce size. Copies of the brochure may be secured by writing the manufacturer.

New Installations at Drive-In Theatre Improve Self-Service

REFRESHMENT facilities and their arrangement have now been developed at the Bluemound drive-in to the point that the operation is completely self-service—except for "putting the butter on the popcorn" — according to Dick Grede, manager of the Milwaukee operation.

The Bluemound has two refreshment buildings, the first and smaller one, which also houses the projection booth, centrally located, and the newer and larger one placed at the rear of the ramps. The combined refreshment staff now totals seven for the drive-in.

This past season pizza ovens, purchased from the Peerless Stove Manufacturing Company, Sandusky, Ohio, were placed into service. The pies are made at the larger refreshment building and as they are ordered, they are taken to the other cafeteria and baked in an oven there. As many as 20 pies can be prepared in the ovens at a time.

Like the pizzas, hamburgers are made ahead of time and placed in the self-service steam trays where patrons simply help themselves.

NEW DRINK DISPENSERS

Another new installation is Selmix drink dispensers with one put on each side of the counter. This unit holds 39 cups (both large and small) and serves three flavors with orange, root beer and Coca-Cola being featured. The attendants simply fill the cups with the hose connected to the unit, and patrons pick up the flavor they want. (For a photo of this dispenser at another drive-in, see page 42.)

During intermission when service is fast and heavy the attendant stacks the two cup sizes inside of each other with ice in each so that when a space is emptied all she has to do is put a readied iced cup in the tray and fill it up with the hose.

Two coffee urns, each with a 5-gallon capacity, were also secured last season.

In the popcorn department an experiment is being made with a heating lamp which has been placed so that it directs its rays onto the buttered wax cups filled with corn to keep them warm. The butter, of course, is not added until the customer places his order.

The efficient and speedy manner in which the Bluemound's service is set up is attributed in large part by Mr. Grede to the steam service trays which keep the previously prepared foods warm for the patrons and enable the staff to handle more customers in a shorter period of time.

The All New MANLEY Coliseum®



The Center of Attraction
Your Center of Sales and Profits!

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

NEW "SINGLE PACKAGE UNIT" MEANS MORE SALES AND PROFITS FOR THEATRE CONCESSIONS

Here is the first truly new idea in theatre concession operation in years. And, it's another Manley first! The new Manley Coliseum is a combination cold drink machine combined in a single unit with the famous Manley profit producing popcorn machine.

Now you can give your sales a shot in the arm that will really show up in the cash register. With the Coliseum you can serve plenty of fresh, hot, delicious popcorn and the perfect companion . . . cold, thirst-quenching soft drinks.

WHAT MAKES YOUR CUSTOMERS BUY?

It's a fact that people buy what looks good to them. That's why Manley has built tested **merchandising** features right into the Coliseum. Customers see the freshly popped corn pouring from the kettle and immediately they are hungry for popcorn. Then the power of suggestion comes into play . . . what they need to go with that popcorn is an ice cold drink. Yes, customers stop, look and **buy** when you have a Manley Coliseum in your concession.

IMAGINE, 70% GROSS PROFIT ON POPCORN . . . 60% ON COLD DRINKS IN ONLY 14 SQUARE FEET OF SPACE!

The only thing that is small about the Manley Coliseum is its dimensions. All you need is 14 square feet of floor space and you're on your way to a profit record you've never dreamed of. The Manley Coliseum, tested in various locations throughout the country, has established new highs in gross profits.

You couldn't pick a better time than RIGHT NOW to get this coupon in the mail and find out how you can get more sales . . . more profits with the all new Manley COLISEUM!

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Missouri. Dept. MPH-1055

☐ By all means, send me full information on the all new Manley Coliseum!

☐ I would like to discuss the Manley Coliseum with a Manley representative. I understand that there is absolutely no obligation.

NAME_____

ADDRESS_____

CITY_____ ZONE____ STATE_____

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Automatic Frankfurter Vending Machine

AN AUTOMATIC vending machine designed to dispense a cooked frankfurter complete with roll and mustard, with delivery to the customer within 20



seconds after he inserts the coin, has been announced for distribution by Nu-Matic Machines, Inc., New York. The machine, which is manufactured by McCann's Manufacturing & Engineering Company, Glendale, Calif., dispenses the frankfurter in a cardboard package along with a sealed mustard serving for individual application as desired.

The manufacturer states that the machine keeps the meat under refrigeration at all times and cooks it electronically within the refrigerator. The frankfurters are stored in two sections with a capacity of 80 in the vending position and 70 in additional storage space.

The vending machine, which comes in Flamingo red and ivory, is 72 inches high, 24 inches wide and 23 inches deep. Refrigeration is by a Tecumseh 1/6 h.p. unit, hemetically sealed. All parts of the machine can be replaced within a few seconds, thus keeping it in continuous operation, according to the manufacturer.



Maroon-Grey Colors For Cole Dispensers

A STANDARD color combination of maroon and grey has been adopted for the "Cole-Spa" line of automatic cup drink dispensers manufactured by the Cole Products Corporation, Chicago. The line includes machines equipped to dispense one, three and four drink flavors, serving carbonated and non-carbonated types.

In addition to standard maroon and grey, special colors are provided by the company at a slight additional cost, including Coca-Cola red, Pepsi-Cola blue and Nehi yellow. Illuminated display accessories are also available.

Hot Chocolate Unit Of 3-Gallon Capacity

A HOT CHOCOLATE dispenser, having a capacity of 3 gallons and equipped with a specially constructed agitator designed to prevent lumps, butterfat separation and top film, has been introduced by the Miller & Carrell Manufacturing Company of Denver, producers of the "Speedster" line of food service equipment. The new unit is designated by the company as the "HC3 hot chocolate dispenser."

The manufacturer states that the unit will prepare the hot beverage within five to seven minutes from starting time. Its heating element, called the "Chocolate Heat," is an especially designed band type available in 115-volt, 750-watt capacity for a.c. current only. The motor-driven agitator is called the "Full-Flo."

The temperature of the dispenser is controlled automatically by a thermostat in the base of the unit. It should be set for 180° heat, and a red pilot light, indicating



the action, goes off when the temperature is reached.

Stainless steel is used for the body of the dispenser in addition to the chocolate bowl, agitator and faucet. Its dimensions are 13½ inches each in depth and width and 22 inches high.

•

NEW ROWE VICE-PRESIDENT

Raymond R. Leonard has been appointed vice-president in charge of manufacturing for the Rowe Manufacturing Company, Inc., New York, makers of automatic vending machines, according to an announcement by Robert Z. Greene, president. Mr. Leonard joined Rowe as assistant to Mr. Greene in 1954, with an extensive experience in manufacturing, personnel management and credit analysis. In his new post he will be responsible for production, research, engineering and personnel at Rowe's plants in Whippany, N. J., and Stamford, Conn.

•

VENDING MAINTENANCE HEAD

J. Koutroules has been appointed head of the maintenance department of Supermatic Vendors, Inc., Milwaukee, suppliers of refreshment merchandising equipment to theatres. In that capacity he has assigned a number of men on his staff to undertake "preventive maintenance," which involves periodic checks, including cleaning, adjusting and replacement of parts, of all units. Mr. Koutroules brings to his new position 15 years of experience in the maintenance and handling of merchandising equipment.

Liquid Assets...INSURED!

THRU THE SELF-SERVICE CHOICE OF MILLIONS!





Let This Label, Label You

Consistent National Advertising Assures Consumer Appreciation For–



CANADA DRY

Quality Syrups

ORDER TODAY A local Canada Dry Representative is ready to serve you

Multi-Flavored Machines Speed Drink Service at Theatres





A WIDER selection of soft drink flavors and speedier service to patrons are provided by late models of beverage dispensers—both automatic coin and manually operated types—which have been installed recently in many theatres.

One such manual unit is the Selmix "Cascade" with which two cups can be filled simultaneously as demonstrated (above) by Charles Okun, special sales representative of the Coco-Cola Company, at the Sunrise drive-in theatre in Bayshore, Long Island. This dispenser is operated by simply pressing down on the arm and permits filling the cups after they have been placed in the self-service tray at the counter in a fashion much like that of "using a gas pump."

In the automatic cup line there are now models with a capacity of eight different flavors and constructed to serve two patrons at a time. One is the Apco "Soda Shoppe" at Loew's State theatre in New York City (above). The Loew's circuit plans to install this model in many of its theatres and the top slots on each side will feature Coca-Cola. The display piece on top of the machine at the State is the latest model of the Coca-Cola clock.

NEW POPCORN FIGURINE

The addition of a new figurine in the form of a football has been made to its line of molded popcorn products by J. A. Joffe & Company, Mount Vernon, N. Y., manufacturers of hand-made edible sugar decorations. The new item is called the "Popcorn Football," and it will be made available with personalized pennants for individual teams with appropriate college or high school colors, according to Julian A. Joffe, head of the firm.

•

DUGRENIER SALES HIT PEAK

An all-time high in sales and shipments was achieved in the month of August by Arthur H. DuGrenier, Inc., Haverhill, Mass., manufacturer of automatic vending equipment, according to an announcement by Blanche E. Bouchard, treasurer. The report, which showed that the company's sales were 200% greater than any month in 1954, was made at the quarterly meeting of stockholders in September. In her report Miss Bouchard particularly commended the efforts of Frank DuGrenier, president, and Richard Gibbs, sales manager, in achieving the exceptional result.

THEATRE STUNT AIDS OTHER CANDY OUTLETS



That special merchandising efforts made in a theatre to push candy products can have a beneficial influence on sales at other outlets, too, was demonstrated recently in a promotional scheme at the Famous Players' Paramount theatre in Peterboro, Canada. Manager Arthur E. Cauley conceived the idea of having a "Moir's Week" at his theatre during which sales of that company's candies were pushed at the stand. The campaign included offering free samples to patrons of the company's new candy bar, "King's Choice," and running a contest with six boxes of their chocolates as prizes. (In the contest coupons were distributed to patrons with each purchase of a Moir's product and a drawing held at the end of the week.) Special stand decorations (see above) and the contest prizes were supplied free by the candy company, and the theatre put on an extra girl during rush periods. Results: Nearly 2,000 units of Moir's products were sold at the stand, including over 36 boxes of the new candy bar, most of which were bought by people who sampled and like it. And the local Moir representative reported to Mr. Cauley that the promotion had a decided effect in boosting sales throughout the city!

People & products

by Carl R. Mos

• • •



WITH SOME luck, you can make expenses-plus just from attendance prizes, banquets, etc., at the Popcorn-Candy & Concession show coming November 6-9 in Chicago. IPA prexy, Bert Nathan, and Theatre-Concession director, Lee Koken, gave us a peek preview of some surprises in store for delegates and visitors.

Valuable door prizes will be awarded to those attending the Monday and Tuesday meetings. And, on Wednesday, Apco is offering a 21-inch RCA color TV set in the sweepstakes for attendees at all three sessions. Among the other giveaways are:

Basket of liquor from Banner Candy, six Remington Electric Shavers from Al Tabar, a Helbros Wrist Watch from Savorol, deeds on Davy Crockett property from Blevins Popcorn, "substantial and unusual prizes" from Rex Specialty Bag, Flavo-Rite, Bonomo-Korday, Maryland Cup and Weaver Popcorn—with more and more coming in at press time.

Mason, Au & Magenheimer will host one of the luncheons. And Coca-Cola will give the President's Banquet on the final night, which will feature "in person appearances of Hollywood stars."

Whether or not you draw a lucky number, you'll be enriched by the wealth of information and the display of the very latest in theatre refreshment supplies and devices at the biggest show of its kind ever held.

•

SAFETY HONOR: With understandable pride, Hershey's E. W. Houser reports that the company's employes received the highest industrial safety award of the Pennsylvania Manufacturers Association. The employes rolled up a record of 1,522,043 accident-free man hours from April 28 to August 9. An indication that Hershey guards its personnel with the same care it protects its products. P. A. Staples, Hershey's board chairman and prexy, accepted the plaque for the workers.

•

CONCESSION CONTEST

WINNERS OF Stanley Warners "Spring Festival Drive" were announced by Harry M. Kalmine, the circuit's v.p. and g.m. In the concession section, the following district managers won savings bonds: Paul Townsend, Oklahoma City, $400; Harry E. Lohmeyer, Washington, $250; Lester Kreiger, Philadelphia, $100. Winning managers were: Ernest J. Wells, Kennedy theatre, Washington, $400; Milton Brenner, Roosevelt theatre, Newark, $250; and Larry Graver, Mastbaum theatre, Philadelphia, $100. Congratulations to the winners. And a bow to S-W management for offering the incentives.

•

SWEETER PROFITS?

THINGS ARE looking ever brighter for the candy people, according to a recent front-page item in the *Wall Street Journal*. That financial authority reports cocoa, "No 1 candy-making material," down to 33c a pound compared to a top 72c a year ago. Peanuts in the Southeast are 20c a pound, 8c cheaper than last May. Between them, cocoa and peanuts account for 57% of the confectionery ingredients.

•

Canada Dry's prexy, *R. W. Moore,* has been elected to the board of Emery Air Freight Corp. . . . *Nestle, Inc.,* has signed for "Stage Show," featuring the Tommy and Jimmy Dorsey Orchestra and June Taylor Dancers. Program started over CBS on Oct. 1. . . . *Mason, Au & Magenheimer* has appointed a new agency, *Platt, Dyson & O'Donnell. Franklyn W. Dyson,* v.p. and treasurer of the new firm, will continue to handle the Mason account.

•

SCHOOL PARTIES: From Schine Circuit's live showman sheet, *Flash,* comes an effective idea worked in co-

Better Refreshment Merchandising Advertiser's Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
1	CANADA DRY GINGER ALE, INC.	41
2	THE COCA-COLA COMPANY	34
3	HENRY HEIDE, INC.	40
4	MANLEY, INC.	39
5	THE NESTLE COMPANY, INC.	36
6	THE PEPSI-COLA COMPANY	37
7	C. F. SIMONIN'S SONS, INC.	44

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

_____ _____ _____ _____ _____ _____
_____ _____ _____ _____ _____ _____
_____ _____ _____ _____ _____ _____
_____ _____ _____ _____ _____ _____

Name ..... Theatre .....

Address .....

operation with the local grammar schools. When *Jake Weber*, manager of the Liberty theatre, Herkimer, N. Y., learned that three classes voted to save money for a matinee to round out their school year, he decided to help out—especially when he heard they wanted the candy counter open. *Result this year:* more than 128 youngsters attended the party. And last year two classes had enough in their treasury to buy 54 dollar gift books, not to mention heaps of refreshments. Here's a stunt that combines good will with good business. Should be workable for the Christmas and Easter holiday weeks, too.

RHYME WITH REASON

IF YOU CAN make "June" rhyme with "moon"—or "ball" rhyme with something else—you may make yourself $500 in prize money, according to the Savorol Company. Just pick up an entry blank and a free sample of the flavorful popcorn-salt substitute from your nearest Savorol dealer. Then fill in the missing last line for one or more of five limericks on the blank.

A $100 U. S. Savings Bond goes to the winner for each limerick. Nothing to buy. Any showman who can fit "Love Is a Many Splendored Thing" into a short marquee should find the contest a cinch.

"As soon as we switched to

popsit plus

several years ago, our popcorn sales shot up!"





says Mr. Will J. Conner,

. . . Executive Vice President of the John Hamrick organization, operating 16 theatres in Seattle and Tacoma, Wash., and Portland, Ore., with executive offices at 410 Orpheum Building, Seattle.

Mr. Conner says, "The butterlike flavor that POPSIT PLUS gives popcorn did wonders for our refreshment stand sales. We wouldn't think of using any other popping oil today!"

Thousands of theatre operators, concessionaires and carnival men have had the same experience. POPSIT PLUS gives popcorn an easy-to-sell flavor . . . leaves fewer duds in the bottom of your popper . . . and because it's always liquid, it's convenient to pour, measure and store.

Test POPSIT PLUS in your own refreshment stands for just one week. You'll make it your only popping oil from then on.

popsit plus!

Made Only of Pure Peanut Oil

made by

C. F. Simonin's Sons, Inc., Phila. 34, Pa.

BRM also means Better Recognition for Managers

Get your light from under that bushel by qualifying for Special Merit Awards in better


Motion Picture Herald

Better Refreshment Merchandising

SPECIAL MERIT AWARD

In recognition of superior skill and enterprise in Theatre Refreshment Merchandising this Certificate is awarded to

New York, _____, 19 .

QUIGLEY PUBLICATIONS

refreshment merchandising — and gain nationwide recognition.

Send in reports indicating how you are promoting business, improving stand service and appearance, displaying products more effectively. Include photos and any other pertinent material.

Published reports will be credited to the contributor and will qualify for citations. Citation holders are eligible as entrants for the annual Special Merit Award judging.

Send in as many reports as you desire from time to time. Address them to: The Editor, Better Refreshment Merchandising Dept., Motion Picture Herald.

Pushing Bottled Drinks

SOFT drinks in bottles as opposed to those sold in automatic vending machines are being promoted on the screens of its theatres by United California Theatres, San Francisco. The circuit operates some 125 theatres in the northern part of the state and services many others.

Trailers are shown preceding the intermission between features. The films call attention to the refreshment stand, including the soft drinks sold there. They are usually of the cartoon variety.



Launching a New Showmanship Era

by JAMES D. IVERS

WHEN "Oh What a Beautiful Morning" lilts from the multiple speakers and echoes and re-echoes through the New York Rivoli theatre next Wednesday night, the industry and a very large part of the public will be watching, in addition to a long awaited picture, the opening of a new chapter in the book of showmanship.

That opening song continues "The corn is high as an elephant's eye" and that is as good a measure as any of the magnitude and scope of the jumbo effort behind the launching of "Oklahoma!", the picture, and Todd-AO, the system. Lest the unwary be deceived by the maize metaphor, it refers not to the derogatory sense of be-bop language, but to the corn that is the essence of showmanship—tall and straight, big in the kernel, bursting from its husk, and juicily rewarding.

Building that kind of an approach, and to a point far beyond the immediate opening and runs of this, the first picture in the new system, are the powerful twin interests represented by Magna Theatre Corporation, distributor and perhaps exhibitor, and the American Optical Company, powerful and respected in the field of optics, now engaged in the manufacture of production, printing and exhibition equipment for the Todd-AO process. These two companies meet corporately in the Todd-AO Corporation, of which they each own half of the voting stock, and it is this company which is selling and distributing the equipment, leaving the distribution and exploitation of the pictures to Magna.

More than two years ago, when Mike Todd announced that he had rushed Dr. Brian O'Brien and the American Optical Co. into developing a workable system of projection which would give the participation effect of Cinerama but from a single print and projector, a publicity juggernaut was launched which has never diminished but constantly increased in size and speed, giving off sparks as it rolled. Guiding that now are master craftsmen in their particular fields.

Heading Magna are George P. Skouras, president, and Joseph M. Schenck, chairman of the board, with the experienced and showwise exhibition brains of the Skouras circuit, National Theatres and United Artists Theatres figuring prominently in the corporate maze. Under the present setup it is Magna's function to finance and distribute motion pictures made in the Todd-AO system, and as a powerful start in that direction, it holds a long term contract with Richard Rodgers and Oscar Hammerstein II allowing it first choice on all their present or future stage productions with the exception of "Carousel" and "The King and I", previously sold.

For the opening of "Oklahoma!", Magna some months ago set up a fully functioning publicity office, headed by Nicholas John Matsoukas and his assistant, Harry McWilliams. One of their coups is the attachment, for practical purposes, to the caravan which preceded and heralded the opening, of Governor Raymond Gary of Oklahoma.

Todd-AO is the equipment and licensing arm of the system. Henry S. Woodbridge, who came into the company from the post of executive vice-president of American Optical, is president and George J. Solomon is treasurer. Todd-AO is now carrying on the development work necessary to implement the company's promise to make the system compatible for all theatres. For this it uses American Optical facilities, including the services of Dr. O'Brien. The sound director for the Todd-AO Corporation is Fred Hynes.

(Details of all the technical aspects of the Todd-AO system are in *Better Theatres*, immediately following this section.)

The company owns all rights to the use of the system in production or exhibition and can license producers—Mike Todd, now producing "Around the World in Eighty Days" is a licensee—and sell the lenses which American Optical manufacturers and the universally compatible projectors which American Optical developed with Philips of Holland. Heading this equipment sales division is L. Douglas Netter, Jr.

Contemplating the excitement in the show world which next week's opening will climax, and looking forward to wide exhibition of not only "Oklahoma!" but of future productions planned in Todd-AO, Mr. Woodbridge said happily this week: "With Todd-AO we are on the threshold of a new age in entertainment."

"As high as an elephant's eye"





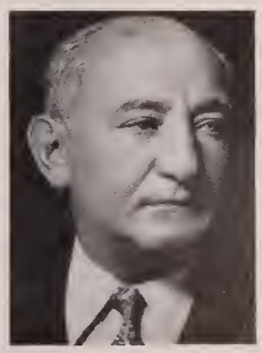
Henry S. Woodbridge, president of Todd-AO Corporation.



George J. Solomon, treasurer of Todd-AO Corporation.



George P. Skouras, president of Magna Theatre Corp.



Joseph M. Schenck, chairman of the board of Magna.

"Oklahoma!"

—where the wind comes sweeping

by WILLIAM R. WEAVER
in Hollywood

ON the basis of the prodigious prosperity of the stage "Oklahoma!"—a 12-year record of 10,000,000 admittances aggregating $30,000,000—the financial success of the bigger, brighter and infinitely more accessible film "Oklahoma!" now coming to market must be counted the surest thing in show business. For this sometimes tricky theory that a big stage success of a theatrical property guarantees a proportionate film success applies firmly to a transplant that is closer to the stage-musical form, in many important respects, than to the filmusical form, a circumstance likely to prove more favorable in the metropolitan centers than in the smaller cities and towns. In big city or country town, on this or any continent, and whether in Todd-AO, CinemaScope, or whatever size and shape it may have thrust upon it in far places, the film is, in full fact and impact, the first and greatest of the world-beloved Richard Rodgers-Oscar Hammerstein II hits.

Although "Oklahoma!" and the Todd-AO process are not indivisible, since there is known to be a CinemaScope printing in readiness for whatever use may be decided upon ultimately, and since it is no laboratory trick at all for the Todd-AO negative, or the CinemaScope printing, to be reduced, by the Gottschalk Micro-Panatar method, to any desirable aspect ratio, it is practical to consider the picture and the process as a unit for the present. Certain it is that they complement each other consummately.

The film, although in technical fact a taking outdoors of an indoor property, needed the spaciousness of the process to look its best. The process, facing the inevitability of comparison with the similar but unrelated Cinerama, needed a big property to show off at full advantage its technical capabilities. As it has worked out, the picture plus the process add up to equal a whole that is greater, in point of marketability and audience impact, than the sum of its parts.

VITALLY necessary to the success of the mating of picture and process was the great Rodgers-Hammerstein music and the splendid six-channel Orthosonic sound system that gives it, in the case of the original Hollywood installation at least, the most compelling performance a great score ever received from a mechanical reproducing instrument. A tremendous factor in the effectiveness of picture and process is the music arranging by Robert Russell Bennett and the direction of the great orchestra by Jay Blackton, two music men of top rank. In their hands, the long-familiar "Oklahoma!" songs, eleven of which are performed in the picture, sound as fresh as if written this morning.





Above. Gordon MacRae and Shirley Jones start their honeymoon in that fringed surrey. At right the two lead stars sing a duet and, below, the crowd arrives for the wedding.

THE welding of picture, process and music into a massive entertainment that would combine the best elements of stage, screen and podium was a big job assigned to a big producer, the deeply experienced Arthur Hornblow, Jr., and he assigned big talents to its preparation. He named Fred Zinnemann, who had just earned an Oscar with his "From Here to Eternity," as his director, and he gave the script assignment to Sonya Levien and William Ludwig. He engaged Oliver Smith to design the production, Joseph Wright as art director, and Agnes de Mille, who had directed the dances for the stage original, to do the same for

(*Continued on page 52, column 2*)



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RODGERS & HAMMERSTEIN'S



OKLAHOMA!

THE NEW MOTION PICTURE PROCESS

When the magic that is "Oklahoma!" meets the miracle that is Todd-AO... something wonderful happens! Suddenly you're there... in the land that is grand, in the surrey, on the prairie! You live it, you're a part of it... you're *in* "Oklahoma!"

Because this is a completely new and unique presentation, without precedent in modern entertainment, all seats for "Oklahoma!" will be reserved as in the legitimate theatre.

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NEW sight! NEW sound! NEW screen!

starring

GORDON MacRAE · GLORIA GRAHAME · GENE NELSON · CHARLOTTE GREENWOOD · EDDIE ALBERT · JAMES WHITMORE · ROD STEIGER · SHIRLEY JONES

Directed by FRED ZINNEMANN Produced by ARTHUR HORNBLOW, Jr. Dances Staged by AGNES DE MILLE Screen Play by SONYA LEVIEN and WILLIAM LUDWIG

IN EASTMAN COLOR
Sound by TODD-AO

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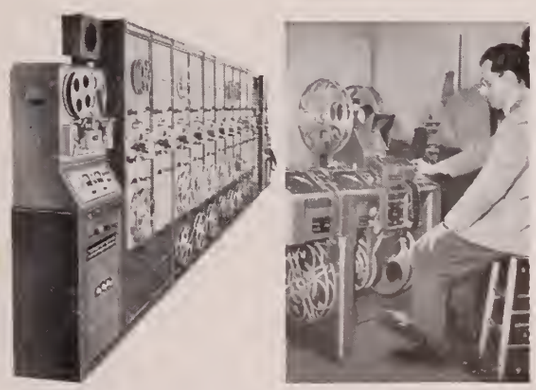
16 6-channel groups...96 input channels

This huge console, custom built by Westrex for the Todd-AO production, "Oklahoma", was designed, manufactured, and delivered in six months as part of the complete recording, re-recording, and editing equipment supplied by Westrex.

Research, Distribution and Service for the Motion Picture Industry

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AT LEFT: Lineup of dubbing machines and dubbing recorder. Re-recorded version is 6-track stereophonic sound on 35mm magnetic film. AT RIGHT: Westrex Editer—with 70mm film in the picture gate, and two 35mm sound films, one in the regular gate and one in the special sound head attachment.

Around the world in Eighty Days

MICHAEL TODD, legitimate stage impresario, producer of spectacles, one of the early partners in Cinerama, and now the proud father of Todd-AO is in England shooting the second production in that spectacular system. His flamboyance and his uninhibited directness have awed British journalists. Peter Burnup, The HERALD'S *London editor, reports here an interview with him this week.*

by PETER BURNUP

ON his own confession, made on Stage Two of Metro's Elstree Studios here, Mike Todd is not only a committed but a dedicated man.

The "committed" part of the declaration is readily to be understood. And with "Oklahoma!" still to be seen and the Jules Verne "Around the World in Eighty Days" just going before the "bug-eye" cameras with $400,000 at stake and, undoubtedly, more to come, Mr. Todd's financial associates in the enterprise like George Skouras and Joseph and Nicholas Schenck have quite likely sufficient reasons for concerned reflection on this startling Dial T for Todd project.

Mike's explanation of his current spirit of "dedication" may well provoke some surprise. He proclaims, for example, and with no suggestion of that he intends to retract:

(a) "Motion picture people continue to bury their heads in Hollywood's sands and pretend they have a God-given hold on the loyalty of the people.

(b) "They will die the death of all slothful people, despite even the new techniques, unless they snap out of it.

Mike—the man who shot the now classic roller-coaster sequences for Cinerama—indeed now casts himself (armoured in the O'Brien 126 degree lens and 70 mm film, not to speak of fabulous fortunes) as the life-saver of the Screen's continuing Success. And, in support thereof showman Todd has acquired the habit of throwing off abstruse references to doctrines like Gresham's Law of "diminishing returns" and the "graph decline"; and devotes himself also, with more conviction, to detailed analyses of the amusement dollar and to motion picture's decreasing share therein.

LOOK for example, cries Mike, at the amount men spend nowadays on sports shirts compared with what they did twenty years ago. Look at the "Do it yourself" movement. Look at the amount people spend on garden supplies. And all of those things and a dozen others have become first charges on the amusement dollar, with the movies a long way down the scale. Also, as economist Todd reiterates on each and every occasion, mush entertainment — namely, the stay-at-home TV screen— is free for nothing. And it takes a very much out-of-the-rut diversion—whether it be Marilyn Monroe, Mary Martin, or even Gwen Verdon—to get Old Man Public out of his carpet slippers to venture his pennies in the neighborhood show. Additionally, pulse-feeler Todd freely admits that the public is equipped nowadays with a hideously glassy eye. They've all become critics, he says, and that's not a bad thing either.

"Some folks'll still put up with a hamburger." Mike asserts, "but I like prime beef and more'n more people are getting to like prime beef like me."

"The public—the little folks who pay for my cigars—have an unconscious genius for the good," is another of Mr. Todd's favourite dicta of the moment. They're an awful lot of arrogants. But they're the judges; not Hollywood's geniuses, is what he says.

THAT, in sum, is the core of the current Todd philosophy which led first to Cinerama and now to Todd-AO. In every other business, he claims, science, economics, every day practices are changing every other minute. Why not in motion pictures? Unless movie men watch out they'll find themselves overwhelmed in an avalanche of public disdain. if not arrogant contempt, proclaims Mr. Todd.

Ninety-five per cent of a big picture's take can be picked up in 10 per cent of a country's theatres, he asserts. In the swiftly developing economics of the movie business, he maintains, neighbourhood houses are "just being kidded along." It's only the "gigantic, stupendous, the new-shape" which will bring in the customers in the not so far distant future. That's why he took a corner in Cinerama and why after "This Is Cinerama's" triumphant opening felt ordained to a quest which—on his confession—would take the "bug" out of the process; why he went on a pilgrimage which led him to Dr. O'Brien and Todd-AO.

Mr. Todd tells movie men here that he "predicates" a minimum run of six months for any of his Todd-AO pictures in any situation. He expects 25 prints of "Oklahoma!" to be delivered by next Spring, with a total of 50 by the end of 1956; and that, says Mike, should service the world. He will be selective to a degree in situations which will be licensed to play his highly selective attractions. According to his "predication," four houses only will be equipped in Britain for Todd-AO in 1956 (installation price £12,000-£15,000). They will be in the cities of London, Manchester, Birmingham and Glasgow.

IRON-NERVED Mike, charged with self-confidence, becomes reticent only when asked to prophesy what the ultimate gross on "Oklahoma!" will be. They'd call me crazy," he says. "They called me crazy when I made "The Hot Mikado." But Mike has no doubts, overt or private, on the outcome of his current campaign. He points out that he holds the franchise to make ten pictures in Todd-AO in the course of five years. He admits that momentarily he is slightly behind schedule with the franchise, but is confident that he'll catch up with the backlog during 1956. "Around the World in 80 Days" has already started in an aura of fabulous prodigality in comparison with which "Oklahoma!" was as nothing. And

(*Continued on page 52, column 3*)



by the Herald



Top. Michael Todd, himself. In the background is Joseph M. Schenck.

Above. Phil Reisman, president of the Michael Todd Co., Inc. Mr. Reisman was for many years head of RKO foreign distribution. From 1952 to 1954 he was vice-president of Joseph P. Kennedy Industries and since then he has headed the Todd company which is producing and planning pictures in the Todd-AO process.



(when all those wonderful reviews come in)

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"OKLAHOMA!"

JAMES MITCHELL

OKLAHOMA

(*Continued from page* 46)

the film derivative. He chose Eastman for the color responsibility, and it served him superbly in long shots, close shots, and in all the combinations of these utilized by Cinematographer Robert Surtees, a top craftsman.

Whether the picture may turn out to be a critical success of the same stature depends upon a good many factors not readily evaluated prior to public exhibition. It contains some materials not commonly presented on the motion picture screen, notably a sex-psychopath, a number of traveling-salesman-farmer's-daughter routines, unusually explicit dialogue references, uncommonly candid lyrics, and a dream-sequence, danced wonderfully well, depicting a brothel and its personnel, among other things.

THESE and other materials in general kind—a tongue-in-cheek shotgun wedding; a catch-as-catch-can type of rustic caress attributed to Oklahoma as a sort of native custom—doubtless stack up as mild matters in the considerations of stage critics, but conceivably could strike some of the motion picture critics as no less than shocking, not to mention for the moment the family audience, the young, and the groups and organizations who apply a high standard to motion picture product.

On the other hand, it contains a good many things that are not commonplace on the screen, and are not available at any time on the stage. Foremost among these are tremendous vistas of farm and grass lands, stretching seemingly miles into the distance, and tremendous long-shots of country-side, spectacularly a break-neck runaway of a team-drawn buckboard, over stream, through forest, headlong and in an unbroken take—this sequence giving the picture its most powerful feeling of audience-participation. Scene after scene, ranging from party-bound carriage queues to a climactic arsonous fire in a hayfield, utilize to the full, and potently, the capacities of the 128-degree Todd-AO photographing equipment and the deep-curved 2-to-1 Todd-AO screen.

IN choosing players, Producer Hornblow followed the example of the original "Oklahoma!" production, placing talent above name, and coming out with a castful of expert players. For instance:

Gordon McRae, as the romantic lead, starts off a new and greater career as both singer and actor;

Shirley Jones, a first timer on film, flashed a sure-fire gift for acting and song, sure to win her swift place among Hollywood headliners;

Gene Nelson, a dance triumph in less than his earned share of footage;

James Mitchell, an outstanding dancer featured in the dream ballet; and *Bambi Linn,* his gifted partner in this sequence.

Charlotte Greenwood, accomplished and nimble as ever;

Eddie Albert, handicapped by a dialect that would have beaten a lesser performer into submission but couldn't weight him down;

Gloria Grahame, widely considered miscast, in Hollywood, but highly effective as the girl who couldn't say no;

Roy Barcroft, strong and convincing as the rustic arm of the law;

James Whitmore as the county judge who makes a court room of a kitchen, and

Rod Steiger, in the most powerful performance in the picture as the sex-ridden farm hand who fires the hayfield and dies by his own knife while on murder bent.

The production, in whole, is an estimable and expert undertaking to take full advantage of a new production-exhibition process.

TODD IN ENGLAND

(*Continued from page* 50)

"War and Peace"—so Mike is prepared to swear in any nation's affidavit—will be under way before 1956's close.

There's an unanswerable grandeur about the Todd approach to the Jules Verne fantasy. ("When Jules sat in his garden and wrote his story about nuclear vision and space-travel he sure had Todd-AO in his mind," says Mr. Todd modestly). After months of preparation, which might have dismayed Cecil B. de Mille, Mike hired a number of writing gentlemen headed by the eminent Mr. S. L. Perelman to turn in a script. Mr. Perelman, at this reporting, is still in Britain writing in parts for this or that distinguished actor who may have caught the Mike Todd eye. Noel Coward, for example. Mr. Coward, according to legend, had just completed an engagement in Las Vegas when Mike invited him to a screening of the first completed reels of "Oklahoma!" The actor was staggered by the magnificence of the picture. Mr. Perelman had to invent a character for Coward.

Parts have been written for other distinguished British actors—Sir John Gielgud, David Niven, Robert Morley, Walter Fitzgerald—so that the castlist will read like the "Theatre Who's Who."

After catching up with "Dam Busters"—Britain's biggest money-maker of the moment—Mike scrapped forthwith his plans and appointed 35-year-old Michael Anderson, maker of the British piece, director of "Around the World." After shooting period sequences in London streets—closed down for the purpose by order of Scotland Yard—and a week or so in Metro's Elstree plant, Mike sent his main production party to Colorado and thence to Hollywood. But secondary units are operating simultaneously in wide spread locations, such as India, the Alps, Paris, Bali and Ceylon.

Like Tolstoy himself, Mike Todd's approach to life is always something larger than life. William Goetz was lately on record with the sentiment that Mike doesn't gamble with money any more. He plays around nowadays with thought, ideas and vastly ambitious hopes.

Mike Todd is the imperturbable, the unpredictable and always one of life's "originals," but he has one supreme virtue. He has set showmen talking and thinking again

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MOTION PICTURE HERALD

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OCTOBER 1955



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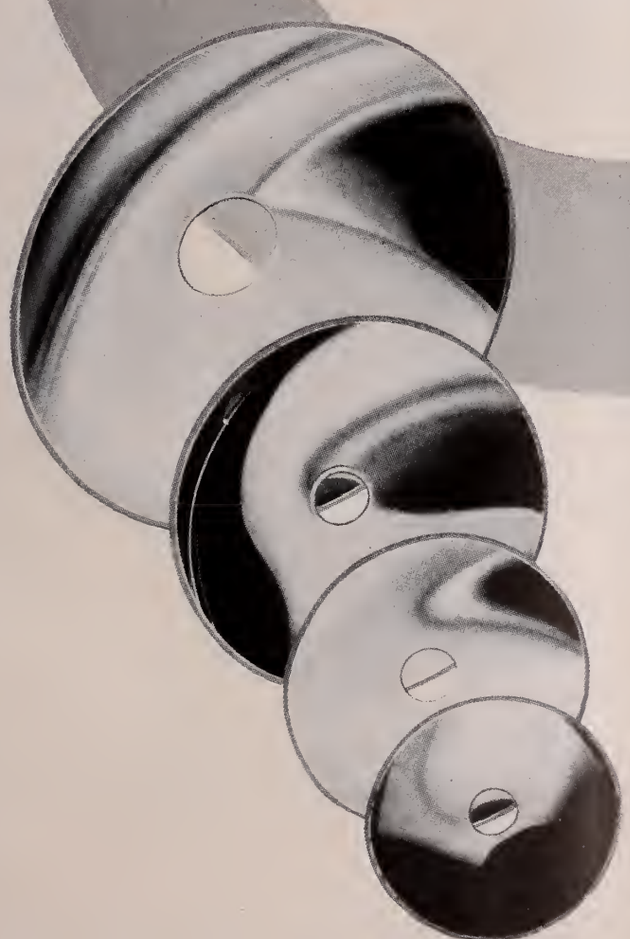
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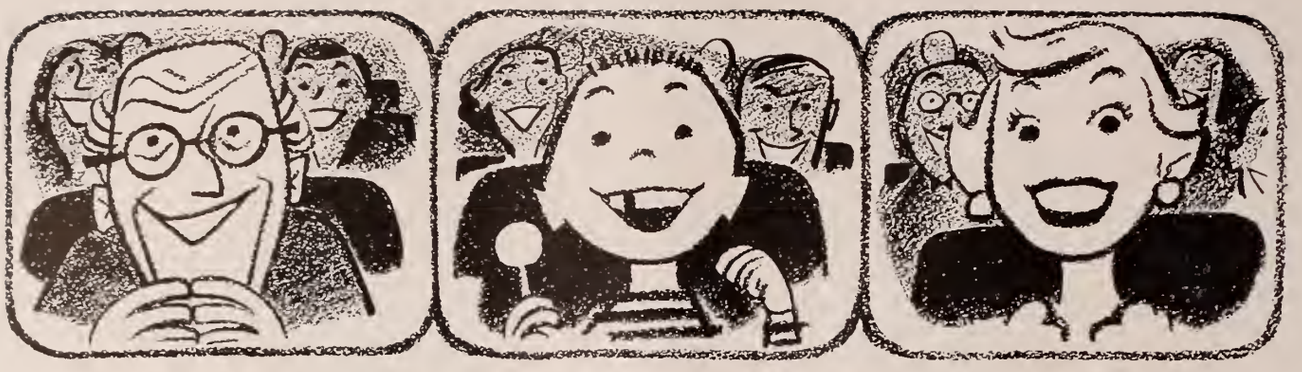
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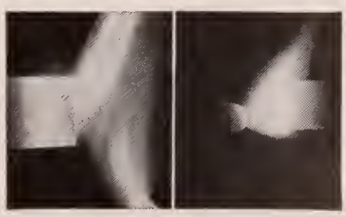
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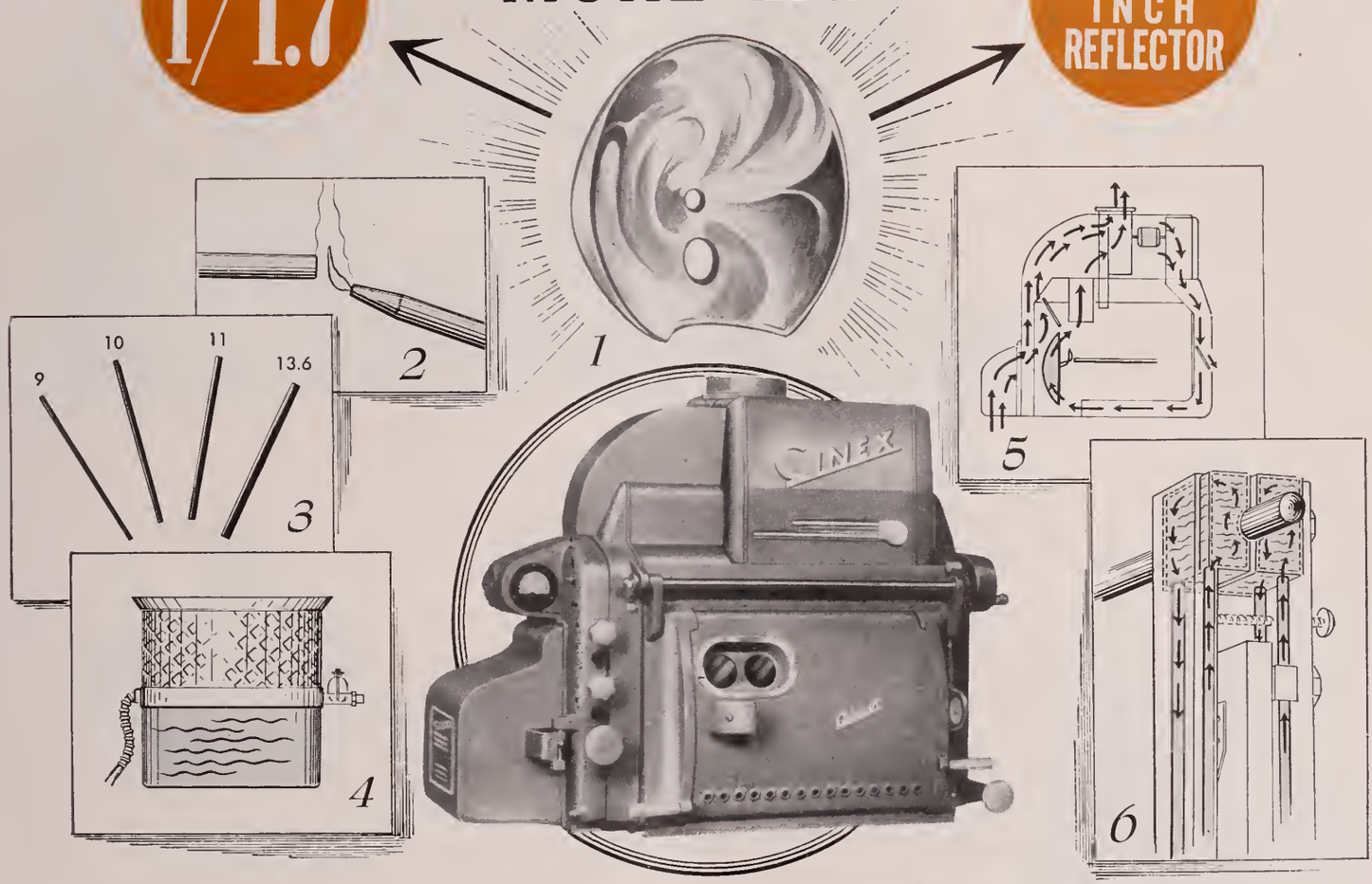
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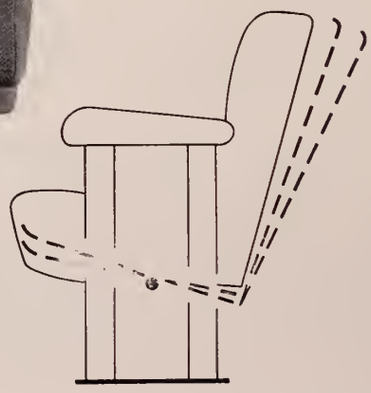
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Better Theatres

For OCTOBER 1955

GEORGE SCHUTZ, Editor

The Trade Show Grows to Meet Growing Needs

Next month the theatre equipment manufacturers and dealers associations join again with a national exhibitors' organization, plus a principal association of the refreshment field. to give the industry its most representative exposition of the products that make a theatre function.

It was at Chicago's Morrison hotel that Allied States became the first exhibitor's group to join the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association in conducting the trade show that the former had been offering the industry for a number of years, on their own, as a service ultimately to *theatre operators* (however much certain quarters could see it only as an affair of the manufacturers themselves).

It is at Chicago's Morrison. November 6th to 9th, that Allied States, Tesma and Teda this year are joined again in convention and sponsorship of a nationally representative trade show. with the addition now of the International Popcorn Association's convention and product exhibition covering all phases of refreshment service.

This very description of the event makes obvious the reasons why every theatre man who can should be there. It would be an important attention to his business in ordinary times: in these it has an urgency not unlike that which gets into his complaints about the conditions of his business.

It is enough to be concerned with one trade show at a time. Next year's exposition, however, provokes enthusiasm in this editor which demands some expression. Only the other day the dates were announced. In 1956 the Tesma Trade Show —if we may be still permitted so to shorten identification of it—will be held at New York's new Coliseum September 19 to 25.

But the 1956 affair will be more than an exposition of theatre products and the conventions of several industry organizations. The plans of Tesma and the Theatre Owners of America. which will be the co-sponsoring exhibitor group next year, call for an *Industry Exposition*—and that is what we have had in mind, however dubiously, for a long time. As for example. in one of several editorial observations on the matter, in 1952:

"Now as to the idea of a Motion Picture Industry Exposition. Would 1953 be too soon to give it a whirl? To the pattern established this year might be added exhibits, rather demonstrations, representative of the technical marvels that go into the *making* of a motion picture. There could be an evening for all of the exposition, including the Tesma show. to be open to the public. And some event on the program might well bring good Hollywood names into the act."

In 1956 it is actually to come. it now appears. An Industry Exposition at last!

However, first things first, and that's to take advantage of the exposition. likely to be the industry's biggest yet. in Chicago next month. —G. S.

EDITORIAL INDEX:

THE TODD-AO WIDE-FILM SYSTEM, by George Schutz 8

REBUILT FOR TODAY'S TASTES AND SCREEN TECHNIQUES: BABYLON THEATRE, BABYLON, L. I., N. Y. 22

ILLUMINATION TECHNIQUE TO MAKE THE THEATRE MODERN LOOKING WITH BETTER LIGHTING, by Herbert A. Kliegl 42

DRIVE-IN department:

HILLSIDE DRIVE-IN WITH SLOPING RAMP SYSTEM: TRI-TOWN, LUNENBURG, MASS. 24

METHOD IN MANAGEMENT department:

CHARLIE JONES REPORTS: HOW ALL WORK MADE JACK—AND AL A VERY BRIGHT BOY 32

OPERATING A PARKING LOT FOR PATRONS OF A THEATRE, by Curtis Mees ... 44

ABOUT PRODUCTS 34

ABOUT PEOPLE OF THE THEATRE 47

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The Todd-AO Wide-Film System

Describing the technique and equipment which are introduced with presentation of "Oklahoma."

By GEORGE SCHUTZ



DR. BRIAN O'BRIEN
Vice-president of American Optical Company heading research and development.



WILLIAM E. PECK
General manager of Motion Picture Productions Division, American Optical.



L. DOUGLAS NETTER, JR.
Vice-president of Todd-AO, head of equipment sales.

In the launching of the Todd-AO system with "Oklahoma" at the Rivoli theatre in New York, motion picture technique again activates dissatisfaction with the early expedient of 35mm film. This new method has been inspired very differently, however, from prior attempts to use a wider film. And these different circumstances have caused it to go further into the processes of the art.

Like Cinerama, the Todd-AO system has roots in a training device of the American armed services. But Cinerama preceded acceptance, thought not agitation, of the idea of a Big Picture. Todd-AO arrives after almost three years of experience with wide-screen technique which has shown the new format to have gained scale at the sacrifice of pictorial quality. Going to a wider film photograph isn't now an interesting departure from practice. It is an artistic necessity.

Technically, the Todd-AO system has been developed by the American Optical Company, one of America's oldest and largest institutions of optical science and fabrication. It stems most directly from the work of Dr. Brian O'Brien, tracing its inception to researches of Dr. O'Brien for the U. S. Navy when that service was interested in the use of cycloramic motion pictures for gunnery training.

Not only the mathematics and the lenses of the system are the product of American Optical; the company, at least so far, has supplied much of its mechanical implementation. The unique projector is manufactured by the Philips Industries of Eindhoven, Holland; it was designed, however, by American Optical technologists under Dr. O'Brien in collaboration with Philips engineers. The printer, which is critically peculiar to the system, is made by American Optical at its Buffalo plant.

Todd-AO equipment is marketed for general use by the Todd-AO Corporation of New York, with sales and installations under the direction of L. Douglas Netter, Jr.

THE TODD-AO system, realized initially in the musical production, "Oklahoma," is an entire wide-film, wide-screen process of motion picture photography and projection with each optical component integrated from the camera lenses through the printer and the projector to a special lenticular screen of deep curvature.

With photography on 65mm film, projection is from either 65mm with separate sound strip, or from 70mm film carrying also the sound record, the latter type of print being "standard" for the system. In either case, the system is thus designed to achieve the aims of the new Big Picture with magnification reduced to the limits of good definition, while a fundamental function of it is to make this film image capable of plausible projection on a deeply curved screen at projection angles characteristic of commercial theatres.

Manufactured for the Todd-AO Corporation by the Mitchell Camera Company, the cameras have the same film path as that of regular Mitchell 35mm motion picture cameras (and, incidentally, are not a great deal larger). Todd-AO system camera lenses permit four angles of coverage—76mm, or 64°, for close-up photography; 58mm, or 48°, and 44mm, or 64°, for intermediate shots; and 22mm, or 128°, for "panoramic" scenes. The pictorial coverage of this range is suggested in *Figure* 1.

FILM SPEED AND PRINT

Film speed of the Todd-AO system is 140.25 feet per minute, or 30 frames per second. The camera has a three-blade dissolving type shutter with a maximum opening of 170°, which can be manually changed during operation from the rear of the camera. Exposure time at 30 frames per second, with the shutter at 170°, is 1/60th of a second. The camera aperture is 2.072" by 0.906", which represents a ratio of 2.32-to-1. With sound tracks on the 70mm picture film (six tracks disposed as indicated in *Figure* 3), about 62 mils are removed from each side of the frame, giving the print image an aspect ratio of 2-to-1. For general comparison of Todd-AO film dimensions with those of standard





Figure 1 is a representation of the range of camera angles available with the Todd-AO system. Immediately above is pictured the Todd-AO camera with the "Bugeye" lens (elements shown in drawing above photo) that has an angle of 128 degrees. Figure 2 (at right) compares a Todd-AO 65mm print with a standard 35mm optical print.

Above: FIGURE 1

Below: FIGURE 2



35mm, *Figure* 2 pictures a 65mm print alongside a standard optical print.

Principal specifications of the Todd-AO 70mm print are given in *Figure* 3. Perforations (for five-tooth pull down) are standard positive sprocket holes. These are the same as for a 65mm print, the additional width being beyond the sprocket holes to provide space for two magnetic sound tracks on each side. Narrowing of the frame provides for a track of the same width located inside each of the rows of perforations.

For first performances of "Oklahoma," specifically at the Rivoli in New York beginning October 12th, and at the Egyptian theatre in Los Angeles starting around October 26th, 65mm picture prints have been adopted, with a separate six-track sound film on a "dummy" reproducer synchronized with the projectors through a Selsyn motor hookup.

Allowance for the inside tracks reduces the width of the 70mm print image to 1.950″. With a height of 0.906″, the ratio of width to height is approximately 2-to-1, and the area is 1.75 square inches.

Since film speed is 142 feet-plus per minute, approximately 2800 feet of film are required for 20 minutes of running time. Theatre reels designed for the Todd-AO projector take a total of 3700 feet. They have a diameter of about 20 inches, with an 8-inch hub, and of course are twice as wide as a 35mm reel.

The frame area of a 70mm print, as noted above, amounts to about four times that of a standard 35mm film frame cropped for a 1.66-to-1 aspect ratio; thus the projected picture has a reduced magnification factor which, for a screen image 60 feet wide, is no greater than that for a 25-foot picture from a standard frame.

PROJECTOR DESIGN

It may be reasonably noted also that the greater frame frequency of 30 rather than 24 per second, should reduce flicker tendency, especially in extreme visual zones.

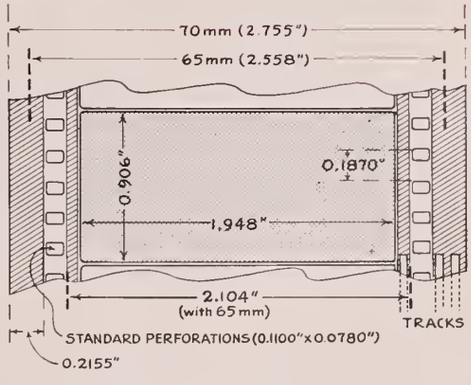
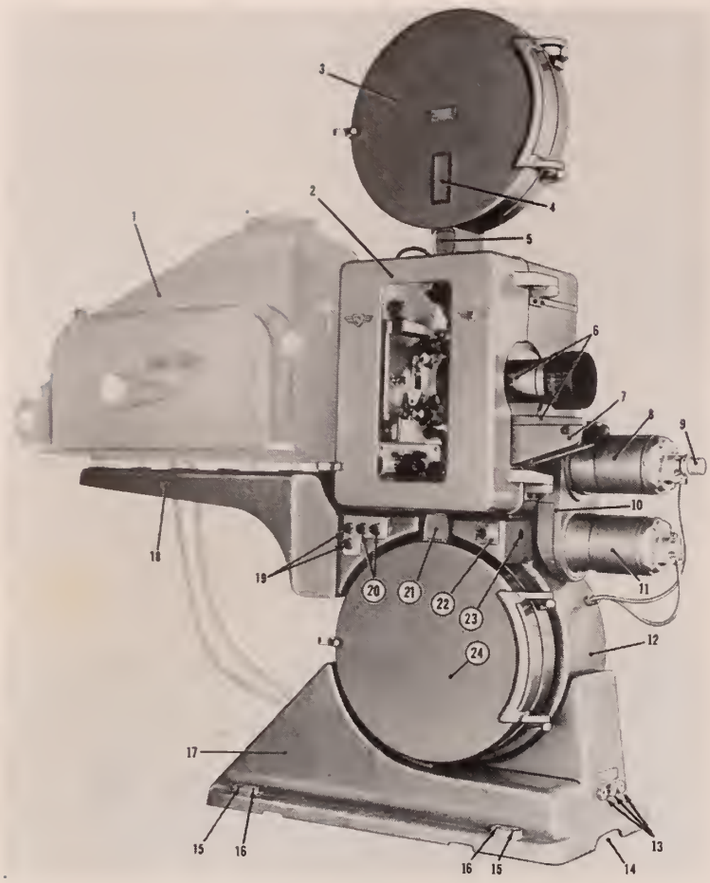
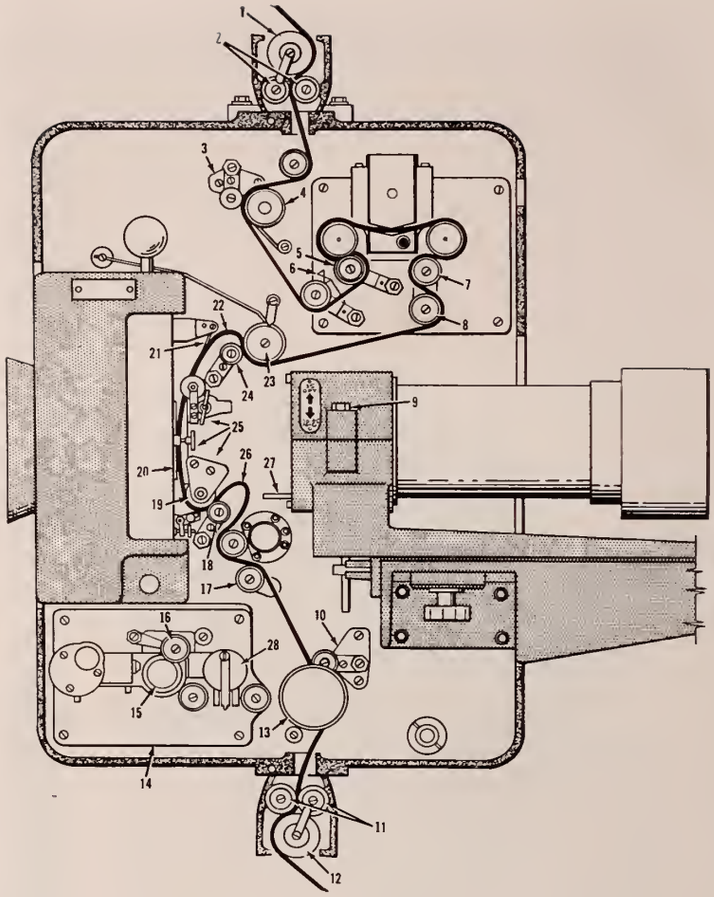


FIGURE 3: Specifications of the Todd-AO 70mm print. Drawing is only slightly less than scale.

This increased frequency also should minimize picture blurring produced by fast camera panning and by figures moving rapidly across the screen.

The projector of the Todd-AO system is of integrated design developed in collaboration by the American Optical Company and by Philips Industries of Eindhoven,



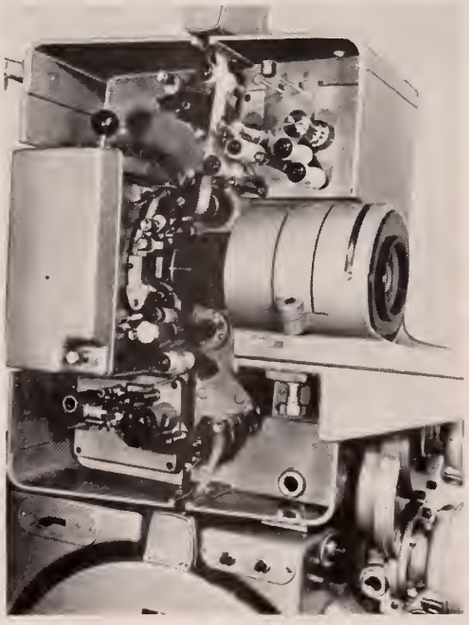


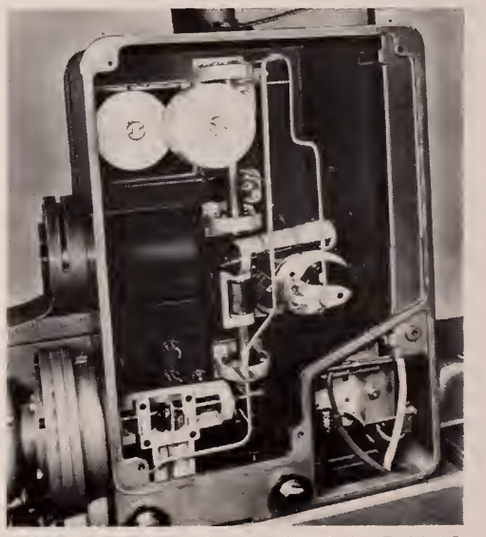
FIGURES 4 and 7: The Todd-AO projector. Parts numbered in Figure 4, above, are—1. lamp (not included in Todd-AO equipment); 2. projector head; 3. upper magazine; 4. window; 5. upper fire trap; 6. lens and mount; 7. lens mount bracket; 8. upper motor; 9. inching knob; 10. belt housing; 11. lower motor; 12. upper base; 13. water line connections; 14. cutout for electrical leads; 15. hold-down screws; 16. leveling screws; 17. lower base; 18. lamp bracket; 19. lamp bush button switches; 20. motor push button switches; 21. lower fire trap; 22. motor selector switch; 23. connector hole, optical sound cable; 24. lower magazine. Parts of the mechanisms drawn in Figure 7 are: 1. upper fire trap guide roller; 2. fire trap rollers; 3. upper pad roller; 4. feed sprocket; 5. nylon pressure roller; 6. tension indicator; 7. piloting guide roller; 8. adjustable guide roller; 9. lens mount clamping bolt; 10. lower pad roller; 11. lower fire trap rollers; 12. fire trap guide roller; 13. hold back sprocket; 14. optical soundhead; 15. sound drum; 16. pressure roller; 17. guide roller; 18. lower film gate pad roller; 19. intermittent film sprocket; 20. aperture plate; 21. pressure bands; 22. upper loop; 23. intermediate sprocket; 24. upper film gate pad roller; 25. film gate; 26. lower loop; 27. lens mount lever; 28. exciter lamp.

Holland, and New York (North American Philips Company). Fabricated by Philips, it embodies special features of unity and flexibility, including the ability to project standard and Cinema-Scope film, with either four-track magnetic or optical sound. (It is said that the equipment may be adapted later also to 55mm CinemaScope film, and other widths).

For shift from one film speed to the other, two motors are installed, one operating the drive at Todd-AO speed, the other operating it at standard speed. A throw-over switch is provided so that only one motor may be energized at any one time. Both motors are permanently coupled to the mechanism by Gilmer belts and sprocket type pulleys, giving a quiet drive.

The entire projector, omitting only a light source, has been engineered as a complete unified assembly from the top magazine to the pedestal anchorage, realizing precise compatability between the various sub-assemblies. The complete equipment is shown in *Figure* 4. In *Figure* 5 the mechanism is pictured from operating side, threaded for optical sound. *Figure* 6 shows the drive. Normally the gear train is completely enclosed and under a continuous bath of oil. The cover is attached by five screws. The various components of the projector mechanism and integrated soundheads are identified in *Figure* 7.





FIGURES 5 and 6: Photographs of the Todd-AO projector head. Figure 5, left, shows it from the operating side with film threaded for optical sound. Figure 6, above, shows the drive.

In the lower left corner of *Figure* 7, may be seen the optical sound unit with its exciter lamp, sound drum and photocell, all mounted as a separate sub-assembly, which may be changed as desired without

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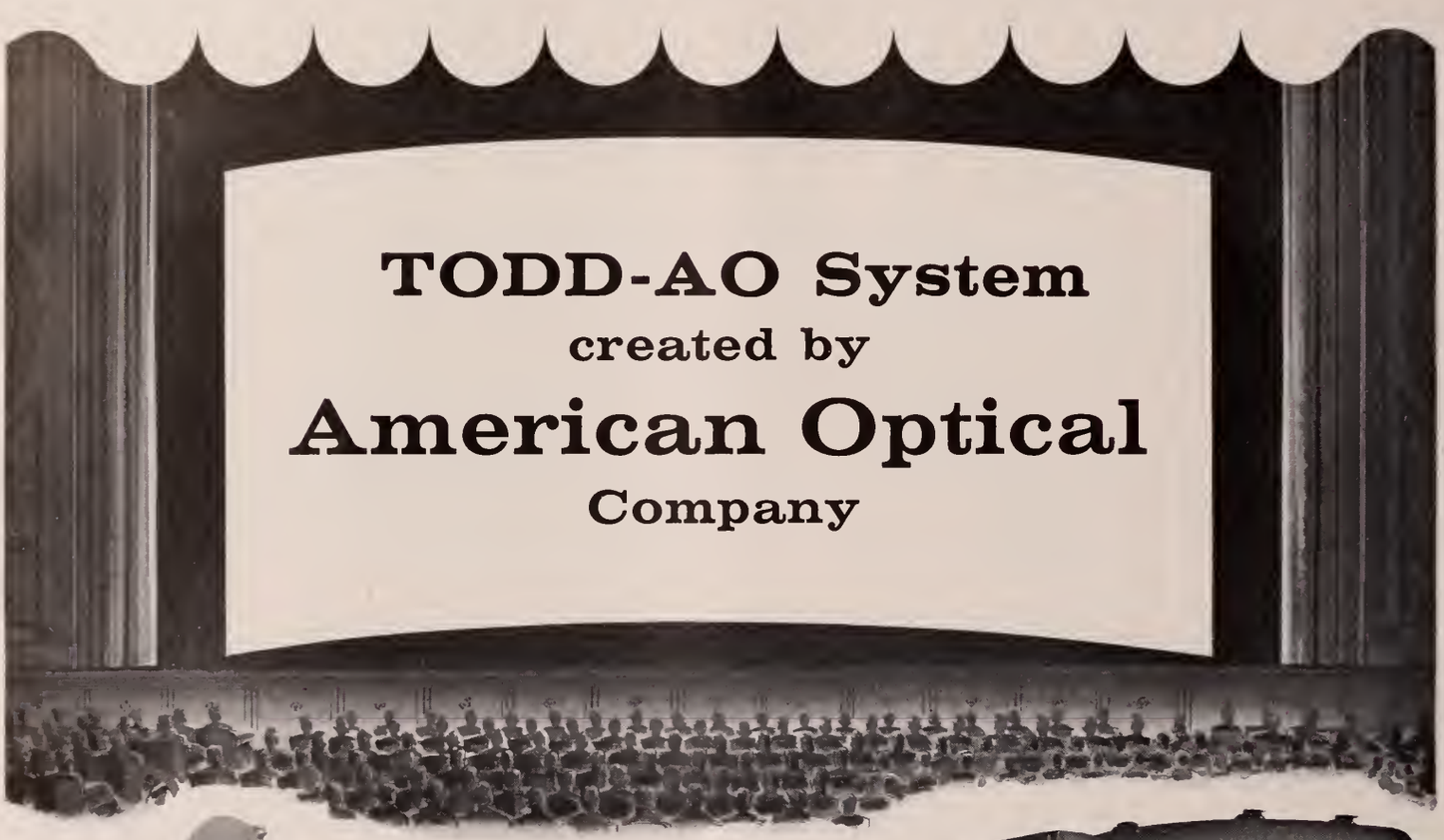
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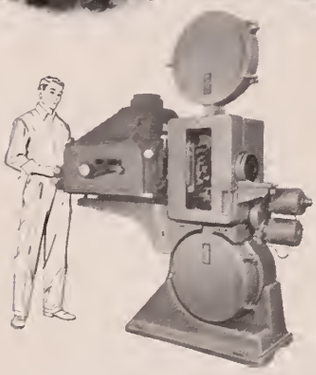
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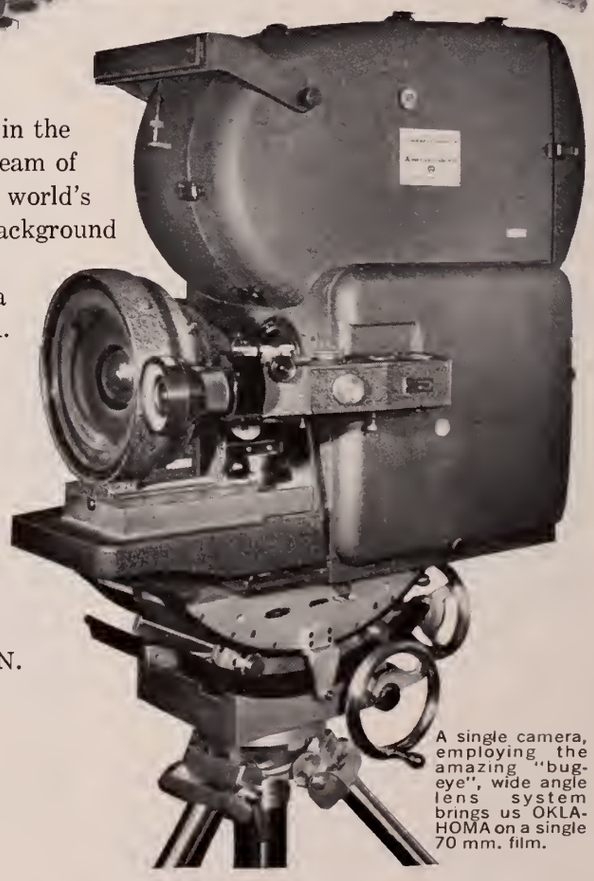


TODD-AO Projector handles 70 mm. TODD-AO film with six track, composite magnetic sound; also handles other 35 mm. films.

The revolutionary TODD-AO System, used in the filming of OKLAHOMA, was created by a team of renowned scientists at American Optical — world's largest optical company. With 130 years' background in the field of precision optics, American Optical developed and produced the camera equipment used to photograph OKLAHOMA. American Optical projection and sound equipment will be used to present OKLAHOMA on the newly developed American Optical screen.

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disturbing the rest of the projector. *Figure* 5 also shows the film path when threaded for optical sound.

In *Figure* 7 the projector is threaded as with 70mm Todd-AO film, through the six-track magnetic pickup. Running through this sound unit, the film is isolated from the rest of the projector by a driven sprocket, one before and one following the unit to prevent unnecessary flutter due to erratic motion of the reel in the upper magazine.

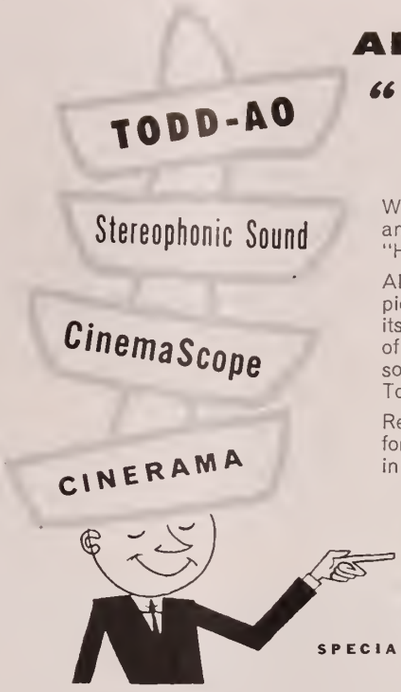
It will be noted in illustrations of the projector mechanism that the film proceeds through the gate in a curve. A curved runner plate has been prompted by the greater amount of film exposed to heat of the projection light, and also with reference to the greater weight of Todd-AO film. The curve is of considerably smaller radius above and below the aperture, but slight across the aperture, where its radius is about 25 inches. This bending lends the film added stiffness in a crosswise direction, minimizing undesirable motion across the width of the wide-film aperture. Curvature at the aperture is sufficient, however, according to American Optical technologists, to figure in the optics of Todd-AO projection lenses.

Film pads are accordingly flexible, being long and thin to hug the film continuously as it slides over the curved shoes of the film gate. The gate is stationary — to thread the projector, the entire aperture plate assembly, which is located between the film and the lamphouse, swings back out of the way. The aperture assembly consists of a heavily formed plate into which has been incorporated a cooling system, a tubular loop for water completely surrounding the aperture.

SOUND REPRODUCTION

For sound reproduction from Todd-AO 70mm prints, a six-track magnetic reproducer located in the upper corner of the projector mechanism housing, is coupled through relay changeovers to a series of six plug-in preamplifiers, which are in a special rack (*see photos on page* 18). This rack contains all power supplies, main and auxiliary volume controls, and a spare preamplifier in a preheating position for quick change.

The main preamplifiers feed through the volume control to a series of six power amplifiers, five of which are coupled to loudspeakers behind the screen in an unbridged stereophonic system. The sixth channel is for surround speakers in the auditorium. All necessary switching is provided for using only four of the magnetic channels when magnetic CinemaScope prints are used. When the film has an optical track, the preamplifier in the base of the projector adjacent to the photocell output is employed and this is switched



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in to the power amplifier supplying the central speaker (or the three inside speakers, bridged, if conditions advise more than one screen speaker).

To facilitate change of aperture in going from one projection system to another, a removable aperture plate insert is mounted in direct contact with the water-cooled housing so that the insert also remains sufficiently cool for immediate handling, and undistorted. Because the film gate is stationary, the rear element of short focal length lenses need cause no interference due to closeness to the gate.

The lens mounting device is of sturdy construction resembling the slide rails of a lathe. It is designed for mounting both the complex Todd-AO lens and necessary adaptors for any standard lenses and anamorphic attachments. The lens mount rotates on an eccentric for positioning the axis of the lens to coincide with the center of the film according to the projection system being used.

PROJECTION LENSES

The Todd-AO system calls for projection lenses in six *basic* focal lengths. *Intermediate* focal lengths, for precise adjustment of picture size to the throw, are effected by adding a lens unit to the basic lens, with the auxiliary lens sealed to the basic unit, this to be a factory operation according to specifications comprehensively established by Todd-AO engineers for each installation, involving the screen as well.

Designers of the Todd-AO system refer to the projection lens as a function in an optical progression in which the mathematics of all components, starting with camera lenses and proceeding through a quasi-optical printer, are interrelated to produce an image without effective distortion or keystone at any projection angle on a deeply curved screen (depth of curvature intended is indicated by specifications for the screen of the Rivoli theatre; these have been given as a width of 52 feet as measured at the chord, a height of about 26 feet, and curvature depth of 13 feet).

To provide for sharp focusing of the relatively wide film photograph to its extreme edges, the basic projection lens is designed with aspheric surfaces. Since any changes in temperature of the lens elements can alter focus, a motorized focusing device has been provided to correct automatically such aberration as it may develop.

Changing of projector parts required for conversion from Todd-AO film to 35mm involve the film gate, the pressure bands (which are merely shifted), the aperture plate insert, sprocket pad rollers and the lenses (though it is said that the central optics of the Todd-AO lens are adapted to the smaller aperture of 35mm prints). Sprockets are designed for both widths of film, with teeth on the rims for either 65mm or 70mm, and teeth for 35mm inside at a lower level.

The projector shutter is single-bladed, cutting off the light twice per frame. Its transmission is rated 54% efficient.

Other features of the projector of general interest in projector design have been incorporated in this equipment. They include a tilting mechanism which rotates around a high point so that there is only a slight shift of the center of gravity, thus to provide a high degree of stability at all angles of projection. A centrifugal switch drops the dowser if the film speed is too low, and a water flow switch cuts the arc if the gate cooling system is interrupted. Stop switches are installed on both sides of the mechanism. Motor starting relays, control switches and the optical film preamplifier are mounted in a compartment behind the lower magazine, which sets in the base.

THE SCREEN

The screen developed as a component of the Todd-AO system is plastic-coated fabric with an aluminum surface embossed in a formation of lenticles, or tiny lenses, of depth, shape and disposition across the screen to prevent the surface from reflecting light back on itself at the extremities, and also to adjust light angles for optimum reflection into the audience area. (Screens for initial installations have been fabricated by the American Optical Company, with embossing by the Textileather Division of the General Tire & Rubber Company, using machines developed by American Optical.) The lenticles of the screen, which are about .050″ high and .033″ wide, vary in spacing and in angle as they range in close tiers across the screen. With fabrication in vertical panels, the sections are joined by a method employing fibreglas tape, referred to as "cementing." Screen curvature is not constant; it varies according to projection and visual angles.

ANGLE TECHNIQUE

Reference to the Todd-AO system as a unified optical process from camera to screen has been made earlier in this article. This relates fundamentally to the problem of projecting a picture on to a deeply curved screen at a substantial angle of projection. Projecting a film photograph occupying one plane (flat in the aperture), on to a deeply curved screen down when there is no projection angle whatever presents an optical problem. When there is appreciable projection angle—from perhaps as little as 6°, the difficulty is increased,

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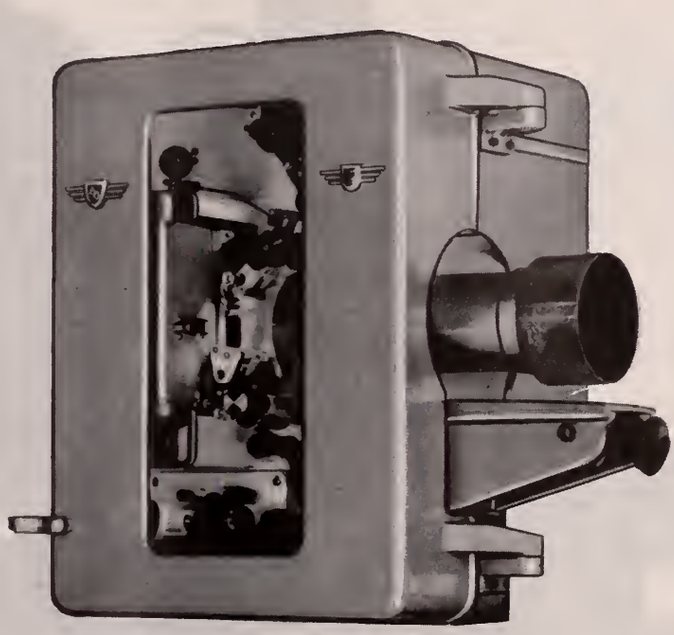
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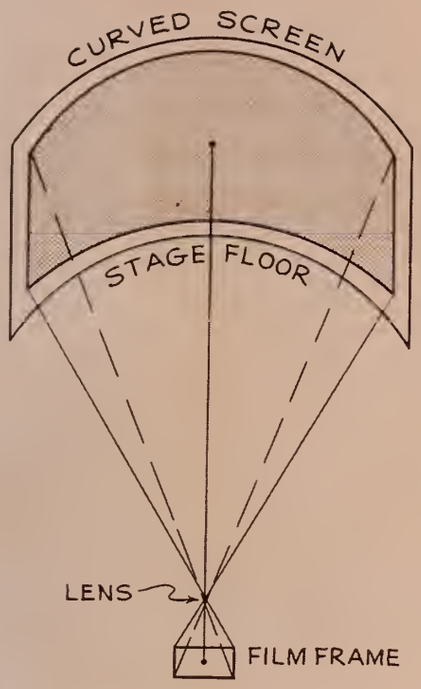


FIGURE 8: Approximate shape of a screen image when a rectangular film frame is projected head-on (no projection angle) to a deeply curved screen.

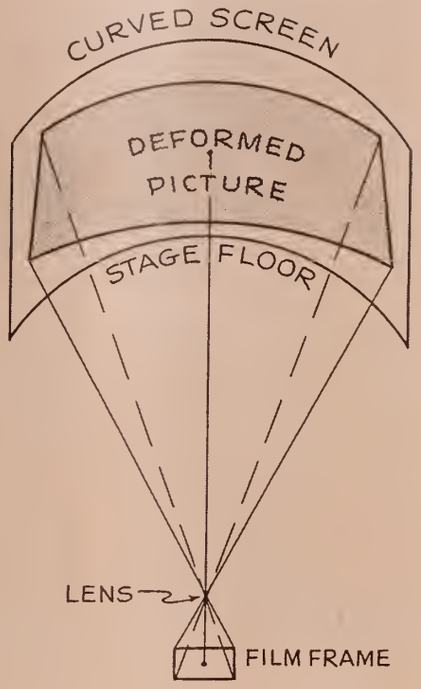


FIGURE 9: Approximate shape of a screen image when a rectangular film frame is projected at a steep projection angle (above drawing based on angle of 20 degrees) to a deeply curved screen.

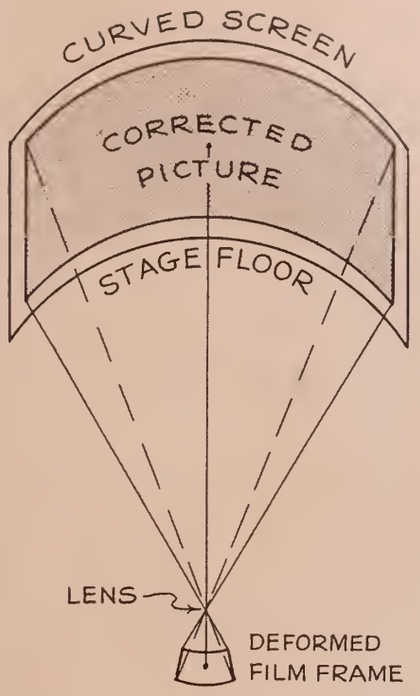


FIGURE 10: Approximate shape of picture when a specially corrected film frame is projected at a steep angle (20 degrees) to a deeply curved screen. Film photograph is deformed optically to compensate for aberrations produced by angle and curve.

and it of course becomes greater as the angle widens.

The problem, which is one of descriptive geometry, can be visualized by drawing lines of intersection between a sloping plane and a vertical semi-cylindrical surface (such as a deeply curved screen forms). This is done in *Figure* 8, which represents schematically head-on (perpendicular) projection of a rectangular film frame on to a deeply curved screen. In this case, the top and bottom of the film photograph are parallel to the top and bottom of the screen. Although the screen is curved to form a section of a cylinder, the top and bottom edges are horizontal. The only distortion with such non-angular projection is slight fore-shortening at the extreme sides of the screen image due to the fact that they are much closer to the projector than the center.

In *Figure* 9 is indicated what happens when projection is at a vertical angle. The conditions are the same as in *Figure* 8, except for consideration of an angle of 20°. The screen remains in the same position, and the top and bottom borders *appear* horizontal. However, the picture from the rectangular frame seems as shown in the drawing—vertical lines lean inward towards the center, and horizontal lines are depressed in the center and lifted up at the ends, so that the horizon appears dished down and convex toward the floor.

How deformation of the film photograph can eliminate such distortion of the screen image is indicated in *Figure* 10. In this drawing the film frame is given a reverse type of deformation, with allowance for keystone and screen curvature incorporated in the film photograph. When this frame is projected at an angle for which its "compression" was calculated, the deformation is cancelled and the picture appears as shown in *Figure* 10, with vertical and horizontal lines in their proper visual direction and relationship.

Prints with the film photograph shaped comparably to the one drawn in *Figure* 10, representing "compression" for this purpose, are contemplated in the Todd-AO system. According to Dr. Brian O'Brien of the American Optical Company, the production of these prints involves the entire optical progression of the system, with an important role performed by the printer developed for the system under Dr. O'Brien's direction. The method implies production of prints variously according to critical ranges of projection angle, with some adjustment available in establishing the screen curvature.

Todd-AO Sound System Equalizer Rack

COMPATIBILITY of Todd-AO projection-sound equipment with existing 35mm. systems is completed in a switching-relay-equalizer rack developed for Todd-AO by the New York engineering staff of the Altec Service Corporation. According to Altec engineers, the rack provides ready interchangeability between Todd-AO six-track magnetic, CinemaScope four-track magnetic, three-channel reproduction of optical tracks with Perspecta signals, and standard optical recording. The rack contains seven separate panels, with the entire assembly housed in a ventilated heavy steel cabinet having a door to give easy access to components.

NO. 1 PANEL

This consists in seven magnetic preamplifiers, five for the Todd-AO stage chan-

nels, one for the auditorium speaker channel, and one spare, which is always in a "warmed-up" condition for ready interchange should one of the six channels in use go bad. In addition, an eighth chassis supplies electronic switching for the auditorium channel.

A single high-frequency signal recorded on the auditorium, or "effects," track and beyond the range of audibility, "triggers" the electronic switcher as required to provide surround reproduction.

NO. 2 PANEL

This is a two-machine switching-relay-equalizer panel, identified by four knobs. This is the "brains" of the control assembly. It provides all of the facilities to allow the projectionist to select operation from Todd-AO, CinemaScope magnetic, Perspecta or regular optical recordings. The panel provides individual equalization and level balancing controls—screwdriver-operated—for twenty magnetic tracks. On a two-projector installation the facilities allow setting the six Todd-AO channels on each projector for identical quality, likewise the four CinemaScope channels on each machine.

NO. 3 PANEL

This is the master volume control. A five-gang attenuator controls the stage speakers; a single section unit handles the auditorium speakers. The controls are plainly labeled and are of the precision indexed type that provide volume changes in *small* increments, small enough to prevent annoyance to patrons when operated.



The Todd-AO switching-relay-equalizer rack, shown at left from rear with door removed, and at right from the panel side, pictured with Fred Pfeiff of Altec, now associated with Todd-AO, who helped design it.

NO. 4 PANEL

This is the third machine switching-relay-equalizer panel, providing the same facilities as outlined above for the two-machine panel.

NO. 5 PANEL

Monitor selector and volume control panel, providing projectionists with facilities to listen in on any one of the channels, or to check all six channels simultaneously. A separate potentiometer provides means for adjusting the sound level from the booth speaker.

NO. 6 PANEL

This is an emergency panel. It completes the emergency provision of the amplifier channels. By a simple switching operation, the auditorium power amplifier can be substituted for either of the five stage channel amplifiers.

BOTTOM

Here is the power supply. A single frame carries—

1. A dual high-voltage and a.c. power supply, providing plate voltage for magnetic preamplifiers, switcher amplifiers, and optical preamplifiers, filament voltage for film preamplifiers, signal lamps and a.c.-operated relays. A throw of a switch substitutes the unused section in case of a failure.

2. A dual low-voltage supply utilizing selenium rectifiers and providing d.c. voltage for the magnetic preamplifier tube filaments and for the d.c. relays. The ripple content in this supply is extremely low to provide hum-free operation. Here again the supply is a dual one, a switch providing instantaneous substitution of an unused supply section should the operating one fail.

The racks were designed under the direction of E. S. Seeley, now chief engineer of the Altec-Lansing Corporation; and C. S. Perkins, operating manager of Altec Service; with a major part of the supervisory technical direction performed by Fred Pfeiff, Altec headquarters staff engineer now on leave of absence with Todd-AO; and staff engineer D. Demarest, who supplied the basic drawings from which the rack was conceived and manufactured. The intricate and multiple wiring circuitry was installed by Altec electronics technicians M. Toporkoff, N. Troiano and R. Kupchynski, with mechanical engineering details in the hands of T. Carpenter.

•

New Carbon Coolers for Wide-Screen Projection

NEW TYPE Huff "Hydro-Positive" carbon coolers are used with the "Peerless HyCandescent" lamps installed at the Rivoli theatre in New York for projecting "Oklahoma," first production in

R. L. GROSH & SONS

Scenic Studios

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RIVOLI THEATRE

with the

world premiere of "Oklahoma"

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1592 American Bodiform Chairs will make patrons realize how truly

luxurious comfort

IS PART OF THE PICTURE



American Bodiform Chair No. 16-001
as used in the Rivoli Theatre

TODD-AO AT THE RIVOLI

IN GIVING the public its first experience of the Todd-AO system and of "Oklahoma" on the screen, New York's Rivoli theatre will be showing off on its own. For almost four decades its facade has maintained a classic distinction in the architectural hodge-podge that is Broadway. This stays, but from entrance to screen the Rivoli is new, made new in a modern fashion, at a cost, it is stated, of $350,000.

The interior has been stripped of its elaborate ornamentation. In its place are sleek surfaces, with new plastering painted predominantly in browns and grey, a color scheme of functional significance in the auditorium, for it provides a neutral setting for the screen performance. The screen curtain folds into drapery of cocoa brown.

This curtain was made especially for the "Oklahoma" engagement (it cost $12,000, an expense deemed justified by anticipation of a run for the Rodgers & Hammerstein production of at least two years). Sketches by Doris Lee, famed artist, enliven the curtain, which was made by Novelty Scenic Studios, New York, with painting of sketches by and under supervision of Philip Kessler. Track and control equipment is by R. L. Grosh & Sons, Hollywood.

Ornamental luminaries have given way to downlighting. For lighting the curtain before the performance and during intermission, Klieg spots are installed. The large foyer spaces and aisles are newly carpeted in Leedom Wilton of modern abstract design.

The auditorium has been entirely reseated with American "Bodiform" chairs having padded backs and mohair upholstering. The Rivoli now seats about 1600. Several hundred seats were lost in reseating, partly from installation of a downstairs projection booth which required cutting into the loge, partly from use of wider chairs than formerly were installed, and partly from location of the first row farther back. The sides of the Todd-AO screen extend out on the apron of the stage.

The downstairs booth has been installed for purposes of demonstration by Todd-AO. The regular booth is equipped for public presentation of "Oklahoma," with three Todd-AO projectors. The lower has two projectors. Of hollow tile and concrete construction, it has an inside width of 30 feet and a depth of 12 feet. With a projection angle of only a few degrees, while projection from the regular booth is at an angle of 22 degrees, the lower booth can be used to demonstrate that the Todd-AO system is adapted to a full range of projection angles encountered in theatres.

Light sources for the projection of "Oklahoma" at the Rivoli on a screen having a linear width of a few feet more than 50, and a height of about 26 feet, are McAuley "Peerless HyCandescent" lamps, equipped with Huff "Hydro Positive" carbon coolers.

The surround speaker installation at the Rivoli consists in nineteen reproducers. Fifteen of them are distributed throughout the walls and ceiling ahead of the balcony. These are Altec 604-C duplex horn systems with high- and low-frequency units. In the balcony area are four Altec A-7 two-way horns. Five Altec A-2X horn systems are behind the screen.

the Todd-AO wide-film process. These new carbon coolers by Huff are shorter in length, heavier in construction, have improved water circulation and are in general designed for the higher amperages necessary for wide-screen projection. The manufacturer, the Huff Manufacturing Company, Los Angeles, pioneers in the field of water cooling equipment for carbon arc lamps, thus describes features of the equipment:

"The replaceable nozzle fully protects the cooler body from the intense heat rays emanating from the arc crater. The cooler feeds the current to the positive carbon through cooled brush contacts. The carbon brush contacts are plated with a special non-conductive coating, which is baked on to a porcelain hardened finish. This coating eliminates condensation, prevents corrosion, and feeds all of the current directly to the carbon, making unnecessary the high voltages recommended by carbon manufacturers.

"The Huff cooler, designed for use with condenser lens arc lamps, has an adjustable tail flame stabilizer. This insures a steady tail flame and therefore, a sharper focus picture."

•

Equipment for Todd-AO Recording

SOUND RECORDING of the production "Oklahoma," at MGM studios, was done entirely on equipment furnished by Westrex. Almost every item of equipment involved in this undertaking was especially designed by Westrex for the Todd-AO system. Two six-channel stereophonic production recording systems were supplied for use both on location and on the stages at MGM.

These systems consisted of mixer input facilities capable of accommodating six stereophonic microphone inputs, a six-channel RA-1547 recorder and associated power supply equipment. Both of these systems were mounted in van type mobile units containing their own power supplies and were therefore self-sufficient units on locations where commercial power was not available.

A special stage at MGM was completely eqiupped to do the complex re-recording work necessary for this musical production. The installation required a special console capable of accepting 96 separate input circuits. Arrangements were made so that circuits could be handled separately, or grouped under controls, so that each separate film containing six magnetic sound tracks in a stereophonic relation could be controlled with one attenuator.

The main console is over 20 feet long and arranged to accommodate a five-man crew. All necessary equalizers, auxiliary volume indicators and associated equipment are included in the main console. Associated with the console is an amplifier and power supply cabinet which also contains the large jack bay necessary for the proper inter-connection of all the circuits involved.

To reproduce the music, dialogue, and sound effects tracks associated with the re-recording operation, Westrex furnished twelve RA-1551 Type six-track stereophonic reproducing machines. Two additional RA-1547 six-track stereophonic recording machines were furnished as a part of the re-recording installation. These recorders were also used in the scoring operation. Four racks of special power supply equipment were required to power the re-recording machine room.

For monitoring the re-recording operation, Westrex furnished five special horn

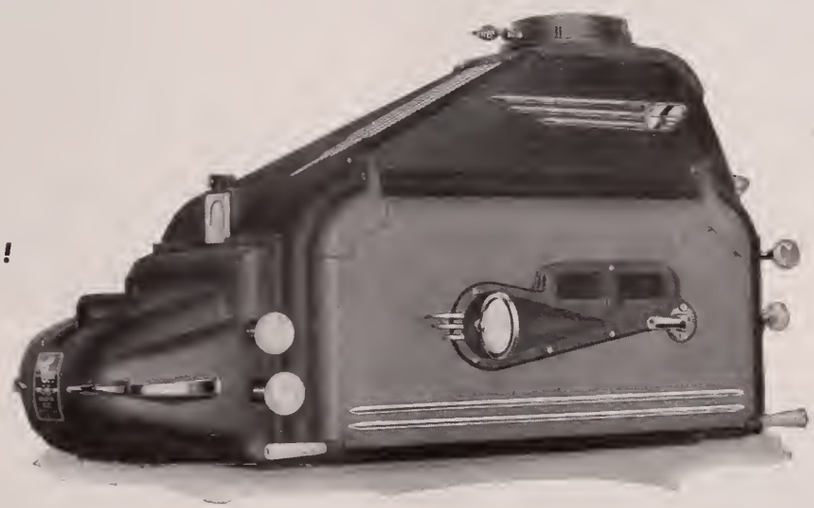
(*Continued on page* 30)

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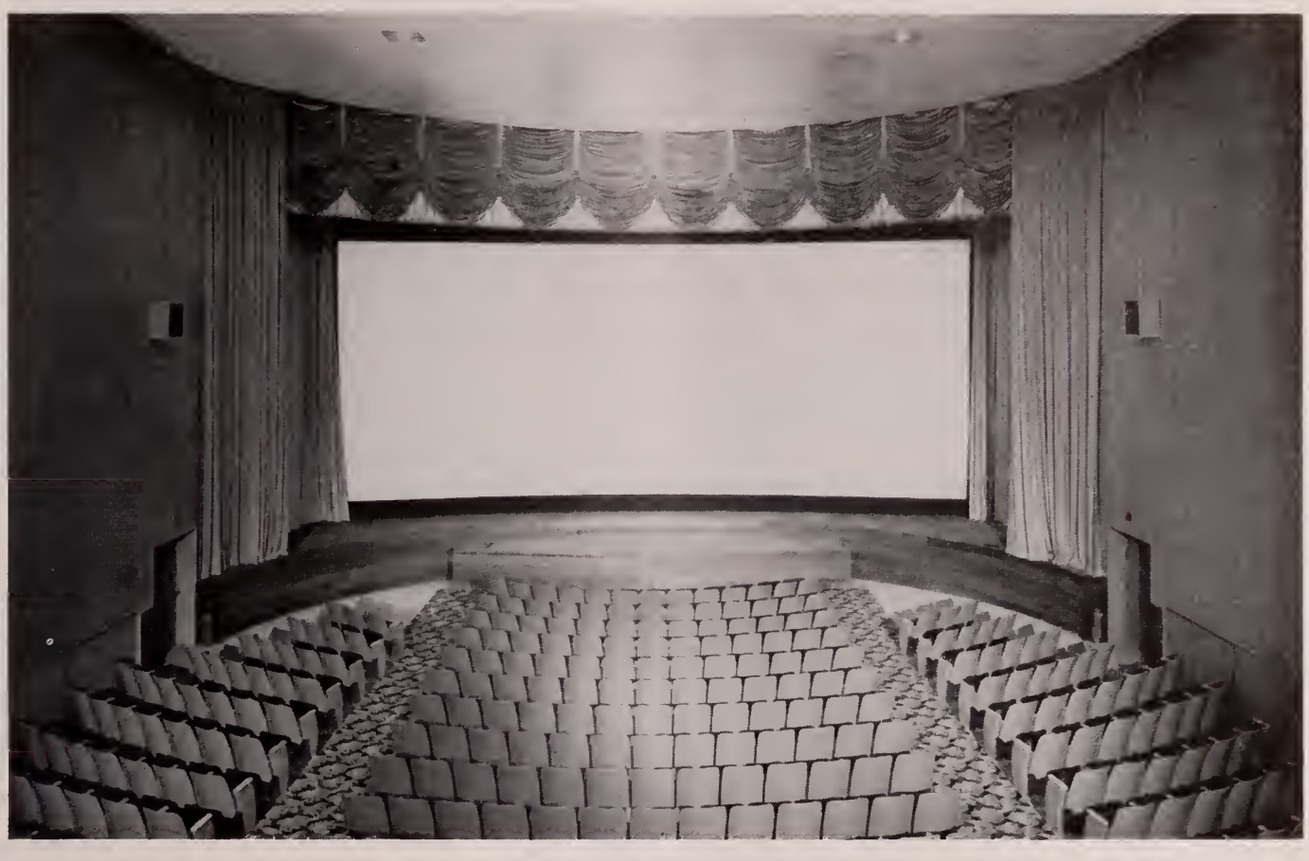
Picturing and describing modernization of Associated Prudential's Babylon theatre on Long Island, New York, which was rebuilt following a fire.
Architect: **Maurice Sornik, New York.**



FRONT AND LOBBY: Glass, brick in dark grey and black and white marble are used for the front of the Babylon (above) with the mezzanine level opened to the street and lobby by a large window (right). On either side of the three pairs of entrance doors are two windows used to hang poster display cases against a curtain background. The front canopy is of steel with a cement plaster soffit containing downlights. The box-office (at right below) is a small glass enclosure which is trimmed in formica-covered wood.



Today's Tastes and Screen Techniques



AUDITORIUM: In the auditorium, which seats 1200 on two levels, the side walls are covered in satin damask in a rose color. The ceiling is acoustical fibre glass tile left white. Seating is divided between 900 on the main floor and 300 in the balcony with chairs spaced 36 inches back-to-back. All chairs are Heywood-Wakefield upholstered in velour—blue for the main floor and torquoise for the balcony. The screen curtain and draperies are of hammered satin—the former rose, the latter gold—and were supplied, as was the wall fabric, by the Novelty Scenic Studios. The screen is a Vocalite 50 feet wide. Projectors are Simplex, equipped with Kollmorgen *f*/1.7 lenses and lighted by Ashcraft lamps with 9mm positive trim operated at 90 amperes. Anamorphic lenses are Bausch & Lomb. The sound system is Ampex.



FOYER: From the lobby, entrance is made into the foyer (above) and then into the auditorium through a passageway to the left of the mezzanine stairs. Carpeting is an Alexander-Smith pattern. The refreshment stand is constructed of glass and Formica.

The Drive-in . .



★ A regular department devoted to the design, equipment and operation of outdoor theatres.

Hillside Drive-In with Sloping Ramp System

Set on a hillside at Lunenburg, Mass., the Tri-Town drive-in theatre has a special ramp design in which the central and rear sections are elevated.





The 116 by 49-foot screen of the Tri-Town (above) shown from the rear ramps which are elevated on the hillside location. The general building (at right) houses the refreshment facilities and the projection booth in front. On either side of the booth is Miracle playground equipment, including slides like those shown at left.

THE HILLSIDE site chosen for the Tri-Town drive-in theatre at Lunenburg, Mass., was employed by its designer, Richard Rubin of Boston, for a graded system of ramps whereby those in the center and rear sections are elevated in a series of steps. The new 800-car drive-in, which is owned by Fred Fedeli and his son Edwin, derives its name from its location near three Massachusetts' towns—Fitchburg, Leominster and Lunenburg, in the Lake Whalom district. It was opened early in May.

The design of the drive-in places the general building, which houses refreshment facilities, rest rooms and the projection booth on one level, at the fourth ramp from the screen. This building is T-shaped with the booth forming the foot of the T. On either side of the booth is children's playground equipment, supplied by the Miracle Equipment Company.

The first ramp in front of the booth is beyond a bank steep enough at that point to clear the tops of the cars, and the ramp in back of the general building is elevated enough to give a clear view of the screen over the building. RCA projectors were installed under the supervision of Ernest Comi, general manager of Capitol Theatre Supply of Boston, and Charlie Fish, the company's chief engineer.

SET BY A POND

The drive-in location has another distinction: it is adjacent to a large pond lying between it and the highway; this pond is crossed at its upper end by a stone bridge. The back of the screen tower faces the highway, and the box-office structure is placed to the left of it.

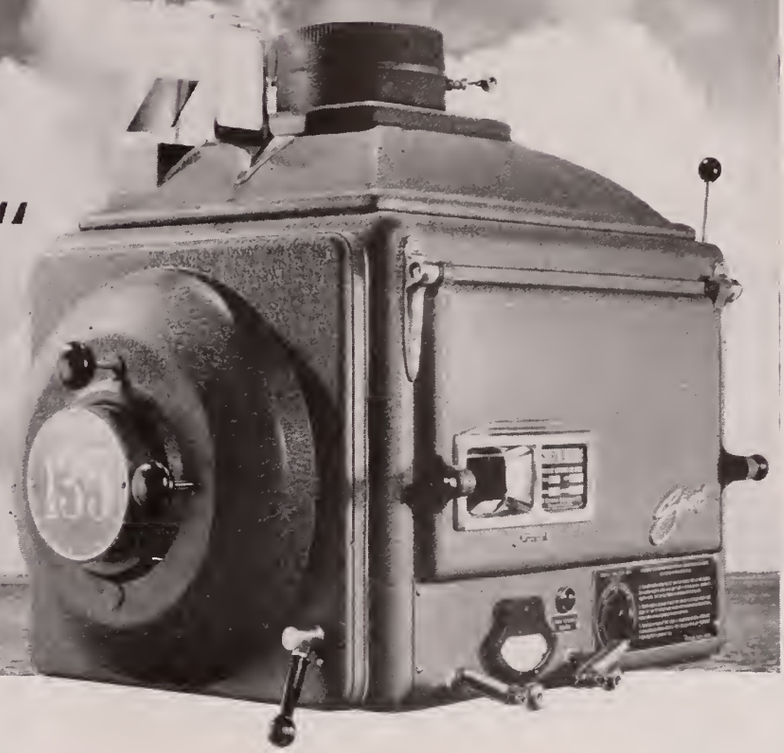
The screen tower is 116 feet wide and 47 feet high. Of wood construction, the tower was built "lying on its face" with main front vertical members hinged to concrete supports so that a crane could pull the whole structure up into place when it was completed. The back and wings are sheathed in corrugated aluminum. This and the name sign at the top are reflected in the pond as seen from the highway. (See photo.)

In constructing the drive-in the owners were able to cut down costs through an

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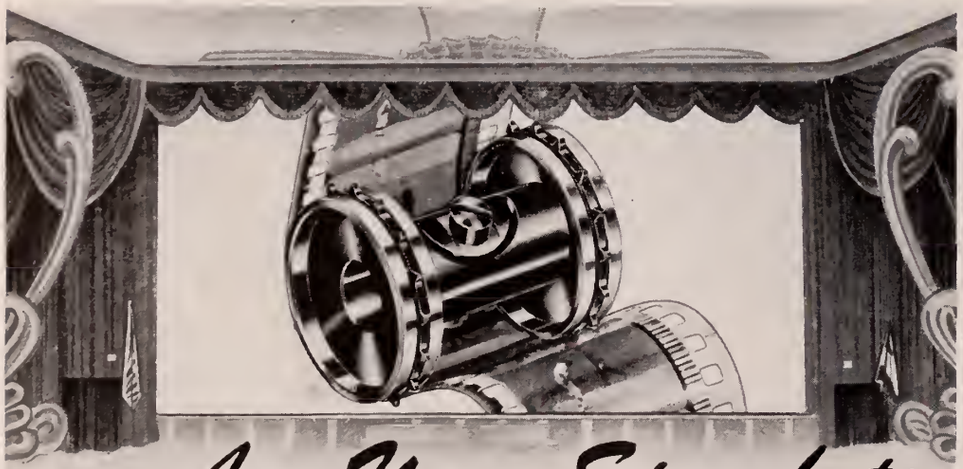
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A pond, which is crossed by a bridge, separates the drive-in entrance from the highway and affords passersby with a reflection of the screen tower.

arrangement with a local sand and gravel concern whereby it agreed to haul away much of the hillside, which is composed of good quality gravel. This arrangement provides for the removal of more gravel to create space for additional ramps should it be decided to expand the car-capacity of the drive-in.

SURROUNDING AREA

The site of the Tri-Town, which was formerly used for an asphalt speedway-bowl track, is in an area with a good many other recreational facilities, including, aside from Lake Whalom, an amusement park, two public bathing beaches, a summer "legitimate" theatre and another drive-in.

The refreshment service at the Tri-Town is in cafeteria style. For further details of its layout and facilities, see the Better Refreshment Merchandising department of this issue.



Miracle swings are installed on one side of the Tri-Town's projection booth with slides on the other (see photo on page 24).



Take a Close Look!

Examine the many outstanding features of the Simplex X•L Projector Mechanism — and you'll see why it's recognized as the finest mechanism made today!

Note the *Spray-O-Matic lubrication* that gently sprays all drive parts with oil . . . note the *film compartment* with its generous finger-room . . . the *easy-vue sight box* for sighting without stooping or squinting . . . the *24-tooth sprockets* for steady film control . . . the *full-vision observation window, conical shutter* for maximum screen illumination, and the *self-lubricated intermittent movement.*

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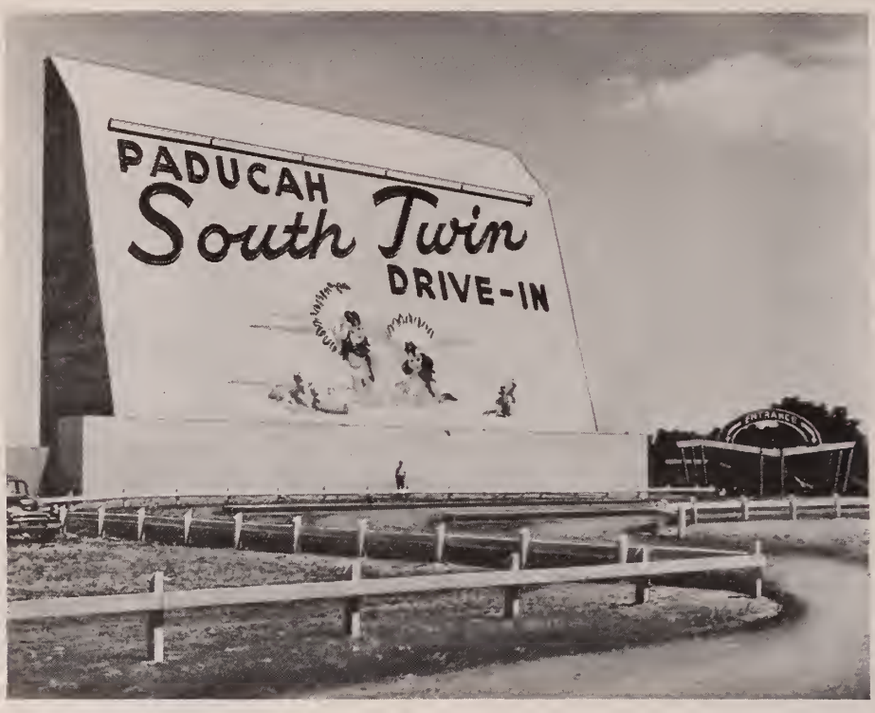
Amp.	*Volts*	*Pos. Grade*		*Neg.*	*Grade*
40 (1 Kw)	28	7x14	541C	6x9	545–20C
42–50	31–38	7x14	544C	6x9	545–C
55–65	34–37	8x14	544C	7x9	545C
70	38	8x14	544	7x9	545C
65–70	35–37	9x14	544C	7x9	545C
75–80	39–40	9x14	544C	8x9	545C
80–85	37–40	9x14	544–10C	8x9	545C
80–90	50–55	9x20	552–09	5/16x9	557C
100–110	54–60	10x20	552–09	11/32x9	557C
115	62	10x20	552–09	3/8x9	557C
115–130	60–66	11x20	552–09	3/8x9	557C
130–150	65–67	13.6x22	553–01	7/16x9	557C
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Two Screens of Different Sizes for Drive-in of 1000-car Capacity



TWO SCREEN towers of varying sizes are used to achieve the 1000-car capacity of the South Twin drive-in theatre at Paducah, Ky. Owned by the Columbia Amusement Company, which also operates three indoor theatres in Paducah and another drive-in, the new operation was opened early in August.

One of the two screens is placed at the front of the drive-in with the back of its tower serving as a name sign. This screen is 100 feet by 49 feet and serves 600 cars. The other screen is placed at the rear of the grounds, and it is smaller—measuring 78 feet by 48 feet—and serves 400 cars. (This tower is shown in photo below.) Both towers are of cement with steel reinforcing, and faced with painted transite.

A single projection booth, centrally located, is used for both screens. Two separate Ballantyne amplification systems are used with an MX system for the large screen and an RX system for the smaller one. Ballantyne "Dub-l-cone" speakers are employed throughout.

On the opposite side of the grounds from the booth, also centrally located, is a large refreshment building where service is provided in cafeteria style. Adjacent to it is the children's playground which is equipped with sliding boards, swings and a merry-go-round, supplied by the Miracle Equipment Company.

At the entrance to the drive-in, where one box-office structure serves two lanes of traffic, a winding drive has been constructed (see photo above) which will accommodate 100 cars so that highway traffic is not impeded. A white picket fence encircles the entire drive-in grounds.



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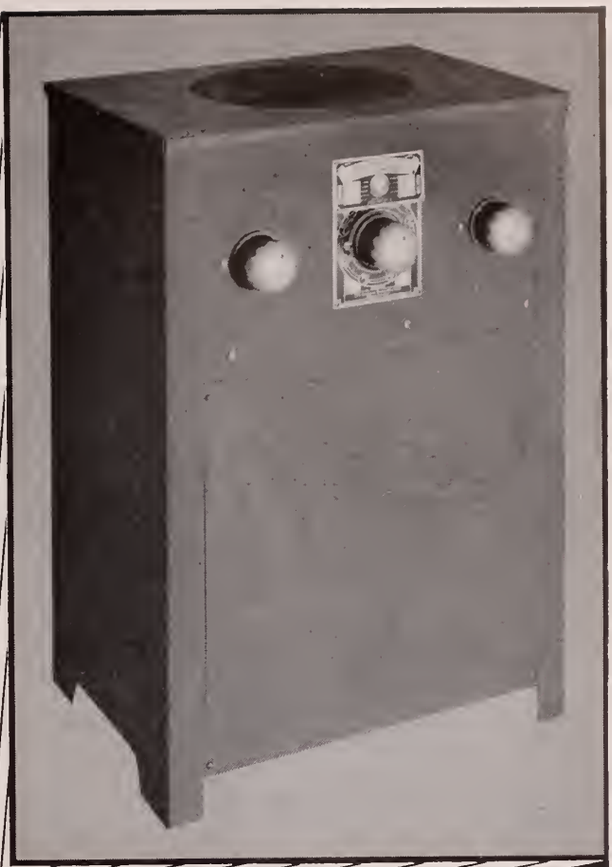
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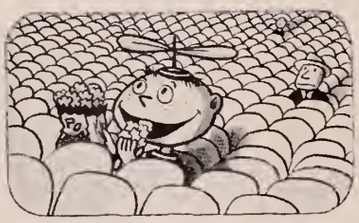
IT'S FROM N.T.S

NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

Your popcorn may taste terrific . . .



Your seats may be softest . . .

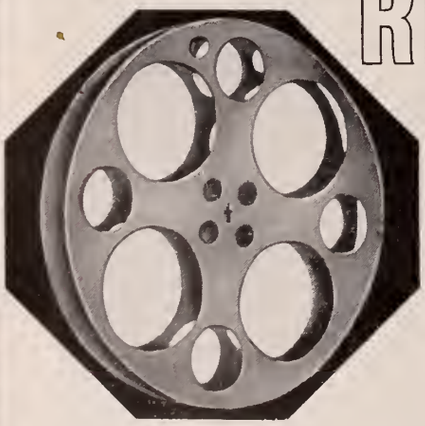


BUT EVERY PERFORMANCE STILL MUST BE PERFECT!

Perfect performances demand equipment that's kept in the pink of condition. An expert RCA Theatre Service Engineer is the man best qualified to do this. He's the only man who commands all the vast technical resources of RCA.

RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary Camden, N.J.

REELS in biggest demand!



GOLDBERG BROS.

CAST ALUMINUM 3000

35 mm.

● Brand new design in a 35 mm. cast aluminum projection reel . . . from Goldberg Bros., famous for the finest in theatre equipment! Smoother finish inside prevents film strip injury. Sturdily made with solid hub . . . perfectly balanced. Fits most 18" standard magazines. Holds approximately 3000' of black and white film. Cast aluminum reels also available in 2000' 35 mm. sizes either 14" or 15" diameter!

GOLDBERG BROS.
DENVER, COLORADO

YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 35.

TODD-AO RECORDING

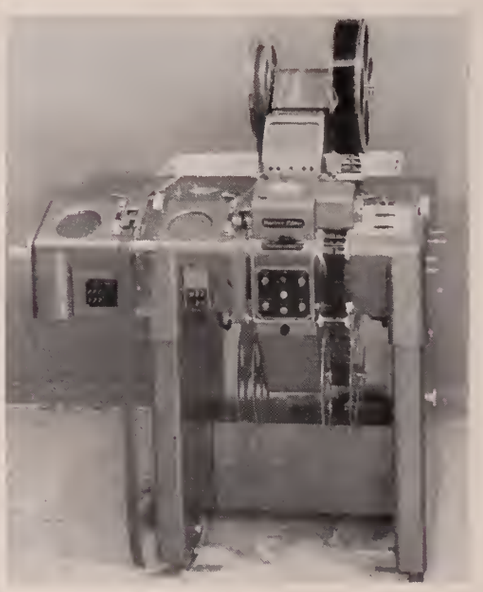
(*Continued from page* 20)

systems for use behind the screen, and two sets of surround speakers, plus six special amplifier systems, each rated at 50 watts. These were especially designed to keep distortion at full output to the very lowest possible amount. This is essential since the entire recording and reproducing system reproduces a considerably wider band of frequencies than that normally available with standard theatre equipment.

Associated with the dubbing monitor reproducing equipment were six special projection type volume indicators and a projection type footage counter. These were placed near the screen to facilitate the mixer's job of watching the picture and the sound level at the same time.

The recording operations were under the direction of Fred Hynes. Special development work related to the sound, as well as the manufacturing program involved, was under the supervision of Dr. John G. Frayne, Westrex engineering manager.

For editing "Oklahoma," the West Coast Division of Westrex especially adapted the Westrex Editer to meet the requirements of the Todd-AO system. Not only was the photographic portion of the Editer altered to handle 70mm film in the

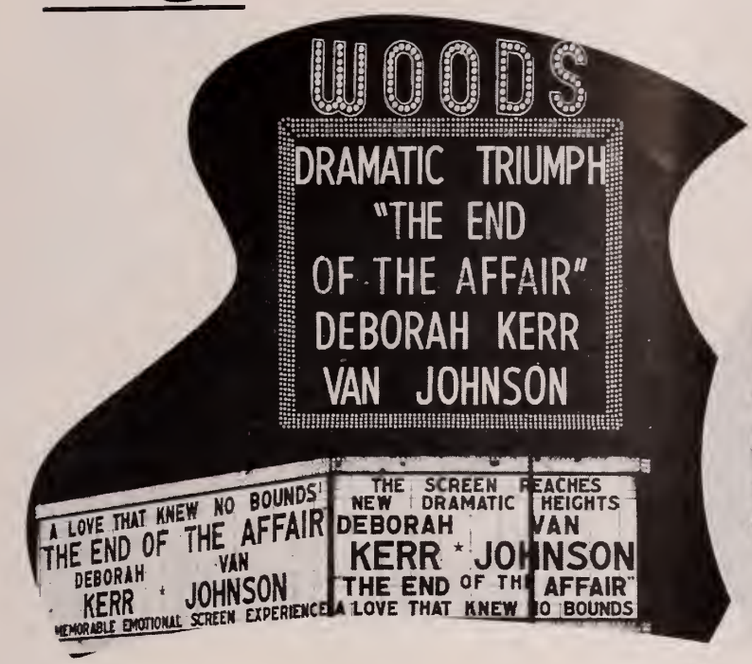


Westrex "Editer" for Todd-AO.

picture gate (right side in accompanying photograph), but extensive changes were made in the sound gate. An additional magnetic sound head attachment was added (left side) to the equipment and a six-track magnetic film head was installed. The existing magnetic film reproducer head was also changed to six-track.

This special adaptation for multi-track editing was made because Todd-AO engineers wanted to use *two* six-track magnetic films to check the 70mm.

Large



Small



Indoor



Drive-In



. . . they all prefer

WAGNER ATTRACTION PANELS

Window type glass and frames, (like Miracle Mile shown above) exclusive with Wagner, can be built without limitation of size. Readily servicable without removing frames.

Economical Enduronamel Panels (like Falls Auto Vue shown above) comprise background and letter mounting arrangement.

WAGNER CHANGEABLE LETTERS

The only letters with the tapered slot . . . locks against wind or vibration movement. Widest selection of colors and sizes. Easier to change. Won't warp in storage.

Mail the attached coupon . . . our descriptive and illustrative catalog will be sent promptly.

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Avenue • Chicago 12, Illinois

Please send BIG free catalog on Wagner show-selling equipment.

NAME _____

THEATRE _____

STREET _____

CITY & STATE _____

Ballantyne

for equipment that has stood the...

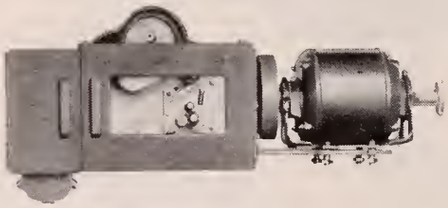
Test of Time

Model 6 Soundhead

One of the finest sound reproducers available. Features an all-gear projector drive with alternate steel and fibre gears, assuring smooth performance. Has fully perfected optical system and an isolated sound feed. Exciter lamp assembly tilts out at 45 degrees.

Model 9 Soundhead

Flawless tone. Removable upper and lower sprocket assembly and gear box, ball bearing supported shafts, perfectly balanced filter flywheel. Exciter lamp assembly tilts out at 45 degrees.



Lightmaster Arc Lamp

A high intensity, all purpose lamp that handles 45-80 amperes. Provides a brilliant steady light for all the latest techniques. No mechanical changes of any kind are required to effect the transition from 45 amperes to 80. Designed for optically perfect performance.

Lightmaster Rectifiers

The Lightmaster line is complete for the entire range of 40-130 amps. Full provision is made in all types for adjustment on both the A.C. and D.C. side. Available in 50-60 cycles.

PD-50 Amplifier

Recognized throughout the world for its ability to perform under the most severe operating conditions. Gives years of uninterrupted service. Subject to the most severe tests, it has met and surpassed every requirement. PD 55 single channel and PD 56 dual channel amplifiers are also available.

Six Sound Systems for Every Need

Chose from either Altec or Ballantye. Complete sound systems are adaptable to theatres of any seating capacity, size or shape. One of these fine systems will bring uniform distribution full range reproduction, greater sound satisfaction with outstanding performance. All systems have both high and low frequency with crossover networks.

The Ballantyne Co

1712 Jackson Street Omaha, Nebraska

How All Work Made Jack— and Al a Very Bright Boy



reported by *Charlie Jones*

. . . owner-manager of the Northwood Theatre, Northwood, Ia.

NORTHWOOD, IA.

OUR WORKDAY world seems to be filled with adages, epigrams and expressions that are constantly repeated, readily absorbed and seldom challenged. To cite a few, "All work and no play makes, etc," "There's nothing new under the sun," and "Work never hurt anybody." What do you say we take time out from filling out reports and writing checks long enough to look into some of this homespun.

Let's take the first one. "All work and no play makes Jack a dull boy." I know a perfect example of a guy who fits this description, only he won't qualify on that "dull boy" portion of that venerable piece of wisdom. When he's not giving full time to his theatre and Sweet Shop, he's busy with community and church affairs, or making talks to civic groups in an effort to get them as enthusiastic about living as he is and making community machinery click. He's in a town of only about 1200 and he's still making a living for his family from his theatre—but he's working.

Last spring he sold his merchants on an idea that he could run a free show on Wednesday nights and it would help them to make it the second "Saturday" in the week. Being skeptical, as all merchants are of showmen, they doubted it would pull much; so Al said he'd throw in an amateur show with it. This they went for and bought the Wednesday nights for three months.

•

The amateur shows started, and Al went deep into the unknown digging up five acts per week for fifteen weeks. He says now that he scraped pretty low in the barrel some nights, but he always had a program. Acts varied all the way from a fetid variation of the Cherry Sisters, to instrumental virtuosity. Starting with purely locals whom everybody knew, his amateur shows snowballed to where he was drawing not only entertaining amateurs, but patrons, both as far as from sixty miles away. I happened to attend a couple of his shows. Not only were they pretty creditable as shows, but his town was jumping with business and he filled his house twice every Wednesday.

He never judged the acts, gave no awards. Does this sound unbelievable to you? Well, you can learn just as I did, as Al did, that people will perform, even in this day and age, for nothing more than the fun of it!

He did have a secret group of so-called judges picking the very top acts each night, then at the end of the campaign he called all the top acts back for a great big whopper of a final show. This one got so big he had to abandon the theatre and pressured the school board into letting him use the school auditorium.

He'd been doing just about all right on his Wednesdays, what with the merchants acting as angels—if you can imagine that—and he *knew* he would do all all right in the grand finale at the school house. So he put up about $275 worth of prizes, watches, trips for TV auditions, etc., and shot for the stars.

Know what? He packed them in that school auditorium to SRO. The newspaper said it was the biggest gathering for a show in the town's history. He was a cinch to have played to well over one thousand people in that one night. And that one he charged for.

He invited some of his neighbor showmen. When we weren't busy helping him take tickets, carry extra chairs, directing over 80 amateur lost sheep, or passing out programs, we were drooling at the idea while checking the house.

•

So what has this to do with adages? It just goes to show you that *all work and no play makes jack!* Period.

Now how about "There's nothing new under the sun?" Certainly there is nothing new about having an amateur show on your stage. Showmen have been doing it ever since some ancient Barnum borrowed a courtesy-passed shepherd's crook to pull some egg-laying turkey off the stage of a theatre on a Greek hillside. We've probably all tried it at least once as a one-shot affair and waved our hands in agony at the

thought of having to go through it again.

But not Al Myrick of Lake Park, Ia. Al says that after the first five or six weeks, in which he nearly went mad convincing likely talent that they were good enough to make an appearance, the talent started coming to him. His show was building each week, and now that it's over he wishes he'd run it fifteen more weeks. There may be nothing new in the *idea;* what's new is that there is a guy left who is still ambitious enough to work like blazes at it for fifteen weeks and make it a real winner.

Anyone who doesn't think you earn every dime you make in putting over a campaign like this just hasn't had any contact with the theatre. Yet, over and above the reward of that last evening's big take, there was the great moral satisfaction of knowing that he was doing his damnedest to keep the theatre the light of his town, and in so doing to set an enviable example for others of like ambition to follow.

Al has visions of these amateur shows becoming popular enough on a regional basis for a state, or even national, elimination contest, with the winner given a screen test. We out this way are seriously considering it to start in late winter.

•

There is nothing that brings in parents, cousins, aunts, uncles, in-laws and neighbors like little Suzie or awkward Alfred displaying his "talents" behind the footlights of the community's theatre. You want something in these small towns to build up interest in theatre-going, to keep them seeing your trailers and to thinking about the theatre? This will do it. It's not new. It's not easy. It takes *work.*

But "work never hurt anyone." It won't hurt you, unless it breaks your back with carrying sacks to the bank, or borrowed chairs back to the church or funeral parlor. To bring them into your theatre it takes work. More than just booking pictures, battling for terms, or buttering popcorn.

It takes imagination to believe the impossible is not impossible if you have the energy and the will to disprove it. It takes enthusiasm and dreams and guts and wisdom and determination and faith and perseverance, coupled with experience, knowledge and an equitable break on good pictures, to keep these small town theatres in the position that they rightly held as the bright spot on Main Street. If you're willing to work that hard to make your theatre that spot, then the work won't hurt you.

Al Myrick showed a lot of people that showmanship was a long way from dead in these small towns this summer. The rest of us can do well to emulate him.

Charlie



Clark Gable and Jane Russell in "The Tall Men", 20th Century-Fox CinemaScope production.



Bausch & Lomb
Super Cinephor
Projection Lenses

APPEAL
that brings 'em back!
PERFECT-PICTURE PAIR



Bausch & Lomb
CinemaScope
Projection Lenses

It's how well they *see* that determines how much they'll enjoy the movies you show . . . how often they'll come back to *your* theatre. Insure repeat patronage with today's clearest, brightest full-screen views. Don't take chances. Insist on the B&L Perfect-Picture Pair. Complete line for all projectors . . . for theatres and drive-ins . . . for Wide Screen, CinemaScope, SuperScope.

SEE THE BIG DIFFERENCE!
. . . FREE DEMONSTRATION!
Write today for demonstration, and for informative Catalogs E-123 and E-141. Bausch & Lomb Optical Co., 67946 St. Paul St., Rochester 2, N. Y. (In Canada, General Theatre Supply, Toronto)

Academy Honorary Award for optical service to the industry

BAUSCH & LOMB

SINCE B&L 1853

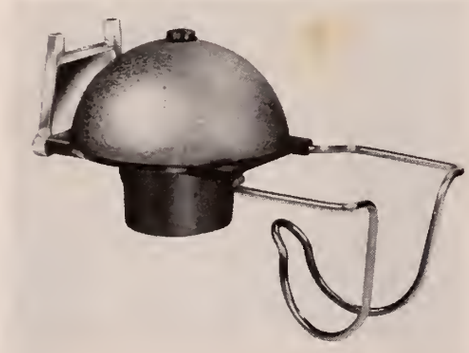
© A. M. P. A. S.

about Products . .

★ news and views of the market and its sources of supply

New Replacement Parts For Speaker Post Units

MODERNIZED replacement parts for old models of Simplex drive-in speaker post coupling units, including new aluminum baskets, cast aluminum speaker



brackets and cast aluminum domes, have been announced by National Theatre Supply.

The new brackets are direct replacements for the wire baskets originally supplied with the 1948 and 1949 model Simplex coupling units. All speaker models, including the latest 1955 Simplex in-a-car speaker can be accommodated by the bracket, it is pointed out. Modification of the coupling unit is not necessary, the company states, and replacement in the field "can be accomplished in a matter of minutes without special tools."

The new aluminum baskets are designed to replace the old model rubber-coated steel baskets for exhibitors wishing to continue to use this type of hanger.

The new cast aluminum domes replace the spun aluminum model originally supplied on the 1948 model Simplex coupling units. They are also a direct field replacement.

Musical Tape Recordings For Drive-in Theatres

DRIVE-IN THEATRES are supplied with weekly tape recordings of special musical programs for pre-show and intermission entertainment of patrons in a service announced by Beacon Sales, Inc., Abilene, Tex. The recordings include commercials for the snack bar with two inserted in the pre-show portion and one for the intermission program and are designed for playing over the theatre's regular sound system.

A different program is produced and mailed to the theatres serviced weekly. It is made up of the most popular tunes of each week as indicated in the publications *Billboard* and *Variety* and contains in addition several "all-time favorites." The refreshment commercials are made by professional announcers trained for this particular service, it is pointed out.

The recordings are trade-named "Movietime Melody Parade" and "Startime Serenade." Jabe M. Pratt, president of the company, states that the service has been developed over a six-year period and theatre operators using it have found that 'many patrons come earlier especially to hear the music." In addition operators have found that it helps in increasing refreshment sales, he reports.

Programs are recorded in Spanish as well as English and will be mailed by the company anywhere in the United States, Canada or Mexico. The service is provided at a rate of $5 per week for the recorded program and $1.25 per week for a recorder unit rental.

New Pattern for Line Of Mats and Treads

A NEWLY styled series of rubber matting, stair treads and mats, with a design consisting of a mosaic arrange-

TWO FIRMS INCREASE MANUFACTURING SPACE



Marking expansion of their manufacturing programs, two theatre equpiment companies, the Bodde Screen Company, San Fernando, Calif., and the American Seating Company, Grand Rapids, Mich., have recently announced acquisition of new manufacturing space. Already completed is the Bodde plant above, which gives the projection screen manufacturer and its associated firm, the Bodde Projector Company, in excess of 30,000 square feet of space. Shown below is an architect's drawing of a new addition to its steel plant being built by American Seating. To be ready for use early in 1956, the new building is of brick, glass block and fixed-sash construction. It will give the company 95,000 square feet of additional space in which to produce theatre auditorium chairs and other seating lines, according to H. M. Taliaferro, president.



"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with

- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	45
2	Altec Service Corp. — Projection and sound maintenance service.	13
3	American Optical Corp. — Todd-AO sound system. Direct.	12
4	American Seating Co. — Auditorium chairs. NTS.	19
5	Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers.	5
6	Ballantyne Co., The — Soundheads (6A), rectifiers (6B), amplifiers (6C), complete sound systems (6D). Unaffiliated dealers.	32
7	Bausch & Lomb Optical Co. — Projection lenses. Direct, branches and dealers in all major cities.	33
8	Blue Seal Sound Devices — Projectors (8A), projector bases (8B), soundheads (8C), magazines (8D), stereophonic attachments (8E), amplifiers (8F), amplifiers (8G), speakers (8H). Direct.	40
9	Bodde Screen Co. — Projection screens. Direct.	38
10	Carbons, Inc. — Projection carbons. Franchise dealers.	28
11	Eprad — In-car speakers. Unaffiliated dealers.	26
12	F & Y Building Service, The — Architectural design and building service.	41
13	G. B. Kalee, Ltd. — Auditorium chairs. Direct.	2nd Cover
14	Goldberg Bros. — Reels. All dealers.	30
15	Grosh & Sons, G. L. — Curtain tracks (15A), stage curtains (15B). Direct.	18
16	Heyer-Shultz, Inc. — Metal projection arc reflectors. All dealers.	39
17	Heywood-Wakefield Co. — Auditorium chairs. Branches and unaffiliataed dealers.	6
18	Huff Mfg. Co., Hal I. — Carbon coolers. Direct.	14
19	International Projector Corp. — Complete projection aand sound systems. NTS.	27
20	Kollmorgen Optical Corp. — Projection lenses. NTS and all dealers.	39
21	LaVezzi Machine Works — Projector parts. All dealers.	26
22	National Carbon Co., Inc. — Projection carbons. All dealers.	4
23	National Theatre Supply — Distributors.	29, 37
24	North American Philips Co., Inc. — Todd-AO projectors. Direct.	15
25	Novelty Scenic Studios — Stage curtains. Direct.	13
26	Palmer Engineering & Development Co. — Drive-in car checker.	40
27	Payne Products Co. — Carbon savers. Unaffiliated dealers and NTS.	41
28	Projection Optics Co. — Projection lenses. Distributor: Raytone Screen Corp.	46
29	Raytone Screen Corp. — Projection screens. Unaffiliated dealers.	41
30	RCA Service Co. — Projection and sound equipment maintenance service.	30
31	S. O. S. Cinema Supply Corp. — Projection lenses. Direct.	38
32	Schlanger, Ben — Architectural service.	45
33	Spencer-Turbine Co. — Vacuum cleaners. Unaffiliated dealers.	45
34	Star Cinema Supply Corp. — Distributors.	48
35	Strong Electric Corp. — Projection arc lamps (35a), reflectors (35b). Unaffiliated dealers.	3, 25
36	Textileather Div., General Tire & Rubber Co. — Projection screens. Direct.	16
37	Theatre Seat Service Co. — Theatre chair rehabilitation service.	45
38	Todd-AO Corp. — Todd-AO sound systm.	11
39	Vallen, Inc. — Curtain controls and tracks. Direct.	46
40	Wagner Sign Service, Inc. — Changeable letter signs: Front-lighted panels for drive-ins (40A), back lighted panels (40B), and changeable letters (38C). Unaffiliated dealers.	31
41	Westrex Corp. — Foreign distributors.	13
42	Williams Screen Co. — Projection screens. Direct.	40
43	McAuley Mfg. Co., J. E. — Projection arc lamps. Unaffiliated dealers.	21

EDITORIALLY . . .

NEW SPEAKER POST PARTS, page 34.
Replacements parts for old models of Simplex drive-in speaker post unit announced by National Theatre Supply. Includes aluminum baskets, cast aluminum speaker brackets and cast aluminum domes. Postcard reference number 21A.

MUSICAL RECORDINGS, page 34.
Tape recordings of musical programs supplied weekly to drive-ins for pre-show and intermission entertainment. Available from Beacon Sales, Inc. Postcard reference number 42C.

CAR REGISTER UNIT, page 37.
Auto counting unit to provide drive-ins with check on ticket sales. Made by Palmer Engineering & Development Company. Postcard reference number 24.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in October 1955 issue—

....

....

....

....

NAME_____

THEATRE or CIRCUIT_____

STREET ADDRESSS_____

CITY _____ STATE _____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 2312-14 Cass Ave.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 925 New Jersey Ave., N.W.
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
18—Joe Hornstein, 329 W. Flagler St., Miami.
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
22—Dixie Theatre Service & Supply, 1014 N. Sleppey Dr.

Atlanta:
23—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N. W. .. ..
24—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
25—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago
26—Abbott Theatre Supply, 1311 S. Wabash Ave.*
27—Gardner Theatre Service, 1314 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
30—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnsen Theatre Service, 223 S. Liberty St.
37—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:
38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
39—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
40—Capitol Theatre Supply, 28 Piedmont St.*
41—Independent Theatre Supply, 28 Winchester St.
42—Major Theatre Equipment, 44 Winchester St.
43—Massacusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 23-12-14 Cass Ave.

Grand Rapids:
49—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18t St.
55—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
59—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
60—The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 358 W. 44th St.
73—Norpat Sales, Inc., 113 W. 42nd St.
74—S.O.S. Cinema Supply, 602 W. 52nd St.
75—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
76—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
77—Bryant Theatre Supply, 227 S. Church St.
78—Charlotte Theatre Supply, 227 S. Church St.
79—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
80—Southeastern Theatre Equipment, 209 S. Poplar St.*
81—Standard Theatre Supply, 219 S. Church St.
82—Theatre Equipment Co., 220 S. Poplar St.
83—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
84—Standard Theatre Supply, 215 E. Washington St.
85—Theatre Suppliers, 304 S. Davie St.

OHIO
Cincinnati:
86—Mid-West Theatre Supply, 1636 Central Parkway*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
87—Ohio Theatre Equipment, 2108 Payne Ave.
88—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
89—American Theatre Equipment, 165 N. High St.

Dayton:
90—Dayton Theatre Supply, 111 Volkenand St.
91—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
92—American Theatre Supply Co., 439 Dorr St.
93—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
94—Century Theatre Supply Co., 20 N. Lee St.
95—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
96—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
97—Modern Theatre Supply, 1935 N.W. Kearney St.*
98—Portland Motion Picture Supply, 916 N.W. 19th St.
99—B. F. Shearer, 1947 N.W. Kearney St.
100—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSLVANIA
Philadelphia:
101—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
102—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
103—Alexander Theatre Supply, 94 Van Bramm St.*
104—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:
105—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
106—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
107—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
108—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
109—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
110—Hardin Theatre Supply, 714 South Hampton Rd.
111—Herber Bros., 408 S. Harwood St.
112—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
113—Southwestern Theatre Equipment, 2010 Jackson St.*
114—Sterling Sales & Service, 2019 Jackson St.

Houston:
115—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
116—Alamo Theatre Supply, 1306 Alamotee St.

UTAH
Salt Lake City:
117—Intermountain Theatre Supply, 284 S. East First St.
118—Service Theatre Supply, 258 S. East First St.
119—Western Sound & Equipment, S. East First St.*

VIRGINIA
120—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
121—American Theatre Supply, 2300 First Ave., at Bell St.
122—Inter-State Theatre Equipment Co., 2224 Second Ave.
123—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
124—B. F. Shearer, 2316 Second Ave.

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125—Charleston Theatre Supply, 506 Lee St., Charleston.

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ment of striated squares molded into the rubber, has been placed on the market by Ace Rubber Products, Inc., Akron, Ohio. Trade-named "Beau Bloc," the pattern is so arranged that the squares are alternately cross-grained, a design intended to create highlights and shadows for a modern, two-tone effect.

The mats are offered in nine colors, including shades for modern styling such as salmon, cordovan and turquoise. The treads and matting are in four colors—green, gray, beige and rose.

The manufacturer claims that the new design improves foot traction for added safety and that it can be easily cleaned.

Car Registering Unit For Admissions Control

AN AUTOMOBILE counting unit, which has the registering meter attached directly to the mechanism over which the car tire passes as it goes by the box-office, has been placed on the market by the Palmer Engineering & Development Company, El Monte, Calif. Like similar car register devices, it is designed to provide drive-in management with an accurate count to compare each night with ticket sales.

Called the "Auto-Chek," the unit is constructed of steel frames with a heavy



neoprane cover to protect it from great pressure. The meter is enclosed in a box on the side of the unit which can be locked. The numbers run up to five digits and are large and legible enough for nighttime reading, according to the manufacturer.

The mechanism is supplied in sets, if desired. It can be installed easily on any flat surface, it is stated, and requires no special maintenance.

Paromel Projectors Will Be Exhibited

ALL MODELS of 35mm sound projection equipment made by the Paromel Electronics Corporation, Chicago, (as formerly manufactured by the DeVry Corporation) will be exhibited at the Tesma trade show in the Hotel Morrison, Chicago, November 6th through 9th. The



This is it! A *magic carpet* for your theatre! A carpet with long, *long* years of amazing wear! The secret? NYLON! Nylwood contains 20% nylon — and wear tests prove this *doubles the life* of your carpet! Besides keeping your theatre better looking longer, this wonderful wearability drastically reduces replacement costs! What's more, Nylwood's deep, high pile dresses up your theatre!...gives it a rich, luxurious atmosphere! ...gives you a theatre you can be *truly* proud of!

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equipment, ranging from the "3500" economy model projector for use in other than permanent locations, through the semi-portable "2810" Super XD model, the "10" economy professional theatre series and the "12000" deluxe professional theatre series, is described and pictured in a new brochure recently issued by the company. The 44-page, spiral-bound booklet includes complete equipment and parts price lists.

Paromel will be at booth 28 at the trade show and on hand to greet visitors will be the company's president Jack M. Miller; S. Caruba, production and engineering head; Henry M. Fisher, vice-president; Robert L. Meroz, vice-president; Lillian D. Reilly and Joseph J. Samuely. The new brochure will be distributed at the booth.

Counter Display Unit In Black Light Line

A NEW ADVERTISING display fixture for counter installation has been added to its line of equipment employing "black light" to illuminate signs done in fluorescent paints by the Black Light Corporation of America, San Gabriel, Calif. The new fixture is available in three sizes to accommodate signs that are 10 by 14 inches; 14 by 16 and 18 by 18.

Called the "Counter-Size Spectacular," the unit is equipped with spring-tension clips on the back into which fluorescent placards or shadow box displays can be slipped into place. This feature makes it possible to change the sign often with facility and speed, it is pointed out.

As an accessory to the fixture, the company has available a miniature flasher, which clamps onto the unit to provide alternating periods of white and black light for animated effects. Activation is achieved by combining visible and "invisible" fluorescent paints in one sign. The colors which are "invisible" in white light glow brightly under ultra-violet making a slogan or catch phrase appear and disappear as the white light flashes on and off. The company markets both the paints and flasher.



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KARAGHEUSIAN ANNOUNCEMENT

A. & M. Karagheusian, Inc., New York, has announced it will continue to sell Gulistan carpet through certified retailer

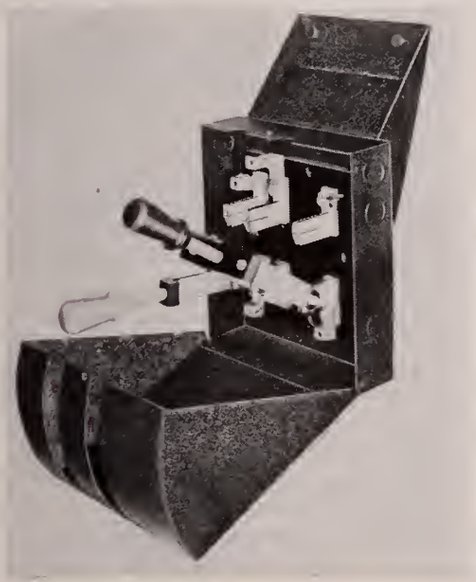
dealers only. The announcement was promoted by a recent revision by the Federal Housing Administration in its requirements pertaining to the flooring installed in FHA-financed homes whereby it provided for "acceptance in both new and existing construction of Plywood or other hard surfaced materials as 'finish floor,' if it is the intent of the builder or owner to install wall-to-wall carpeting at his expense and without benefit of mortgage insurance."

Karagheusian stated that as a result of the FHA report many retailers were concerned lest carpet manufacturers or wholesalers sell direct to builders "thus cutting into the retailer's share of the consumer market."

200-Ampere Lamp Switch For Simplex Projectors

A 200-AMPERE arc lamp switch designed for mounting directly on any enclosed Simplex projector pedestal has been announced by National Theatre Supply.

The reduced amperage feature for striking the arc is accomplished, it is stated, by first closing the double-bladed portion



of the switch, which is controlled by the black handle. As soon as the arc has been struck, full arc amperage is obtained by closing the single blade, which is the red handle on the switch.

The manufacturer states that this unit is an advantage over other types of reduced amperage switches "where it is necessary to move the handle to a half-way position for striking and then close the switch entirely for full amperage." To "break" the switch all blades are activated by the black handle only.

The new switch mounts rigidly to the rear surface of the pedestal and in this position, it is pointed out, rough handling during the "make" operation will not affect the delicate line-up of the arc lamp.

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A Market Short

Developing Screens for Today's Big Pictures

By Leonard Satz, Raytone Screen Corp., Brooklyn, N. Y.

DURING THE course of the past few years the demands of various systems of projection have brought about changes in the desired method of screen presentation.

Indoor screens now in use consist of some lenticulated types, but the great majority of installations made during the course of the past year utilizes a rather smooth metallic surface. As is to be expected, there are some variations in uniformity of surface, brightness gain and light distribution between the various makes of screens available.

Raytone has developed both metallic and white screens of seamless construction that meet every requirement for good projection and which have light distribution curves far better than anything it previously attempted.

Uniformity of surface is the one thing above all else for which there is universal demand. Brightness gain has found a level much in demand at 200% for metallic screens when compared to a flat white screen with a brightness gain of approximately 100%.

Distribution of light varies in great degree among screens; however, Raytone with its new formula "Hi-Lux" coating has reached a point where the brightness level at 40 degrees is almost equal to that obtained with a lenticulated surface.

As for screen size, examination of orders made during the past year indicates an average for all theatres of approximately 16x30 feet. At this point it is interesting to note that many theatres installed screens of Cinemascope proportion and now find it necessary to increase the height of their screen and frame in order to present VistaVision without reducing the width of the image used for Cinemascope.

An examination of installations made both in civilian and Armed Forces theatres shows that "white" screens are ordered in those cases where the width of the image does not exceed approximately 25 feet, at which point there seems to be a border line. When images exceed 25 feet in width, with certain exceptions, of course, there has been a great predominance of metallic screens, with a brightness gain of 200%.

It is the experience of Raytone that curved screens still give the best results insofar as light distribution is concerned, and most exhibitors have used them.

The outdoor theatre now has a variety of screen coatings available which are most satisfactory for the purpose intended. Raytone introduced two new products during the past year, both considered improvements over standard types of paints. One new product, "Vinylkote," utilizes vinyl plastic in a newly developed form. The vehicle in this case is pure water, which has many advantages in application especially where the old screen surface is damp.

One reservation for this product is the care that must be used during danger of frost. It is not recommended that this paint be used when the temperature is below 50 degrees.

Still another new product of importance is "Cinemaplastic," which is a pure heavy-bodied vinyl plastic substance which can be applied to any surface. It has superior adhesion, will stay flexible indefinitely, will fill seams efficiently, will not turn yellow as quickly as other products which can be cleaned with any detergent or with live steam, and which should have a normal outdoor life of seven to eight years.

There is still doubt in the writer's mind whether or not rigid metallic surfaces with fluted or lenticular designs is the right answer for new drive-in theatres. Careful comparison is yet to be made with the performance of a "white" screen surface in order to determine with some degree of efficiency the value of such metallic surfaces against painted surfaces. So far the great majority of outdoor screens that have converted to Cinemascope are using "white" painted surfaces with satisfactory results.

Most of the converted installations that the writer has worked with have selected a curved and tilted screen so that when more efficient specular type surfaces are available, the proper screen tower construction will be available.

NEW FREMONT DISTRIBUTOR

The Fremont Floor Products Division of Hewitt-Robins, Inc., Stamford, Conn., manufacturers of stair treads and matting, has appointed a new distributor in the Knoxville, Tenn., area—the Southern Furniture Sales Company. R. F. John is the Fremont representative named to assist the Knoxville firm.

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Howard Theatre Supplies, P. O. Box 171, Saskatoon, Sask.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 1197 Phillips Place, Montreal, Que.; 227 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202A Canada Bldg., Winnipeg, Man.; 1029 Jasper Ave., Edmonton, Alta.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

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Illumination technique to make the theatre

Modern Looking with Better Lighting

Illuminating methods of today can readily create an entirely new environment as well as improve visibility in an outmoded theatre. They are discussed here with particular reference to their implementation.

By HERBERT A. KLIEGL
Vice-President of Kliegl Bros., New York

THE MAGIC of pleasant atmosphere and comfortable surroundings upon the motion picture theatre patron has long been recognized by theatre owners. While atmosphere and comfort are frequently associated only with upholstered chairs and air-conditioning in the summer, another of their essential ingredients is that of lighting. Particularly, as lighting affects the visual atmosphere around the patron.

This visual atmosphere has been deeply influenced by thoughtful studies of motion picture viewing problems, and affected directly by correlating information found in home television viewers surveys. Based upon such studies and influenced by obvious motion picture and television competitive facts, the design idiom for theatres today is to relate as nearly as possible the atmosphere of the theatre with the atmosphere associated with the home television viewing situation.

Authorities have long insisted, for instance, that the lighted room in which the television viewer watches television is more kind and less tiring to the eyes than the almost total blackout into which the motion picture has been so commonly interjected. In the former situation the television screen and the brightness of the surrounding area form a comfortable well-proportioned viewing pattern. In the latter instance, the extreme contrast between the picture and its surroundings forms a disagreeable and uncomfortable viewing pattern. Over long periods of time this discomfort may result in eye strain.

Of course requirements of the law in most cities demand the installation of exit lights and frequently low-wattage "running lights" in addition. But none of these help to bring about properly contrasted lighting levels in the area of the screen and the nearby auditorium sidewalls. As a matter of fact, plunging the patrons from a bright lobby to an almost black auditorium is still the most common practice.

A low foot-candle level (it need be only *one* foot-candle) over the entire auditorium area during the film will ease the problem of audience members finding seats, help prevent tired "movie eyes," and incidentally, provide safe, easy and convenient movement of theatre patrons.

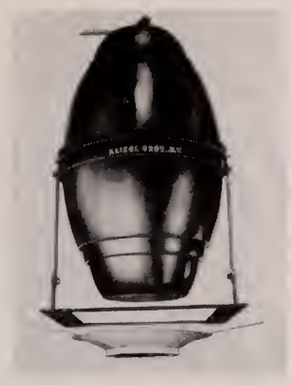
The finest theatre installations have long used dimming systems on their auditorium lighting units to aid in accomplishment of the above aims. Such dimming systems are becoming standard installation practice. With the lighting gradually dimmed down before the start of the features and dimmed up slowly at intermission, the eyes of the theatre patron are given time to rest and to accommodate to comfortable viewing levels.

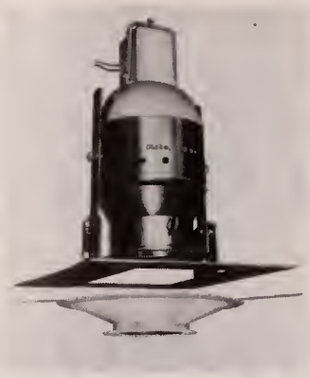
The dimming system will normally be of the efficient auto-transformer type. In



Downlights for various purposes—(left to right): Figure 1: "hi-hat" baffled unit for low-ceiling areas in "punch" lighting; Figure 2: "regressed lens" to provide diffuse light pattern in low-ceiling areas; Figure 3: "pin-hole" downlight to spot pictures and statuary.







Wall and Beam Downlights—(left to right):
Figure 4: "wall washer" for lighting surfaces from ceiling to floor.
Figure 5: "fixed beam" and
Figure 6: "adjustable-beam" downlights, both for auditorium lighting.

Figure 7 (below): "Klieglight" to light the proscenium curtain or for general spotlight purposes.



most cases it should be remotely controlled by push-button or dial control from more than one location. The theatre manager, the projectionist, or the stagehand in attendance might each well have a control station.

The slightly increased costs of a dimming over a non-dimming installation will be offset not merely in terms of audience appreciation, but in monetary savings due to very low lamp replacement cost, and by savings in current capacity.

Commencing with the front of the theatre under the marquee, and continuing through the lobby, on stairways, corridors, balcony passages, and the like, lighting fixtures commonly employed are the *"Hi-Hat" Baffled Downlight* (*Figure* 1) and the *"Regressed Lens" Unit* (*Figure* 2).

The former has a punchy and exciting spectacular-like quality and is useful for creating highlights and brightness patterns. The interior baffle rings on the fixture keep the source from sight and hence prevent glare. At the same time instrument efficiency is maintained.

The "Regressed Lens" downlight is carefully designed to provide proper shielding while at the same time yielding a smooth, even blending pattern when combined on proper spacing centers with other units.

Each of these units may conveniently be employed at several locations throughout the theatre. With the "Hi-Hat," foot-candle levels of 50 to 100 and better can be built up under the marquee for the desired brightness at the entrance.

LIGHT IN THE LOBBY

In the lobby the same unit may be used, but with the foot-candle levels dropped to the 10-to-30 range. This will provide one step in the lighting transition from out-of-doors to auditorium. Groupings of "Hi-Hats" for showcases, sign posters, statuary highlighting, and refreshment stand will mingle well with the softer and more gentle illumination from the "Regressed Lens" units.

For emphasis on pictures or decoration and ornamental features, a "Pin-Hole" downlight (true "pin-hole" types will require an opening of less than one inch in diameter) will be useful (*Figure* 3).

For murals, large textured wall surfaces, etc., no fixture can provide a more even diffuse spread of light than the "Wall-Washer" type (*Figure* 4). The shovel-like reflector of this fixture literally *scoops* the light out of the lamp, spreading it uniformly over a wall or a mural, from floor to ceiling, if required.

FOYER REQUIREMENTS

Interesting brightness contrasts, although non-glare in nature, should continue through into the foyer. *This area is useful for continuing the accommodation of the eye to lower lighting levels.* Only three to five foot-candles need be provided.

Once again the "Regressed Lens" fixture should be utilized to provide the more general illumination, with "Wall Washers" and "Pin-Hole" Downlights used to heighten interest and provide value contrasts.

Large area fluorescent panel sources built into the architectural treatment can be useful in this area also, particularly since the development of practical fluorescent dimming systems. These systems, for use only with the 40-watt rapid-start hot-cathode lamp, provide for the first time a means of smoothly controlling fluorescent lamp output. (Cold cathode lamps cannot be similarly controlled.)

AUDITORIUM ILLUMINATION

The theatre auditorium itself is the critical area. The first installation of downlights of the ellipsoidal reflector type was in the Center theatre in New York, in the early 1930s. Those Klieglights were the forerunners of the principle type of lighting units used in the auditoriums of today.

The "Fixed Beam" Downlight, with its mounting plate and ceiling cone, is shown in *Figure* 5. The illumination from this downlight is soft-edged in quality, which tends to give even blending between units. The beam spread is approximately 65°.

The fixtures are concealed above the auditorium ceiling and project their light beams through relatively small apertures. Because the lens is several inches above the ceiling, there is no side glare from the unit. Proper spacing would place these units on centers of approximately one-half the ceiling height. Fixture sizes will vary between 150-watt and 1000-watt capacity.

"Adjustable Beam" Downlights (*Figure* 6) are commonly employed where ceilings are very high, or where the beam area must be shaped or restricted. Spill light can be matted away from auditorium walls —or, more important, away from the projection screen. Units are available in narrow or wide beam spreads and in 250-watt to 2000-watt capacity. Normally the downlight will be designed into an overall layout which also uses the "Fixed Beam" unit. The "Adjustable Beam" is used in areas of the theatre near the projection screen while the "Fixed Beam" is used in other areas.

Fixtures located under a theatre balcony should be recessed into the balcony soffit. Low brightness units must be employed here because the ceiling treatment comes directly into the patron's field of vision. The shielded "Regressed Lens" with low-wattage lamps is most satisfactory. Sufficient units must be provided to insure proper coverage and blending.

Various other forms of spotlights will be found useful in the auditorium. Theatre-

(*Continued on page* 46)

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Operating a Parking Lot for Patrons of a Theatre

By CURTIS MEES



CURTIS MEES

ONE OF THE biggest problems arousing patron resistance to attendance at downtown and many other conventional theatres in congested areas, is that of parking. Are parking facilities available nearby? If so, how much does this add to the cost of going to the theatre?

In trying to meet the problem, a number of theatres have undertaken the operation of their own parking lots, which has given rise to a number of interesting new phases of theatre operation. One of the first questions, for instance, is whether the parking lot should have an obvious connection with the theatre (that is, the same general name, as *State Theatre Parking Lot*) and risking building a negative public reaction expressed in the complaint, "You're taking me for plenty for the show, why can't you give me the parking for free, or at a special rate?"

For free? Well, we did hear of one theatre which recently started giving theatre patrons free parking, but this was begun simultaneously with a boost in admission prices of 20c per head! Figuring an average of four riders per car, this gave an additional 80c, average, per car to split between the theatre and the parking lot. Those parking cars but *not* going to the theatre paid the regular parking lot fee, with theatre patrons using a coupon to be validated at the box-office with the purchase of theatre admission tickets.

Other theatres have tried meeting the problem by working out a friendly arrangement with a nearby outside parking lot and offering some form of ticket discount to the patrons using the car facility. This type of outside arrangement, however, does not permit any sort of profit to the theatre from the parking lot operation itself, and in many cases this is a highly desirable objective. Let us, therefore, consider the implications involved in a *theatre-operated* parking lot as such.

The rate prevailing in your particular vicinity will, naturally, go a long way to determine the maximum amount you can charge at your parking lot. Beyond this, of course, you can offer special inducements to theatre patrons in the form of special tie-in fees with theatre admissions for reduced parking rates—provided there is still sufficient margin to meet all expenses on your lot, which will be fairly heavy if it is properly operated.

SETTING UP A PARKING LOT

If it is necessary for you, as the owner of the lot, to make the improvements required to convert a bare area to suitable parking facilities, all this must be considered in setting up depreciation charges, etc. (Remember, the government does not allow depreciation on real estate itself.) The area must be paved with some hard material, unless a gravel bed will meet your needs. There should be an office of some sort for employees' use in rainy weather, as well as to house storage equipment, uniforms, etc. And there is the lively question of a suitable place for patrons to wait (with telephones, rest rooms, etc.) if the lot delivers and parks the cars for them. Also, there should be an appropriate sign at the entrance, directional signs inside the lot. It is well, too, to have some landscaping to beautify the premises.

Is the customer going to park his own car? Or are the attendants at the lot going to do this? If you have a wide-open lot with plenty of space, the patrons themselves might be permitted to do their own parking. But if the lot is small and parking area at a premium, the attendants will probably have to do this to obtain the maximum benefit from the spaces available (in which case the patrons must leave their keys in the car).

In either case, there is a question of public liability if and when one car is in a scrape or collision with another on the lot! There is a possibility the lot would assume less responsibility in this respect if the patrons did their own parking, but in too many cases this is not practicable or otherwise desirable.

STAFF RESPONSIBILITIES

Well-trained, courteous attendants are imperatively required at the parking lot. Preferably they should be uniformed for identification as well as for neat appearance. And it goes without saying that they should be *expert drivers,* capable of handling any make of automobile.

In times of heavy traffic, it may be necessary to assign one or more men to the sole task of directing incoming traffic so that the lot will fill up in an orderly manner and your "breaks" will be as simple to

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handle as possible. This man might also take up the fees and distribute the parking tickets as the cars enter the lot.

If there is a time limit on parking, he can stamp up the tickets with the time clock in the office, preparing a small batch each time so long as the tickets do not go more than about 5 minutes beyond the hour stamped thereon (otherwise there will be complaints).

If the attendants do not park the cars themselves, others will be necessary on the lot to direct the cars and report any accidents occuring.

PREVENTING ACCIDENTS

Where attendants do the parking, they must be trained to dispose of each car as quickly as possible, but with a maximum of care in the handling. Any and all cases of scraping fenders, or more serious incidents involving other cars, should be promptly and fully reported to the management. Dishonesty in this respect should be grounds for immediate dismissal!

Naturally there are going to be some accidents, no matter how careful the attendant tries to be. But he should fear the wrath of management more for *not* reporting the accident than for having been responsible for the accident itself! Only in that way can the management be in position to deal with subsequent claims and know when they are legitimate.

At the time the customer returns to claim his car, the attendants must claim any overtime fees due on parking. This, again, should be handled by the man in charge at the office, with suitable recording for bookkeeping purposes.

PARKING LOT RECORDS

Numbered tickets should be used at the parking lot, with accounting on some form similar to the daily *Box-Office Report*. This will automatically prove the principal amount due for deposit. Over and above this, of course, will come the money received for overtime parking. And this can be proved by examining the times registered by the clock on the reverse side of each ticket, stubs of which should be saved for this purpose.

A *journal* should be provided for the entry of any and all incidents which might later involve the parking lot in a lawsuit of any nature, including the license tag numbers and the names of owners of any cars involved. A brief outline of the incident, together with names of parking lot attendants having knowledge of the circumstances, should be entered. From this journal, the manager of the parking lot can prepare the formal report required by the insurance people.

If concessions of any nature, such as cold drinks, candies or snacks in vending machines, are offered on the parking lot, a

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suitable breakdown on the theatre concession report could account for this, unless it were desirable to keep a completely separate record to show the over-all profits from the parking lot as a separate entity.

In small parking lots it might be more economical to eliminate the time clock stamp and have the attendant write on the ticket the time in and out, collecting as usual for overtime parking. This opens the door slightly for petty larceny, but the resultant savings in time required to audit all the parking tickets to verify overtime as stamped by the clock might be worth the risk. The management could run occasional spot checks to verify the truth of overtime parking returns.

INSURANCE COVERAGE

It is vitally necessary for the theatre parking lot to be adequately covered by insurance in all forms pertinent to its operation. *Public Liability* is necessary to cover the possibility of anyone being run down while on the lot, or injured in any way which might be construed by the courts as under the responsibility of the lot management. And *Collision and Accident* insurance are necessary to cover claims resulting from damages to cars while being driven by parking lot employees, or as a result of accidents between cars where patrons park their own automobiles.

Fire and *Theft* coverage also should be considered, as it is not outside the realm of possibility that eventually someone's car might be stolen from the lot, or that a fire might not destroy one or more cars. And in view of the recent storm damages throughout the Northeast, consideration should be given to comprehensive coverage including damage to property (both the company's and its patrons) as a result of rain, windstorm, lightning, etc.

Notification to the insurance company of known possible claims should be prompt and thorough for your own protection. Minor claims might be handled direct with the car owners if the amount is below the minimum payment decided upon by the insurance company in its policy.

JUDGING THE CLAIM

And that places another burden of responsibility upon the manager of the parking lot. For in these cases he must determine whether the claim is legitimate, or whether someone is trying to use the lot to have repairs made to their car which were not needed as a result of any incident occurring on the lot.

Unfortunately there are all too many who will take advantage of a parking lot operator's desire for a good reputation in adjusting claims. In many cases there is physical evidence that the scratches are old ones, and in others it is possible to prove that it would have been impossible for the accident to have occurred as the patron claimed. In other instances, however, it may be there is clear-cut management responsibility (through acknowledgement by employee, or in their having witnessed the accident between the drivers of the cars involved).

The latter situation brings up another nice legal point, and that is the liability for an accident involving a car driven by one patron and that driven by another, when they are responsible for their own parking.

In many cases it is well worthwhile to employ the services of an off-duty policeman, still in uniform, or an attendant deputized by the police department, to direct traffic and handle any minor traffic incidents occurring on the lot. In cases which must later be adjudicated he is a most important witness to have available.

A sense of justice must prevail with management to insure that all patrons are dealt with fairly and that the lot is operated for the *convenience of patrons,* with a resultant *profit to management* for the services rendered. With it properly operated in a location having the potential, there can be a very nice profit in a theatre parking lot. This is especially true where the potential includes parking services for patrons of establishments other than the theatre which are nearby.

Modernizing the Theatre With Better Lighting

(*Continued from page* 43)

type ellipsoidal reflector spotlights (Klieglights) are frequently used for lighting the screen curtain before the performance begins and during intermissions. The recent remodeling of the Rivoli theatre in New York has, for example, utilized a bank of 30 Klieglights, ten in each of three colors, to cover the gigantic front curtain area (*Figure* 7).

Wall treatments in the auditorium, such as textile patterns, murals, decoration or embellishments, should be softly lighted with "Pin-Hole" Downlights for small areas, or "Wall Washers" for continuous areas. Low-intensity levels on the walls not only help vision contrasts but also tend to "open up" the area and provide a pleasant, relaxing atmosphere for the patron.

"Pin-Hole" Downlights provided at the rear of the auditorium help in aiding ushers to read tickets (in case seats are reserved), read programs, etc. Various other specialized uses of equipment will occur in almost every theatre.

Audience safety, audience ease, and audience comfort are achieved in part through intelligently planned lighting according to modern illumination technique. Such lighting should be a characteristic in every motion picture theatre.

About People of the Theatre

AND OF BUSINESSES SERVING THEM

Dr. Clarence E. Larson has been appointed vice-president in charge of research for National Carbon Company, according to an announcement by *Adger S. Johnson,* president. Dr. Larson was formerly director of the Oak Ridge National Laboratory, operated by the Union Carbide and Carbon Corporation, for the Atomic Energy Commission. He will now head all of the National Carbon Company's research activities including Union Carbide's research in new physics and will be a member of the corporation's research committee. His headquarters will be in Cleveland, Ohio, at the company's new research laboratory now under construction in a suburb there. *Dr. L. M. Currie,* formerly vice-president in charge of research, will continue as vice-president and will assume new responsibilities involving assistance for sales, production, development, and research.



Dr. Clarence E. Larson

The appointment of *James L. Wassell* as coordinator of the professional equipment and instrument division of the Bell & Howell Company, Chicago, has been announced by *George L. Oakley,* manager of the division. Mr. Wassel, midwest regional sales manager of the professional motion picture department of Ansco since 1948, had been with that company since 1944. In 1942 and 1943 he served with the U. S. Public Health Service and in 1944 with the Illinois Department of Public Health, doing development work on the adaptation of miniature film to the mobile chest x-ray technique. He has been a free-lance cameraman, writer, director and cinematographer of 16mm. films.

Ben Shearer, president of the B. F. Shearer Company, acted as host for Motiograph, Inc., at a luncheon the latter company gave on October 7th for delegates to the convention of the Theatre Owners of America at the Biltmore Hotel in Los Angeles. The Shearer company is the Pacific Coast distributor for Motiograph equipment.

Fletcher M. Catron, 85, former manager of the old Bonita theatre in Tampa, Fla., died last month at his home in that city.

An enlarged capacity and other improvements are planned for the Empire drive-in in Rochester, N. Y., by Midwest Drive-in Theatres, Inc., Boston, which recently acquired a lease on the 1000-car operation. The theatre was operated for the past six years by *H. Garden Hodges.*

Three theatres were recently reopened in the Memphis, Tenn., exchange territory due to im-

GENERAL INQUIRY COUPON

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Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

7-55

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proved business conditions. They include the Roxy in Watson, Ark., which was shut down for about two years and has now been remodeled and reopened by owner *R. L. Morgan*. The Main theatre, Russellville, Ark., closed about seven years, has also been refurbished and reopened by owner *John Lowrey*. The other theatre is the Dell in Dell, Ark., which was reopened after being shut down for three months by owner *T. S. Freeman*.

J. B. Harper has purchased the Missouri theatre at Campbell, Mo., from *Nate Reiss*.

Fulton Dorriety has been promoted to manager of the Joy drive-in theatre in Milton, Fla., an operation of the Fred T. McLendon Theatres. He was formerly projectionist at the circuit's indoor Milton theatre.

Wade Ambrose has assumed operation of the Victory theatre in Loxley, Ala., which was formerly operated by *H. T. Childress*.

A remodeling program has been carried out at the RKO Virginia in Champaign, Ill.

P. R. Bialas has been named sales service manager of the American Seating Company, Grand Rapids, Mich., according to an announcement by *J. J. Thompson*, general sales manager. In his new position Mr. Bialas will coordinate and manage all of the company's public seating installation activities from "the complex craftsmanship involved in furnishing church interiors to bolting down seats in a stadium or theatre," Mr. Thompson stated. Mr. Bialas has been with American Seating since 1947 having served as installation manager for its eastern division prior to his new appointment. During World War II he served with the infantry. He and his family will reside in Grand Rapids.



P. R. BIALAS



TEDA DIRECTORS AT FIRST 1955 MEETING



Meeting recently for their first session in 1955 were these members of the board of directors of the Theatre Equipment Dealers Association in St. Louis. Shown, clockwise, are Charles Creamer of Minneapolis; L. M. Bleackley, Montreal, Quebec; Ray Busler, Tampa, Fla.; Phil Wicker, Greensboro, N. C.; William Carrell, Louisville, Ky.; Tom L. Shearer (chairman), Seattle; Ray G. Colvin (executive director), St. Louis; Nash Weil, Atlanta; Henry Sorensen, Dallas; Ernie Forbes, Detroit; Harold Abbott, Chicago; George Hornstein, New York; J. Elden Peek, Oklahoma City; H. I. Tegtmeier, San Francisco; and W. A. Hodges, New Orleans. One member of the board, Kenneth R. Douglass, Jr., Boston, was absent when this photograph was taken.

S. E. McDaniel, owner of several theatres in Florida, has added the Jacksonville drive-in at Graceville, Fla., to the list, having purchased it from *C. S. King*.

Sol Hayes has re-acquired the lease for the Strand theatre in Boothbay Harbor, Me., from E. M. Loew Theatres, which operated it for the past year.

The Valley theatre in Eddyville, Iowa, has now been reopened by owner *Frederick Reed*—an event delayed by a fire in August, the damage from which has been repaired. The theatre had been closed for several months prior to the fire.

N. Solomon Theatres, McComb, Miss., headed by *T. G. Solomon*, has acquired operation of the Vicksburg drive-in at Vicksburg, Miss., from *Mr. and Mrs. W. A. Porter*.

Wilbert Becker, manager of the Sunset drive-in theatre, Washington, Mo., is now also managing the Calvin theatre in the same city, replacing *Robert Marchbank*, who resigned.

WESTREX MANAGERS CONFER IN NEW YORK



Managers from 14 of the Westrex Corporation's subsidiaries in Europe, Asia, Australia and Latin America gathered in New York from September 19 through 30 for conferences with home office executives. They are shown above with E. S. Gregg, president of Westrex, as he described the company's new transmission components which are part of its recently designed sound reproduction equipment. In the usual order the managers are M. A. Goldrick, Japan; B. S. Rundle, New Zealand; A. R. Schwartz, India; P. W. Kayser, Caribbean; Mr. Gregg; J. P. Winter, France; D. Van Spankeren, Indonesia; F. De Renzis, Italy; J. G. Frayne, engineering manager of the Westrex Hollywood division; J. L. Monnerot-Dumaine, Spain; F. C. Hayes, Mexico; J. G. Van Erk, Switzerland; G. F. Van Weyenbergh, Belgium; M. Prado, Peru; W. S. Tower, Jr., England; and J. Sanchez, Ecuador.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 3,821 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	—	4	10	7	1
Ain't Misbehavin' (U-I)	—	3	26	6	1
Annapolis Story (A.A.)	—	3	12	11	6
*Battle Cry (W.B.)	45	50	25	2	1
Bedevilled (MGM)	—	—	8	11	16
*Big House, U.S.A. (U.A.)	—	2	3	2	2
Blackboard Jungle (MGM)	25	34	5	—	—
Bring Your Smile Along (Col.)	—	—	1	—	7
Bullet for Joey, A (U.A.)	—	—	1	5	1
*Captain Lightfoot (U-I)	—	3	16	18	7
Cell 2455, Death Row (Col.)	—	3	11	8	—
Chicago Syndicate (Col.)	—	—	1	3	6
Chief Crazy Horse (U-I)	2	13	26	16	5
Cobweb, The (MGM)	—	4	8	7	2
Conquest of Space (Par.)	—	—	10	18	9
*Country Girl (Par.)	42	50	24	8	4
*Crashout (Filmakers)	—	—	7	13	1
Creature with the Atom Brain (Col.)	—	9	3	1	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	27	7	6
Davy Crockett (B.V.)	9	31	24	6	1
Detective (Col.)	—	3	8	9	3
*Doctor in the House (Rep.)	7	2	—	—	—
East of Eden (W.B.)	3	11	14	17	7
End of the Affair (Col.)	—	2	3	14	12
Escape to Burma (RKO)	—	4	18	16	14
Eternal Sea, The (Rep.)	—	1	12	14	9
*Far Country (U-I)	10	24	59	34	5
Far Horizons (Par.)	—	1	30	10	6
Female on the Beach (U-I)	1	2	3	1	—
5 Against the House (Col.)	—	—	11	3	2
Foxfire (U-I)	—	14	17	6	—
Francis in the Navy (U-I)	—	9	19	1	—
Girl Rush, The (Par.)	—	—	1	7	11
Glass Slipper, The (MGM)	1	23	15	13	16
Hell's Island (Par.)	—	—	13	9	6
Hit the Deck (MGM)	—	12	35	23	2
House of Bamboo (20th-Fox)	—	19	13	9	1
How to be Very, Very Popular (20th-Fox)	—	4	26	4	7
I Am a Camera (DCA)	—	2	—	—	3
Interrupted Melody (MGM)	—	5	13	17	2
It Came From Beneath the Sea (Col.)	1	14	4	3	3
†It's Always Fair Weather (MGM)	—	1	4	—	1
Jump Into Hell (W.B.)	—	1	4	5	—
Kentuckian, The (U.A.)	2	9	3	1	—
Kiss Me Deadly (U.A.)	—	—	5	1	14
Lady and the Tramp (B.V.)	27	20	7	—	—
Land of the Pharaohs (W.B.)	—	3	12	15	3
†Las Vegas Shakedown (A.A.)	—	—	3	1	—
†Left Hand of God, The (20th-Fox)	—	—	4	—	—
*Long Gray Line, The (Col.)	34	21	21	28	6
Looters, The (U-I)	—	—	4	11	8
Love Is a Many-Splendored Thing (20th-Fox)	1	4	8	1	—
Love Me or Leave Me (MGM)	7	32	24	2	2
Ma and Pa Kettle at Waikiki (U-I)	5	24	20	12	1
Magnificent Matador (20th-Fox)	2	—	14	16	9
*Mambo (Par.)	—	1	2	9	12
Man Called Peter, A (20th-Fox)	42	42	1	13	—
Man From Bitter Ridge (U-I)	2	—	12	9	6
Man From Laramie (Col.)	10	14	7	1	1
Man Without a Star (U-I)	—	10	30	15	2
Marauders, The (MGM)	—	3	6	5	2
Marty (U.A.)	6	1	5	3	3
†McConnell Story, The (W.B.)	1	2	2	2	—
Mister Roberts (W.B.)	16	10	1	—	—
Moonfleet (MGM)	—	3	3	11	5
*New York Confidential (W.B.)	—	1	7	14	9
Night of the Hunter (U.A.)	—	2	1	2	1
Not as a Stranger (U.A.)	7	14	4	9	—
One Desire (U-I)	—	—	3	11	2
Pearl of the South Pacific (RKO)	6	—	7	7	7
Pete Kelly's Blues (W.B.)	2	6	2	6	—
†Phenix City Story, The (A.A.)	3	—	1	—	—
Private War of Major Benson (U-I)	1	5	15	2	—
Prize of Gold, A (Col.)	—	2	10	7	1
Prodigal, The (MGM)	4	17	33	24	7
Purple Mask (U-I)	—	1	7	12	6
Purple Plain, The (U.A.)	—	—	12	14	9
Rage at Dawn (RKO)	—	1	8	9	2
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	—	2	3	1	—
Robber's Roost (U.A.)	—	2	2	2	1
Run for Cover (Par.)	—	—	18	22	8
Santa Fe Passage (Rep.)	—	1	8	3	7
Scarlet Coat (MGM)	—	—	2	3	7
Sea Chase, The (W.B.)	1	7	49	12	2
Seminole Uprising (Col.)	—	—	4	2	2
*Seven Angry Men (A.A.)	—	1	2	1	2
Seven Little Foys (Par.)	33	24	7	1	3
Seven Year Itch (20th-Fox)	42	23	8	1	1
Shotgun (A.A.)	1	8	14	—	—
Shrike, The (U-I)	—	1	1	5	1
Smoke Signal (U-I)	—	4	16	22	12
Soldier of Fortune (20th-Fox)	—	25	22	12	3
Son of Sinbad (RKO)	—	2	9	14	13
Strange Lady in Town (W.B.)	—	11	20	12	1
Stranger on Horseback (U.A.)	—	9	6	1	1
Strategic Air Command (Par.)	38	24	6	—	—
Summertime (U.A.)	—	—	2	3	—
Tall Man Riding (W.B.)	—	10	4	8	—
This Island Earth (U-I)	1	10	26	7	—
Three for the Show (Col.)	—	—	13	20	20
Tight Spot (Col.)	—	4	7	6	6
To Catch A Thief (Par.)	4	5	2	—	—
Untamed (20th-Fox)	2	17	40	12	5
Violent Saturday (20th-Fox)	—	1	9	14	32
Virgin Queen (20th-Fox)	1	—	4	5	4
We're No Angels (Par.)	—	6	11	4	5
Wichita (A.A.)	2	13	5	—	—
†Wizard of Oz (MGM) (Reissue)	—	2	1	1	1
*Wyoming Renegades (Col.)	—	—	1	4	4
You're Never Too Young (Par.)	1	14	4	1	—

BUILD SOUND BOXOFFICE WITH BASIC SHOWMANSHIP





NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

GO SHOWMANSHIP DURING THE "GEO. F. DEMBOW SALES TRIBUTE", SEPT. 5-DEC. 15

OCTOBER 15, 1955

MOTION PICTURE HERALD

The TOA Convention:

Approves Arbitration Plan

•

Rejects Government control

•

Urges Pressure on Taxes

•

Protests on Blind Bidding

•

Commends Toll TV Fight

•

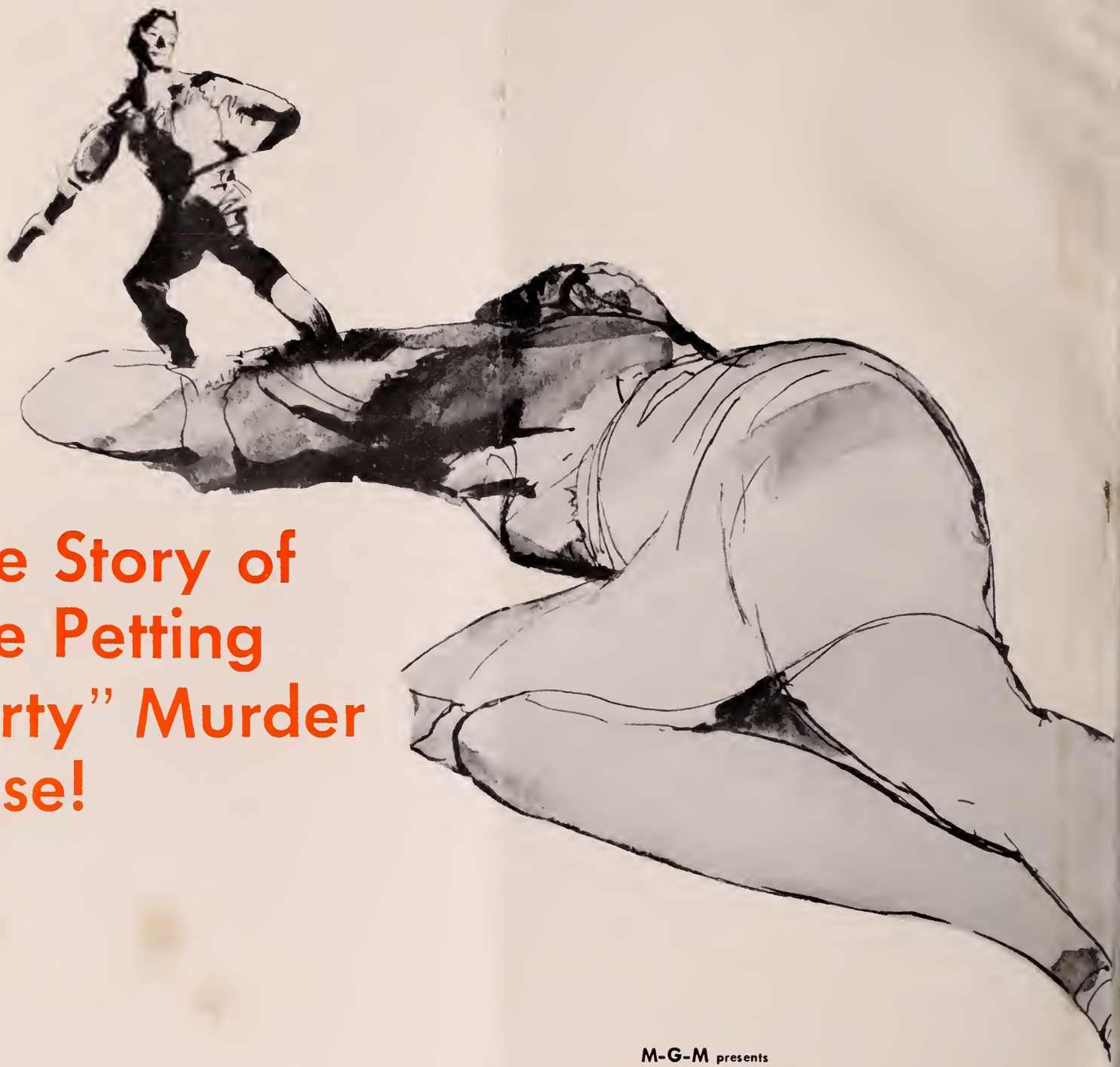
Puts EFFG in "Mothballs"

•

Studies Advertising Problem

REVIEWS (In Product Digest): I DIED A THOUSAND TIMES, MAN WITH THE GUN, QUENTIN DURWARD, TEEN-AGE CRIME WAVE, LADY GODIVA, THE TWINKLE IN GOD'S EYE, BETRAYED WOMEN, APACHE WOMAN, THIS MAN IS DANGEROUS. (In News Section): OKLAHOMA, THE GIRL IN THE RED VELVET SWING

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The Story of "The Petting Party" Murder Case!

M-G-M presents

"TRIAL"

Starring

GLENN FORD

DOROTHY McGUIRE

ARTHUR KENNEDY · JOHN HODIAK · KATY JURADO

With

RAFAEL CAMPOS • JUANO HERNANDEZ

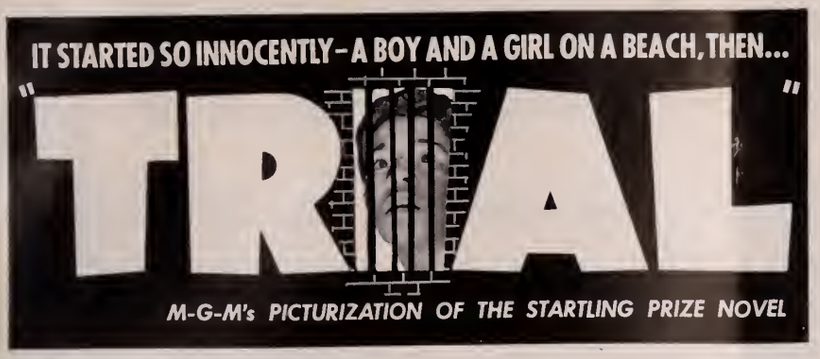
Written by

DON M. MANKIEWICZ

From His Harper's Prize Novel

Directed by **MARK ROBSON**

Produced by **CHARLES SCHNEE**



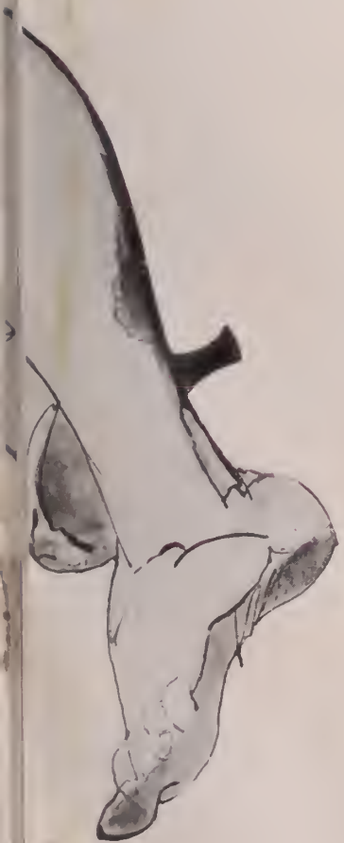
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ABOVE: 24-Sheet teaser

TOPS "BLACKBOARD JUNGLE" IN DENVER AND CLEVELAND. GREAT IN HOUSTON. BIG EVERYWHERE. BOOK IT FAST TO CAPITALIZE ON M-G-M's GIANT NATIONAL CAMPAIGN!

(At Press Time! Third Highest Gross in past 3 years in Minneapolis!)





REACHING 207 MILLION MAGAZINE READERS!

A costly campaign in national magazines includes a 2-color page in Life, Look, Collier's; a page in Saturday Evening Post, Time, Parents', The Saturday Review, American Bar Association Journal and 9 leading fan magazines. Also M-G-M's famed "Picture-of-the-Month" column in Look, American, Good Housekeeping, Cosmopolitan, Collier's, McCall's, Parents', Redbook, Seventeen, True Story. Plus "Lion's Roar" column in Saturday Evening Post.

BILLBOARDS ADD COUNTLESS MILLIONS MORE!

M-G-M's startling teaser 24-sheets in Atlanta, Baltimore, Boston, Buffalo, Chicago, Dallas, Memphis, Nashville, New Haven, New Orleans, Oklahoma City, Omaha, Philadelphia, Portland, Ore., Richmond, St. Louis, Salt Lake City, San Francisco, Seattle.

RECORD-BREAKING NEWSPAPER COVERAGE!

Sock campaign, teasers and display nationwide.

RADIO, TV ADD MILLIONS TO PENETRATION!

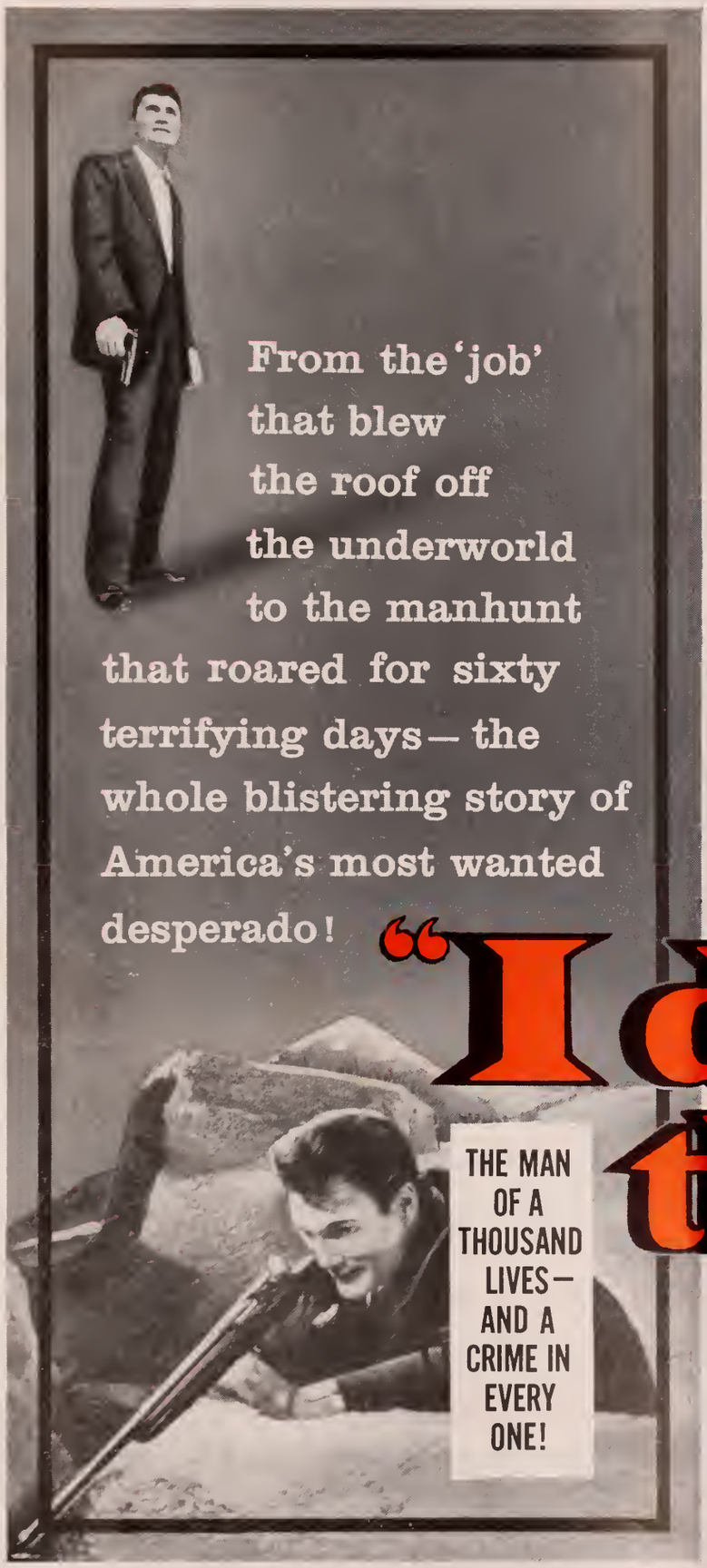
Exciting radio spots and TV footage play important part in nationwide ticket-selling!

NATIONWIDE PUBLICITY GROWS GREATER DAILY!

A natural for publicity and interviews. Screenings of picture for opinion-making personalities in journalism and law. Radio and TV appearances by Don M. Mankiewicz, author of the prize novel, Arthur Kennedy, one of the stars and Mark Robson, director. Plus long-distance interviews.

(Available in Perspecta Stereophonic or 1-Channel Sound)

REAL! ROUGH!



From the 'job' that blew the roof off the underworld to the manhunt that roared for sixty terrifying days— the whole blistering story of America's most wanted desperado!

THE MAN OF A THOUSAND LIVES— AND A CRIME IN EVERY ONE!



'Mad-Dog' Ear

"I died a thousan times"

CINEMASCOPE
WARNERCOLOR

STARRING JACK PALANC

ALSO STARRING LORI NELSON · LEE MARVIN · GONZALEZ GONZALEZ · WITH LON CHANEY · EARL HOWARD ST. JOHN · OLIVE

AND READY!

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AREY · RALPH MOODY · JAMES MILLICAN · BILL KENNEDY · PRINT BY TECHNICOLOR · WRITTEN BY W. R. BURNETT · PRODUCED BY WILLIS GOLDBECK · DIRECTED BY STUART HEISLER

Start your campaign with these exciting teaser ads for VELVET grosses!

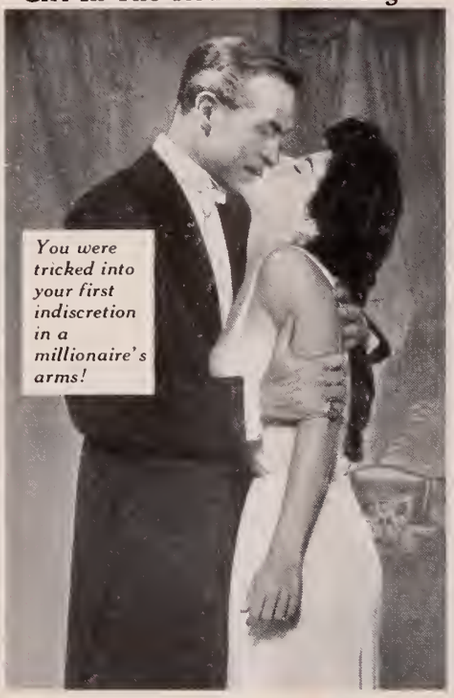
LOOK AT YOUR LIFE

Evelyn Nesbit Thaw – "The Girl In The Red Velvet Swing"!



LOOK AT YOUR LIFE

Evelyn Nesbit Thaw – "The Girl In The Red Velvet Swing"!



LOOK AT YOUR LIFE

Evelyn Nesbit Thaw – "The Girl In The Red Velvet Swing"!



"THE GIRL IN THE RED VELVET SWING"

CINEMASCOPE®

COLOR BY DE LUXE

starring

RAY MILLAND · JOAN COLLINS · FARLEY GRANGER

with LUTHER ADLER · CORNELIA OTIS SKINNER · GLENDA FARRELL · FRANCES FULLER · PHILIP REED · GALE ROBBINS

PRODUCED BY CHARLES BRACKETT DIRECTED BY RICHARD FLEISCHER WRITTEN BY WALTER REISCH and CHARLES BRACKETT

"It's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUICLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 3

October 15, 1955

TOA Plans and Policies

BASIC outlines of the plans TOA has for the year and the policies decided upon to implement those plans were made clear at the convention in Los Angeles last week. First of all, while many of the officers and members of TOA believe that a single national exhibitor organization would be best for all concerned, experience gained during the past year seems to make it evident that achievement of that goal, barring the unexpected, is remote. However, TOA will work with Allied wherever it seems possible to do so. The fundamental cleavage between the organizations—so far as policy is concerned—is about the present alleged necessity of seeking Government intervention.

TOA officials take understandable pride in the fact that at last a draft of an industry arbitration system has been recommended by the joint exhibitor—distributor negotiating committee. TOA from the time it was formed has championed arbitration. TOA units and members will be expected during the coming year to press for the adoption of the arbitration plan. Once it is authorized by the Federal Court TOA members will probably be the first to use the system.

In view of recent expressions of U. S. Treasury officials against elimination of the admissions tax until the budget is balanced, what action TOA can take to press for tax repeal is uncertain. Nevertheless TOA is firmly convinced that the tax should be eliminated at the first possible opportunity. How TOA will support the COMPO tax drive or whether the COMPO campaign will be postponed are issues that must be decided soon.

In the field of trade practices TOA continues its historical position that individual problems should be the subject of individual negotiation between the exhibitor and the distributor. If agreement can not be reached, the dispute should be conciliated in the procedure set forth in the arbitration plan. TOA does not believe that its officials should attempt to negotiate with the distributors about specific theatre buying and booking problems. On the other hand the organization plans to continue to press for adjustment of selling policies that are deemed unreasonable.

Once again TOA has selected for its president this year one of the members of "the younger generation of showmen." Myron Blank, Des Moines, Iowa has long been active in TOA. As a member and chairman of various committees he is well known to the members throughout the country and his ability is respected. In order to ease some of the increasing burdens on the office of the president this year five assistants to the president were named. It is assumed that these men plus the eight TOA vice-presidents will do some of the traveling that previously was required of the president. E. D. Martin, retiring president, will continue to be active as chairman of the board.

The year ahead should be a good one for TOA. Plans have been made to increase membership by making more exhibitors aware of the services provided by the organization and the potential good it can bring to members individually and to exhibition as a whole.

■ ■ ■

Credits in Advertising

THE matter of credits in advertising for motion pictures has reached such a state that something must be done to correct restrictive contract provisions. If the present trend is not corrected it will soon become difficult or impossible properly to sell important films to the public. Too much valuable advertising space already is taken up by credits. More important than the space and the expense is that impact is lost.

Actors, directors, writers and producers all are entitled to proper credit. To some of them perhaps billing means more than money. However, they are not being helped when the motion picture itself is handicapped.

It has long been known that many stars and other professional creative workers have insisted on contractual provisions specifying the size of the type of their names in all advertisements in relation to the picture title. Some must be billed ahead of the title; others in sizes as large as the title. The number of people connected with important films getting some special advertising treatment is constantly increasing.

Not so well known is that actors and others, either for their prestige or as the result of their agents negotiating a new "gimmick," are beginning to control other aspects of advertising. For example TOA delegates in Los Angeles were told that James Mason requires that his picture be included in any advertisement showing Lucille Ball and Desi Arnaz; that Clark Gable's first name must be in type as large as his last name; that others require their picture to dominate all ads using any players at all. The situation has reached such a state that in Los Angeles "Blackboard Jungle" was advertised with the title alone. If everyone was mentioned the poster would have looked like an old time concert billing without any sales appeal.

It must be recognized that the studios are under great pressure. Many stars are not too anxious to work. Competition for their services is great and this explains why some of these demands are granted. On the other hand the exhibitor faces the problem of selling in the best way possible to his public. When an exhibitor pays all or a substantial part of the advertising cost he should not be handicapped by credit requirements.

—Martin Quigley, Jr.

Letters to the Herald

TV Publicity

To THE EDITOR:

I don't believe in television publicity for big pictures. I am in a small town of about 1,900 population and surrounded with towns of about 35,000 average population. I am in the hub, only about 20 minutes' drive to each town. Television will not help us. I use program cards and heralds each week to advertise our program. I tried radio ads but they did not help much. What helps us is for me to go from store to store and talk to the pepole and tell them what we have. Our town is very small and we know most everyone.

I have been reading The HERALD for the past 20 years and will continue reading it.—*FRANK D. FOWLER, Manager, Princess Theatre, Mocksville, N. C.*

Film Rentals

To THE EDITOR:

Film rentals are much too high for us to exist. There are too many period pictures which are not accepted by general audiences. Availabilities to subsequent runs are too long. Terms remain high. There is too much confusion with optical and CinemaScope, causing too much outlay of money to a small operator. It should be one or the other. In other words, all prints should be available in both systems.—*JACK RICHARDS, Donna and Door Theatres, Sturgeon Bay, Wis.*

Price Too High

To THE EDITOR:

The price of pictures is way out of reason with the box office drop. Salesman's promises of adjustments which never materialize is another hardship. Most pictures are far too lengthy, and we can hardly find shorts enough to double feature. There are too many percentage pictures after company heads have promised to sell flat at ability to pay.—*H. E. REHFIELD, Iowa Theatre, Bloomfield, Iowa.*

Shows Too Long

To THE EDITOR:

Over a period of time I have read many letters to the Editor from exhibitors as to what is wrong with attendance at theatres, and the reasons. They cite among these reasons television and other competing items of entertainment.

It is about time that you heard from the customer (that was).

There was a time when I used to go to the movies at least once a week and sometimes oftener. Now I go about three times a year. Why did I stop going weekly? The answer is simple: double features, screen advertising of commercial items such as jewelers and newspapers, overly long shows of from three and a half to four hours in length. I have many friends who have the same reason.

If the movies would go back to the old type shows giving a newsreel, cartoon, comedy (or travelogue or a novelty such as the old "Lyman Howes Hodge Podge") and a single feature many of us would like to go oftener. Hold the shows to not over two and a half hours.

The way it is now one too often has to sit through a picture which might be good, but one doesn't particularly want to see, in order to see the picture one really went to see.

For example, last Saturday night a friend and I went to an old theatre in Santa Monica to see "Mister Roberts." In view of the fact my friend works Saturday (as I often do) and also as we had to drive over 17 miles to this particular show we had to take in the last show. In order to see "Mister Roberts" we sat in old fashioned non-staggered seats through a picture titled "The Finger Man" (which was fair), through two commercials before "Mister Roberts" came on the scene. At this last showing there was no newsreel, cartoon or any other short.

Continue this type of show and it will be many a week before any theatre will see us again.

If the movie theatres are anxious, as they claim, to bring back the lost audience, let them go back ot the type of show we had before double features, namely: a newsreel, cartoon or comedy, possibly a travelogue or novelty and one good single feature. Hold down the length of show and we will be back.—*EDWARD E. DOANE, Encino, California.*

Exhibitors' Union

To THE EDITOR:

I believe the exhibitors should all get together and boycott these film companies which still refuse to give a little exhibitor a break. How about starting an "Exhibitor's Union" to strike against unfair film rentals. If we don't hang together, we'll all hang—one at a time!! This is the only legal highway robbery left in the United States.—*HARLAND CLARK, Melford Theatre, Melford, Ill.*

Free Ads

To THE EDITOR:

I believe the most serious problem with business today is the lack of enough free advertising for small houses in the small towns. Granted the grosses our small houses do are not big, but add them all together and they count up. Lobby displays have paid off every time we have used them, but $15 is a big bite to pay for these.—*DONALD T. MYERS, Smalley's Sidney Theatre, Sidney, N. Y.*

MOTION PICTURE HERALD

October 15, 1955

Page

TOA in a fighting mood as Coast convention ends 14

SPYROS SKOURAS reports Cinema-Scope gains in Far East 16

"OKLAHOMA!"—A Herald review and comment on Todd-AO 20

EXHIBITOR interests in television stations widespread 21

BRITISH Government prosecutes on quota offenses 22

ROSEN sees better films needed to compete with TV 26

RKO moves advertising headquarters east; Lieber remains head 26

PROSECUTION witnesses continue in 16mm TV suit 26

COLUMBIA announces sales drive to honor Jack Cohn 28

NATIONAL SPOTLIGHT—Notes on personnel across country 33

SERVICE DEPARTMENTS

Refreshment Merchandising 41

Film Buyers' Rating 3rd Cover

The Box Office Champions 28

Hollywood Scene 23

Managers' Round Table 37

People in the News 32

The Winners Circle 30

IN PRODUCT DIGEST SECTION

Showmen's Reviews 633

Short Subjects 635

The Release Chart 636

MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager: William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address; "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Leo J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

GRAINGER LEAVES RKO

James R. Grainger, former president of and recently sales and distribution consultant to RKO Radio Pictures, has terminated his association with the company, it was announced late Wednesday by Daniel T. O'Shea, RKO president. It was further reported that Mr. Grainger will take a vacation and announce his future plans after January 1.

COMPO AID

It was learned in New York this week that an advance of $60,000 will be made soon to COMPO by distributor members of the MPAA. Decision was made after assurances were had at the MPAA that the larger circuits will participate, and will join COMPO's dues collection drive, still under way. The advance of $60,000 each from exhibition and distribution brings the total to $120,000, sought to finance the Audience Award initial cost. The exhibition drive continues, distribution planning to match dollar for dollar.

DU MONT APPROVAL

The program to revise the capital and corporate structure of Allen B. Du Mont Laboratories, Inc., in which Paramount Pictures has a stock interest, was approved this week by Du Mont stockholders meeting at Clifton, N. J. Paramount owns all of the Class B stock and some of the Class A. The plan also provides for the company to "spin off" stock of the Du Mont Broadcasting Corporation. Common stock of the latter company will be distributed to the holders of common stock in the Laboratories company, in a ratio of one to two-and-a-half.

PIONEERS

"By October 21," is the dictum with regard to obtaining applications for membership for the 17th Annual Showmanship Dinner of the Motion Picture Pioneers, it was made clear this week by Jack Cohn, president of the Pioneers. Twenty-five years or more in the industry is the only requisite. The annual dinner this year will honor as Pioneer of the Year, Herman Robbins, chairman of the board of National Screen Service.

OK FOR KAYE

Danny Kaye, more than a star of stage and screen, gets another and well deserved honor October 20, when he will receive from the American International College at Springfield, Mass., an honorary degree of Doctor of Humanities. According to John F. Hines, president of the college, the honor will be in recognition of Danny Kaye's work for the United Nations Children's Fund. It is especially for his "contribution to the children of Asia in connection with the UNICEF."

FEDERAL NOD

Federal Judge John W. Clancy in New York District Court this week agreed, by signature, to the acquisition by National Theatres of the 1,200-car Nevada drive-in theatre at Las Vegas, Nevada. There was no opposition to National Theatres' bid for the unit. Maurice Silverman, representing the circuit, assured the court the acquisition would not result in any unfair competition.

"WAR" OVER

That Toledo, Ohio, drive-in theatre admission price war has "armisticed" with several of the operations going back to their original price scales. The Jesse James (no implication) and Maumee are back to 75 cents, after hitting a low of 25 cents. The Miracle Mile is at 65 cents and the three Dempsey houses have restored the 50-cent top, as has the Toledo drive-in.

HIGH COURT REVIEW

The Supreme Court has agreed to say whether the Federal Communications Commission can limit the number of radio and television stations that can be owned by one person or company. It said it would review a decision of the Court of Appeals for the District of Columbia, which had held that the commission did not have power to automatically deny an application for a new station by a group already owning a certain number of stations. The FCC rule is that one person or company cannot control more than seven radio stations, seven FM stations or five TV stations. Storer Broadcasting Co., which owned five TV stations, applied for a sixth, had its application rejected immediately, and then went to court.

C. S. Aaronson-Jay Remer-
J. A. Otten-James D. Ivers

WHEN AND WHERE

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis.

October 24-25: Independent Exhibitors, Inc., and Drive-in Association of New England annual regional convention, Toy Town Tavern, Winchendon, Mass.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitor Association of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual award dinner of the Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf-Astoria Hotel, New York City.

November 6-8: Annual convention of the Motion Picture Exhibitors of Florida, Jacksonville.

November 6-9: Annual convention of Allied States Association, in conjunction with the annual TESMA-TEDA-IPA trade show, Morrison Hotel, Chicago.

November 15-16: Fall convention of the Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 17-27: Public ballotting in the National Audience Awards Poll sponsored by the Council of Motion Picture Organizations.

November 21-22: Annual convention of the Missouri Independent Theatre Owners, Chase Hotel, St. Louis.

This week in pictures



by The Herald

OKLAHOMA! This week's opening of the Todd-AO opus (see page 20) was noted Monday at luncheon time for industrialists and other business men in New York. Their hosts at the Waldorf, Frederick Warburg, Richard Rodgers, Oscar Hammerstein, and George Skouras, whose interest in the state has become proprietary. Officially it was said to be "Oklahoma Historical Day" and the guests saw a booster short subject, "Oklahoma's Okay." Above, Governor Raymond Gary, chief speaker, with, seated, Richard C. Patterson, New York City; Mr. Hammerstein; Mr. Warburg; Will Rogers, Jr.; choreographer Agnes De Mille, and director Fred Zinneman.



THE WOMEN ARE TOGETHER, for their annual convention—the electoral meeting of the Association of Women of the Motion Picture Industry of America. The girls at the right, aglow with the excitement of business-banquet-carnival at the Roosevelt Hotel, New Orleans, are new officers. They are: Mrs. Janice Claxton, MGM, Jacksonville, eastern regional director; Mrs. Gladys Hawkins, Wilby-Kincey circuit, Charlotte, N. C., recording secretary; Florence Long, General Theatre Supply, Toronto, vice-president; Mrs. Loraine Cass, UA, New Orleans, president; Mrs. Nell Middleton, MGM, Atlanta, treasurer; Mrs. Billie Webb, 20th-Fox, Dallas, western regional director; and Mrs. Lee Nickolaus, Lippert, New Orleans, corresponding secretary.



FROM THE EAST. Guests at the opening, last week at the New York Paramount, of Warners' "Blood Alley": Miss Young and Madame Pei; Lauren Bacall, star, and Chinese Consul General Dr. P. H. Chang.



FROM 20TH-FOX, at the opening in the Roxy theatre, New York, of "Seven Cities of Gold": Charles Einfeld, the company's vice-president in charge of advertising, publicity and exploitation, with Mrs. Einfeld, left, and Mrs. Bert Lytell, widow of the noted actor.



FOR THE JIMMY FUND, New England's campaign (through theatres most particularly) for children stricken by cancer. In Boston, Mayor John D. Hynes, right, presents to baseball star Ted Williams $1,000 for the Fund. Watching are exhibitor chairman Theodore Fleisher, of Interstate circuit, and Michael Redstone, of Redstone Drive-In Theatres.

A MEMBER of the board of Paramount Pictures, at the opening of the company's "The Desperate Hours" in the Criterion Theatre, New York: Edwin L. Weisl, with his wife.



THE TEATRO DEL ESTE, Caracas, Venezuela, is quite a theatre. On the Plaza Venezuela there, it opens this month (with Allied Artists' "The Warriors") and boasts 1,300 seats, air conditioning, an elevator stage, an electronic color light system, a 56-foot wide screen, stereophonic, Perspecta, and just plain sound, four 35 and one 16mm projectors, a television system, a foyer described as "enormous," a Carrara marble front, a parking space for 350 cars, three elevators from that space to theatre, a restaurant three stories up (in the adjoining office building) —and a total cost of $2,000,000.





THE REGAL FINALLY OPENS. The guests at the opening of the ABC house in Woolwich, London are D. J. Goodlatte, circuit managing director; Mayor of Woolwich, W. F. Beech, Mrs. Goodlatte and daughter Patricia; and Tom O'Brien, M. P. The house was started in 1939, and put aside for the war and subsequent restrictions, now lifted.



IN HOLLYWOOD, Eva Marie Saint is congratulated by The HERALD's Samuel D. Berns, left, on being named in this magazine's Stars of Tomorrow exhibitors' poll. With them, right, comedian Bob Hope.

ON THE SET of the Perlberg-Seaton production, "The Proud and Profane" on the Paramount lot, William Holden greets Barry Carnon, left, manager of the Odeon Fairlawn Theatre, Toronto, and Mrs. Carnon.



20th

The Book-of-the-Month Best-Seller
Becomes Your Holiday-Happiness Hit!

JENNIFER JONES
in
Good Morning, Miss Dove



co-starring
ROBERT STACK
COLOR by DE LUXE
CINEMASCOPE
Produced by SAMUEL G. ENGEL
Directed by HENRY KOSTER
Screen Play by ELEANORE GRIFFIN
From the Best-Selling Novel
by FRANCES GRAY PATTON

Vivien Leigh's first role since
her Academy-Award winning
"Streetcar Named Desire"!

Alexander Korda presents a LONDON FILM
VIVIEN LEIGH • KENNETH MORE
in an Anatole Litvak production
THE DEEP BLUE SEA
by Terence Rattigan



co-starring
ERIC PORTMAN • EMLYN WILLIAMS
COLOR by DE LUXE
CINEMASCOPE
Produced and Directed by ANATOLE LITVAK
Screenplay by TERENCE RATTIGAN

to the

The Stars of "The Seven Year Itch"
and "How To Be Very, Very Popular"
in the Comedy of the Year!

TOM EWELL • SHEREE NORTH
in
THE LIEUTENANT WORE SKIRTS



co-starring
RITA MORENO
COLOR by DE LUXE
CINEMASCOPE
Produced by BUDDY ADLER
Directed and Screenplay by
FRANK TASHLIN

...i

boxoffice gifts



industry

n December !

"It's a pleasure to do business with 20th!"



A FIGHTING TOA ALTERS COURSE

by MARTIN QUIGLEY, JR.

LOS ANGELES: TOA is in a new fighting mood.

That is the major conclusion of this year's convention of the Theatre Owners of America held last week at the Biltmore Hotel.

In the past some TOA conventions were comparatively dull because the organization originally shied away from certain types of trade relations problems. Now TOA seems prepared to tackle any issue and is not looking fondly ahead—as it did a year ago—to an early merger into an organization which would represent nationally all exhibitors. While still believing in the advantages of unity in exhibition, TOA is prepared to go ahead indefinitely on its own. At the same time it plans to expand its membership and improve service.

Altogether 668 delegates, including exhibitors' wives, attended this convention, which was hailed by TOA officers as the best in the organization's history. The majority of those present were from the West but most parts of the country had representation. The delegation from the South, lead by retiring president E. D. Martin, was especially strong.

Highlights of action taken by the TOA board of directors and the convention were:

1. Voted unanimous approval of the arbitration plan.
2. Appealed for continuing action looking to repeal of the Federal admissions tax.
3. Wired a strong protest to Warner Bros. against the practice of asking for bids on pictures prior to screening them.
4. Rejected Government regulations or intervention as a solution of trade practice difficulties, at least for the present.
5. Decided to liquidate the Exhibitors Film Finance Group unless the Department of Justice gives the "green light" to divorced circuits to participate.

Liveliest convention session this year—and much more animated than any in past TOA national meetings—was the pre-selling forum in which David Lipton, Jerome Pickman, Thornton Sargent and Frank Whitbeck participated. At times there was a sharp difference of opinion between the majority on the floor and some of the speakers. By the end, good feelings were generally restored and there was agreement that both exhibitors and distributor spokesmen present had profited by the session.

On the opening day of the convention key production executives and spokesmen for the guilds had an opportunity to explain why it is so hard to make pictures, why they cost so much and why it is unlikely that more films will be produced in Hollywood. Speakers for production were Y. Frank Freeman, Dore Schary, Steve Broidy, Herbert J. Yates, Samuel G. Engel, Gene Kelly and James W. Bellah. TOA members who attended the meeting seemed to feel that over-riding all reasons outlined by the Hollywood speakers was the fact that some of the companies had found that they could make more money by making fewer pictures.

Social activities had an important place in the schedule. These included a dinner sponsored by the Association of Motion Picture Producers, a trip to Disneyland, the President's banquet and three lunches. There were additional activities for the exhibitors' wives, including a lunch and tour at a major studio. Either before, during or after the convention most of the delegates took advantage of being in California to see something of picture making and other points of interest in the area.

Samuel Pinanski, president of the Exhibitors Film Finance Group, speaking Friday morning announced that EFFG stockholders at their first meeting since the organization's formation, had voted to "mothball" the EFFG for six months, by which time it is hoped that the Department of Justice shall have stated its position in regard to participation in EFFG by circuits formerly affiliated with major distributor-producers.

The stockholders voted further, said Mr. Pinanski, that "the money paid by way of subscription for stock shall be deposited in banks making quarterly interest payments and that said interest shall be used to help defray the operating expenses through this interim period."

Mr. Pinanski told the delegates that the EFFG has received "nearly $300,000" in subscriptions for stock, and is inviting continuing purchases, hopeful of obtaining sufficient funds without the participation of affiliated circuits. He admitted that this seems unlikely, however, in view of experience thus far with personal solicitation and field trips made by George Gaughan, which have been discontinued as unprofitable.

Answering questions, Mr. Pinanski said that "with $3,000,000 or more," EFFG could be eminently successful in its planned function, and that when it had funds invested in several pictures being produced, it would be possible to invite the public to invest in the organization. Asked whether EFFG could operate without the former affiliates

(*Continued on opposite page*)

Below. Sam Pinanski, Herman Levy and Walter Reade, Jr., at the opening session.



by the Herald

CALLS COMPO A UNITED NATIONS

LOS ANGELES: Pat McGee, reporting on the activities of the Council of Motion Picture Organizations at the convention of Theatre Owners of America here last week, stressed the success of the Editor and Publisher advertisements in rectifying the industry's public relations with the lay press, which, he said, had displayed unexpected misunderstanding on the tax issue. He compared COMPO to the United Nations, citing numerous matters on which trade-wide cooperation had been brought to bear successfully, and pointed to the experience with "This Is Your Army" as indicative of the organization's potential value.

(*Continued from opposite page*)

participating, he said he hoped it might, but it is doubtful that this would happen.

On the tax outlook, Mr. Pinanski said he had talked with the Secretary of the Treasury September 22, in his capacity as a member of the committee on the admission tax, and told him why exhibitors feel that admission taxes should be repealed altogether. He said Secretary Humphries replied, "If we have to balance the budget—and we will—we will have to keep all excise taxes." Mr. Pinanski said that Secretary Humphries had assured him that if any excise taxes are to be repealed or adjusted, he will give a "sympathetic ear to the exhibitors' case."

Alfred Starr, co-chairman of the Committee Against Pay-To-See TV, addressed the convention Thursday and outlined the committee's activities to date which, he said, have resulted in a complete reversal of public opinion. "Today," he said, "in polls by newspapers and other impartial agencies, the public is expressing itself 8, 9, 10 and even 20 to 1 against pay-to-see TV.

"We believe this amazing change in public opinion will have an effect on FCC thinking and, should this controversy be passed on to Congress, it is certain that Congressmen and Senators will tune into the voices of their constituents."

He predicted that it may take the Federal Communications Commission several years to come to a decision, and even then, the matter may be passed on to Congress. In light of this, he emphasized, "It is most important to continue our efforts. Our opponents, although hurt, still are fighting and we must be prepared for any contingencies."

It was in the convention's closing hours that the TOA board dispatched a protest to Warners against what the board termed the "unfair and uneconomic practice of requesting bids on pictures before exhibitors have had an opportunity to see the pictures in question."

The board declared that if the practice does not cease, "we shall turn the matter over to our general counsel and cause an investigation" to be made.

The board's message said in part: "It is unimportant whether the consent decree under which Warner Brothers is now operating prohibits or does not prohibit this vicious practice. It is not a question of legality and validity. It is solely a question of whether Warner Brothers should take further advantage of a seller's market and compel exhibitors to bid unintelligently on pictures they have not seen."



by The Herald

Above, a general view of the board of directors meeting, and, right, E. D. Martin chats with Walter Reade, Jr., and Herman Levy.



Thursday afternoon featured a production seminar, presided over by Mitchell Wolfson, and which had a producer-panel consisting of Y. Frank Freeman, Dore Schary, Steve Broidy, Herbert J. Yates, Screen Producers Guild president Samuel G. Engel, Screen Actors Guild representative Gene Kelly, and Screen Writers Guild vice-president James W. Bellah.

Mr. Schary told the exhibitors that the biggest problem facing production is story supply, which, he said, is steadily diminishing, since new complications in this field are television's huge consumption of stories from all sources, and television's newly displayed willingness to finance stage productions in return for agreements to give TV first call on material after or during its stage run. This will require the big studios to re-enter stage financing in self-protection, he indicated.

Exhibitors, who came to meet the production heads, listened, compared problems, and appeared convinced that the production branch of the industry is in capable hands.

The advertising seminar Friday afternoon provided the convention with one of its liveliest sessions. Spokesmen for producer-distributors were David A. Lipton, Universal-International vice-president, and Jerome Pickman, Paramount vice-president. Panel member for exhibition was Thornton Sargent, advertising-publicity head for National Theatres. Frank Whitbeck, veteran expert with experience both in exhibition and production, was moderator and there were times when he had to calm the ruffled feelings and aroused emotions.

The fundamental points at issue were

(*Continued on following page*)





Guests of the AMPP, above: Myron Blank, Mitzi Gaynor, Sam Pinanski, E. D. Martin. Left: Sol Lerner, Bernie Brooks, Jack L. Warner.

TOA Convention

(*Continued from preceding page*)

whether advertising materials were as good as possible and whether exhibitors made adequate use of them. Mr. Lipton advised that the way to sell members of the audience today is reach them by radio and billboards, especially when they are going to and from work, and by television and national magazines when they are at leisure.

Exhibitors and producers were invited by Mr. Sargent to participate in the sponsorship of a forum for newspaper editors and critics to be held in Hollywood in February or early March and to be followed by a Spring Movie Festival in April in theatres throughout the country.

It was at the final closed session of the convention that the delegates approved the draft of the proposed industry arbitration plan and adopted a resolution expressing thanks to the arbitration committee members, namely Mitchell Wolfson, S. H. Fabian, Robert Wilby, Alfred Starr, E. D. Martin and Walter Reade, Jr. TOA officials told the press afterwards that it is their understanding that film rentals and other matters not covered specifically in the arbitration plan can be handled in conciliation.

Discussion of the Government's 16mm. anti-trust suit was omitted by the convention because the case is now being tried, it was explained. TOA was named a co-conspirator in the case by the Government.

In other resolutions, the convention:

Lauded Mr. Starr for his work in opposition to toll TV;

Resolved to invite the newly formed United Theatre Owners of Oklahoma to join TOA; and

Expressed sorrow at the recent death of Sidney Lust.

A resolution which had been passed earlier by the Motion Picture Theatre Owners of Georgia commending its member, E. D. Martin, for a vigorous administration as TOA president, was read to the convention.

Television Production Increases in August

WASHINGTON: August television set production was higher than July, 1955, and August, 1954, the Radio-Electronics-Television Manufacturers Association has reported. It put August production at 647,903 sets, the seasonal upturn from July when 344,295 sets were produced while production totaled 633,387 sets in August of last year. RETMA said set production for the first eight months of this year was 27 per cent ahead of the comparable 1954 period—4,820,991 sets compared with 3,785,519 sets.

Champions Buy Story

Marge and Gower Champion, who recently formed their own production company now called Champion-Five, Inc., announced the acquisition of their first property for films called "Chicago Blues." The drama was written by Blake Edwards. Production is scheduled to begin in January.

DIRECTORS TO MEET IN WASHINGTON, D. C.

LOS ANGELES: At the closing session of its convention here last week, the Theatre Owners of America voted to hold its mid-year board of directors meeting in Washington, D. C., in late March or early April. A. Julian Brylawski will be host.

Kramer Foreign Sales Head for RKO Radio

Sidney Kramer has been named foreign sales manager for RKO Radio Pictures effective October 24, it was announced Wednesday by Walter Branson, world wide sales head. Mr. Kramer has been short subject sales manager for RKO since 1951 and at the same time RKO Pathe general sales manager since 1953. He will continue as a director of RKO Pathe. He has been with RKO 26 years. In the foreign post he succeeds Edwin J. Smith, who resigned last week to join Allied Artists. No successor in the short subjects post has been announced as yet.

COMPO Ad Tells Editors About Audience Awards

The 53rd in the series of COMPO ads in *Editor & Publisher,* which appears this week, reminds newspaper editors that the Audience Awards will be unique among all movie awards in that they will express the choice of the people—the same people who read newspapers.

"Thousands of theatres in every part of the country," the ad says, "are expected to participate in the election. The voters will be patrons of those theatres.

"Since it is traditional that Americans love an election, it is not surprising that more and more newspapers are evincing keen interest in the developments of this Audience Awards election campaign. They are printing news stories about the campaign and also are cooperating with local theatres in various promotions that the campaign suggests.

"These papers realize it is their own readers who are involved. Your readers, too, will be voting in this election."

Allied Artists Adds Sales Personnel

Additions to the personnel in seven Allied Artists exchanges have been announced by Roy M. Brewer, manager of branch operations. Five have been added to the sales force. They are Joseph M. Foley, Des Moines; Rush Williams, Indianapolis; M. Rosenblatt, Omaha; Irwin Sweeney, Pittsburgh and Harry La Vine, Philadelphia. Robert Haskins has been named sales manager in Washington and in that exchange Joseph De Maio has been named cashier. In Des Moines, Floyd L. Street has been named booker, and Carl Scott has become shipper in Kansas City.

CinemaScope Gains Cited By Skouras

Spyros Skouras returned to New York from the Far East this week, called reporters to his office at 20th-Fox, and reported that his company now has sold 15,750 CinemaScope installations in the United States and Canada, 4,000 of them with stereophonic sound, and 13,036 installations elsewhere, and that orders are being filled at the rate of 900 per week.

Mr. Skouras made his tour in behalf of production in the medium, visiting Korea, Japan, Singapore, Malaya, the Philippines, Pakistan, India, Lebanon and Cairo, and noted that whereas last year no pictures were made by local producers in the wide medium, there now will be a steady flow. He demonstrated to reporters by box office figures from pictures such as "Soldier of Fortune," "House of Bamboo" and others, that with the new process they made more than one and a half times as much money, a demonstration which he noted also convinced his listeners in production circles abroad. He also remarked that in Europe alone this year there will be 50 pictures in CinemaScope.

He added he is convinced, and succeeded in convincing others, that the medium not only enhances story-telling but is important in educating the world in American ways.

He praised the arrival of the Todd-AO picture, "Oklahoma," and said of the new 55mm CinemaScope that it was enormously impressive and would have four sound tracks, one of which could be used for optical sound which, incidentally, he deplored as unworthy of big companies with big product.

Mr. Skouras then predicted a foreign gross for this year of about $50,000,000, which compares with $41,322,000 last year.

Variety Club Officers Discuss 1956 Convention

NEW ORLEANS: The agenda of the 1956 convention of Variety Clubs International, to be held at the Waldorf-Astoria Hotel, New York in May, was among the business items to be discussed at the mid-year meeting of the officers at the Roosevelt Hotel here, October 14-15. Other activities include a visit to the Crippled Children's Hospital, the Tulane-Mississippi football game, and a cocktail party and supper.

Missouri Theatre Owners to Convene November 21-22

ST. LOUIS: The annual convention of Missouri Independent Theatre Owners will be held November 21-22, at the Chase Hotel here, the organization has announced. It will feature a trade show in addition to standard convention activities. Bess Schulter is general convention chairman, and John Meinardi, L. J. Williams and Louis Ansell are co-chairmen.



THE MEN AND WOMEN OF THE WORLD-WIDE COLUMBIA PICTURES ORGANIZATION

ARE PLEDGED TO MAKE THIS THE GREATEST DRIVE IN HISTORY!

THE JACK COHN SALES DRIVE...

IN HONOR OF OUR EXECUTIVE VICE-PRESIDENT IN CHARGE OF DISTRIBUTION...AND WE'RE LAUNCHING IT WITH THE BIGGEST PARTY ANY COMPANY EVER THREW FOR THE SHOWMEN OF AMERICA!



5-count 'em **5** SIMULTANEOUS IN-PERSON TOURS
BACKING UP 4 GREAT ATTRACTIONS COAST-TO-COAST!

BETTY GARRETT

touring in PERSON for

MY SISTER EILEEN



October 9th marks the kick-off in Columbus of Betty's mid-west and eastern tour covering Columbus, Chicago, Albany, Boston, Cleveland, Minneapolis, St. Paul, Detroit, Toledo and Philadelphia.





JOANNE WOODWARD

and

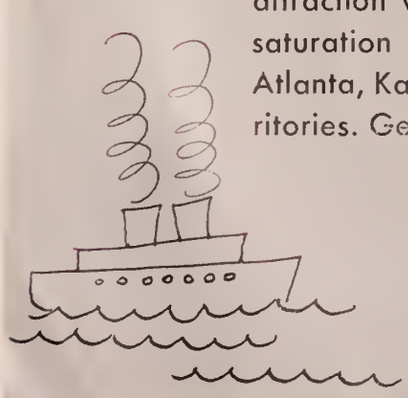
ALLISON HAYES

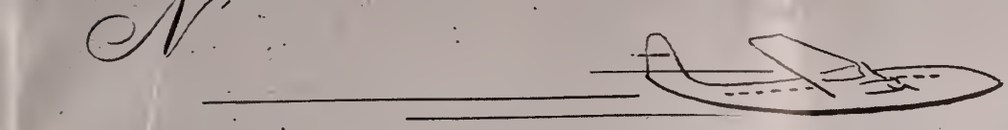
touring in PERSON for

COUNT THREE AND PRAY



2 separate tours will support this special attraction which is getting the Columbia saturation treatment in the Oklahoma, Atlanta, Kansas City and Indianapolis territories. Gets under way October 16.





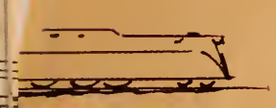


JOAN CRAWFORD

touring in PERSON for

QUEEN BEE

The Queen of Showmanship herself will blanket the land from Portland to Miami, from Boston to Seattle. Starts Oct. 28.



&

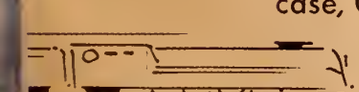
ALDO RAY

touring in PERSON for

THREE STRIPES in the SUN



The Boston and New England territory will get Aldo in late October and early November fresh from his national kick-off of "Three Stripes" on the Perry Como showcase, October 22.





Oklahoma!

Magna—Big as All Outdoors

(Color by Eastman Color)

In the round dozen years since "Oklahoma!" hit the New York stage, in March of 1943, like a cyclone, and marking the first team-play of Richard Rodgers and Oscar Hammerstein, II, it has swept like a prairie fire across the entertainment surface of the world. It was inevitable that one day the fabulous "Oklahoma!" should come to the screen, but it took a new process, a new concept and a newly developed wide vista to do it. The Todd-AO process gave the authors what they were looking for to screen their great property, and the result is all even they could have desired.

This cinematic "Oklahoma!" is big—in every sense of that word. It is big in beauty, big in conception and execution magnificently big, bright and beautiful in lovely soft Eastman Color, and big in sound. The great prairie vistas are breath-taking.

Elsewhere on this page the technical aspects of the Todd-AO process of projection and reproduction are evaluated by an expert. Suffice it to say here and now that American Optical Company's Todd-AO process and the utilization of the wide curved screen with Orthosonic sound combine to provide the film-goer in this instance a rich and satisfying entertainment concoction. Let it be said that in sum the execution, from every standpoint, measures up fully to the material at hand.

It is said that some 30,000,000 persons have seen the musical at about 8,000 stage performances. That will be but a patch on the number who will see this great big piece of cinematic magic at the thousands of screen performances which unquestionably lie ahead of it in the years to come.

The credits might well be run through in any order of choosing, since there is room and to spare for plaudits for every one. Arthur Hornblow, Jr., brought motion picture production know-how to the task at hand, and Fred Zinnemann brought the fresh view to a musical of a director noted for sharply dramatic material. It was a wise choice. Sonya Levien and William Ludwig contrived a splendidly workmanlike screenplay from the Rodgers and Hammerstein original (based upon Lynn Riggs' dramatic play). Robert Surtees handled the cameras, and Agnes De Mille, who set a new vogue in interpretive modern choreography in the stage "Oklahoma!" has carried over into the cinematic version.

It is in this connection particularly that it must be recorded, unhappily, that the apparent disregard by the producers of certain basic tenets of acceptability for the kind of world mass audience this film will enjoy, cast a shadow across the production. Chief among them is the setting of a dream ballet sequence, exciting and brilliantly colored as it is, in an obvious brothel. It need not have been so emphasized. That and the violent stress laid upon the sex-weighted psychiatric quirk of Jud, the hired hand, and references to nudity were perhaps designed to add ticket-selling savor, but even for that they fail of meaning—or necessity. "Oklahoma!" yarn of American folk, a part of Americana, certainly has no need of it.

It would seem that from the infancy of each, the members of the notable cast were designed for their roles herein. Gordon MacRae is Curley, the cowhand hero; Gloria Grahame, the "Can't Say No" Ado Annie; Charlotte Greenwood, Aunt "Eller"; Gene Nelson, Annie's fiance; Eddie Albert, Hakim the peddler; James Whitmore, Annie's farmer father; Rod Steiger, an unhappy Jud Fry, and Bambi Linn most notable among the dancers. And particularly fortuitous is the emergence of Shirley Jones as Laurey. Her face is as lovely as her voice, and both add immeasurably to the production's charm.

The story needs no re-telling, stemming on the rivalry of Jud and Curley for Laurey, flacing into hatred and ending with the death of Jud after he tries to kill Curley and Laurey. The everlasting "Oklahoma!" music comes through to the audience in brilliantly effective fashion through the new process, and the dance sequences have been given new stature, new dimension through the transcending techniques of today's screen. Despite all the repetitions, the show comes through fresh as today's rain, and it would seem the "Oklahoma!" screen sun will be shining for many a year.

Seen at the Rivoli theatre in New York, where an invited audience loved every minute of it. Reviewer's Rating: Superior.—CHARLES S. AARONSON.

Release date, Special. Running time, 145 minutes. PCA No. 17398. Adult audience classification.

Curly ..... Gordon MacRae
Ado Annie ..... Gloria Grahame
Will Parker ..... Gene Nelson
Aunt Eller ..... Charlotte Greenwood
Ali Hakim ..... Eddie Albert
Paw Carnes ..... James Whitmore
Laurey ..... Shirley Jones
Jud Fry ..... Rod Steiger
Gertie ..... Barbara Lawrence
Skidmore ..... J. C. Flippen
Marshal ..... Roy Barcroft
Dream Curly ..... James Mitchell
Dream Laurey ..... Bambi Linn

The Dancers: James Mitchell, Jennie Workman, Kelly Brown, Lizanne Truex, Bambi Linn, Virginia Bosler, Evelyn Taylor, Jane Fischer and Marc Platt

"OKLAHOMA!" PREMIERE HIGH, WIDE AND — —

The triple premiere of the Todd-AO "Oklahoma!" in New York this week was as high, wide and handsome as the film and the process. Showings started Monday morning at 10 A.M., at the Rivoli theatre, with one for the working press. Monday night, what had been scheduled as a press preview turned out to be a dressed-up invitation affair with guests including former president Harry Truman. Tuesday night the Governor of Oklahoma led a native son and society audience to the Rivoli in a parade of surreys with fringes on the top. Wednesday night, biggest of all, was New York society.

Distortion Reduced and Sound Perfect, Is Todd-AO Verdict

"Oklahoma!" demonstrates that it is artistically practicable to employ relatively deep screen curvature without installation of a special projection room to eliminate appreciable projection angle. To this witness of the performance Monday morning at the Broadway Rivoli, the unique optics of the Todd-AO system reduced linear distortion under these conditions to a required minimum. We found that the screen also performed well with respect both to uniformity of light across it, and to lateral visual angles at the ends. Depth of curvature of the screen was 13 feet.

As one would expect from a film frame of such area as 65mm provides, definition of the screen image, which was a little over 50 feet wide lineally (50 feet at the chord, with a 25-foot height), was sharp over all regions of direct interest. Some loss at extreme sides, we felt, would not have been introduced to any critical degree if cinematography had resorted less to traditional practices. Scenes shot at 128 degrees were well defined substantially to the edges. The picture was well lighted with Peerless HyCandescent lamps operated at 180 amperes.

Recording and reproduction seemed to us brilliantly equal to the importance of the music to the entertainment values of "Oklahoma!" The orchestra score is carried more or less consistently on the effects track as well as on those of the screen channels, heightening its role in the musical quality of the production. The screen speakers, numbering five, had numerous chances to show off the advantages of the stereophonic technique employed, in dialogue spoken with back to the audience, in extreme peripheral sound, and in an instance or two of off-screen speech.—GEORGE SCHUTZ, *Editor of Better Theatres.*

Evergreen Labor Case Not Under NLRB Jurisdiction

WASHINGTON: A National Labor Relations Board trial examiner last week dismissed a labor case involving the Hollywood theatre, Portland, Ore. He held that the theatre's labor policies were set by Evergreen State Amusement Corp. rather than by National Theatres, Evergreen's parent company. This means, he said, the case does not involve a chain with gross sales of more than $10,000,000 a year, and so does not come within the board's jurisdiction. An individual had filed unfair labor practice charges against Local 159 of the International Alliance of Theatrical Stage Employes, in connection with employment at the Hollywood theatre. The general counsel argued the board should take jurisdiction, because National Theatres did more than $10,000,000 business a year. The trial examiner said the theatre was operated as an integral part of a chain of theatres operated by Evergreen and its subsidiaries, and that personnel and labor policies were set locally.

MANY IN FILM INDUSTRY HAVE INTERESTS IN TV

FCC's Lists Show Varying Degrees of Ownership Among Nation's Stations

by J. A. OTTEN

WASHINGTON: Motion picture industry companies and individuals have a large and growing role in television station ownership.

While a few film industry names already have bowed out or are now bowing out of the TV station field, many more are trying to get into the field.

The size of the investment ranges from that of American Broadcasting Company, which has five stations in major cities, to exhibitors owning five per cent or 10 per cent of a local station. No search of Federal Communications Commission files can hope to turn up every motion picture industry company or official involved in television stations, since many do not indicate this background on their applications. But the list that is turned up is impressive.

ABC, part of American Broadcasting-Paramount Theatres, is the third-ranking television network and owns operating stations WABC-TV in New York City, WBKB in Chicago, WXYZ-TV in Detroit, KABC in Los Angeles and KGO-TV in San Francisco. General Teleradio, Inc., which is owned by General Tire and Rubber Company, the firm that recently bought RKO Radio Pictures, Inc., also has five operating stations—WNAC-TV in Boston, KHJ-TV in Los Angeles, WOR-TV in New York City, WHBQ-TV in Memphis, and 55 per cent of WGTH-TV in Hartford. It is proposing to sell its interest in WGTH-TV to CBS and to buy instead WEAT-TV in West Palm Beach.

Allen B. DuMont Laboratories, Inc., which the FCC claims is controlled by Paramount Pictures, owns stations in operation in New York City (WABD) and Washington, D. C. (WTTG). It is applying also for a Boston station. Paramount itself owns a Los Angeles station, KTLA.

Here's a rundown of some of the other film interests in or attempting to get into television. They're arranged geographically.

New York State: Kallet Theatres owns WKTV, operating in Utica, and a one-third in Great Lakes Television Co., which is applying for a Buffalo station. Cataract Theatre Corp. of Niagara Falls owns another one-sixth of Great Lakes Television. Lowell Thomas owns just over 15 per cent of WROW-TV, operating in Albany. Schine Chain Theatres owns 55 per cent of the Patroon Broadcasting Co., which holds a construction permit for a station in Albany. Stanley Warner Corporation owns 50 per cent of Van Curler Broadcasting Corp., licensee of WTRI in the Albany-Schenectady-Troy area. This station began broadcasting in February, 1954 but quit in January, 1955.

Middle Atlantic: Walter Reade Theatres, Inc., owns Atlantic Video Corp., licensee of WRTV in Asbury Park, N. J. The station began operating in December, 1953, but quit this past April and is now inactive. Just about to go on the air in Huntington, W. Va., is a station owned by the Greater Huntington Theatre Corp.

South: Wometco Theatres, of Florida, owns station WTVJ, now on the air in Miami. Wometco and its officers own a 20 per cent interest in a firm applying for a channel in Jacksonville and 40 per cent in another firm applying for a channel in Charlotte, N. C. President Mitchell Wolfson has a five per cent interest in a firm which is fighting in the courts an FCC decision against awarding it a Tampa channel.

Malco Theatres owns station WEHT, now on the air in Henderson, Ky. Martin Theatres of Georgia own 35 per cent of WJBF, now operating in Augusta, and 75 per cent of WDAK-TV, on the air in Columbus. Moses Lebovitz and Joel W. Solomon of Independent Theatres, Inc., own 10.3 per cent of operating station WDEF-TV in Chattanooga. An FCC hearing examiner has recommended that the Columbia Amusement Co. get a television station in Paducah, Ky. Neighborhood Theatres owns just under a 15 per cent interest in Richmond Television Corp., applying for a station in Richmond.

Mary Pickford Rogers owns 18 2/3 per cent and Buddy Rogers 15 per cent in WSJS-TV in Winston Salem, N. C. It is operating already. Alabama exhibitors Kenneth R. Giddens and T. J. Rester, Jr., own 20 per cent and 10 per cent respectively in WKRG, operating in Mobile. Don George, Shreveport exhibitor, owns 43 per cent of Shreveport's KSLA.

Midwest: Fergum Theatres has a construction permit for a station in Mansfield, Ohio. Grand-Carlton Corp. owns 99.6 per cent of station WFIE, on the air in Evansville, Ind. Interests associated with Milwaukee exhibitor L. F. Gran own just under one-third of WREX-TV, a station operating in Rockford, Ill. H. and E. Balaban Corp. and Dubinsky Brothers Theatre Corporation jointly own station WTVO, another station operating in Rockford, while the Balaban corporation also owns 34 per cent of WICS, operating in Springfield, Ill.

Turner Farrar Theatres own station WSIL-TV, on the air in Harrisburg, Ill. John D. Loeks and Howard W. Freck, Michigan exhibitors, own 40 per cent and 20 per cent respectively of the Peninsular Broadcasting Co., which holds a construction permit for a station in Grand Rapids, Mich. Jane D. Kitchen and Wilfred L. Kitchen own 9.5 per cent and 5 per cent respectively of Triad Television Corp., applying for a station in Parma, Mich.

Herbert Scheftel and Alfred G. Burger, chairman and vice-president, respectively, of Telenews Productions, television newsreel producer and theatre owner, each own 26.68 per cent of Transcontinental Properties, Inc. Transcontinental, in turn, owns 34 per cent of WICS, operating in Springfield, Ill., and all of the Great Plains Television Properties of Minnesota, Inc., which has a construction permit for WFTV in Duluth. Transcontinental had, but dropped, construction permits for stations in Sioux City, Iowa, and Little Rock, Arkansas.

Stanley H. Durwood, Kansas City circuit executive, owns 85 per cent of KEDD, operating in Wichita, Kansas. Sherrill Corwin, west coast exhibitor, owns 15 per cent of KAKE-TV, also operating in Wichita. Edmond R. Ruben and Joseph L. Floyd, South Dakota exhibitors, own one-third each of Midcontinent Broadcasting Company, which owns operating station KELO-TV in Sioux Falls, South Dakota, and holds a construction permit for a station in Florence, S. D. The St. Louis Amusement Company likely will appeal an FCC examiner's ruling that it not be given a St. Louis TV channel.

Southwest: E. H. Rowley, southwestern exhibitor, and his family have a large interest in Rowley-Brown Broadcasting Company, which operates KWFT-TV in Wichita Falls, Texas. Actor James Stewart holds just over a nine per cent interest in KGUL-TV, operating in Galveston. Henry S. Giffing, president of Video Independent Theatres, Inc., owns an one-eighth interest in KWTV, on the air in Oklahoma City. Video has just applied for a station in Clovis, New Mexico, and indicated its interest in applying for stations in Elk City, Oklahoma, and Hobbs, New Mexico, if the FCC would switch channels to these.

The Jefferson Amusement Co., headed by Julius Gordon, is applying for a channel in Port Arthur. Barton R. and Gordon B. McLendon, large stockholders in Tri-State Theatres, hold construction permits for stations in Dallas and El Paso. Albuquerque Exhibitors, Inc., own 35 per cent of KOAT-TV, on the air in Albuquerque. Gene Autry owns 48 per cent of KOFO-TV and 70 per cent of KOOL-TV, operating in Tucson and Phoenix respectively.

Rocky Mountain: Bob Hope owns 39 per cent of KOA-TV, on the air in Denver.

West Coast: Joseph Justman, of the Motion Picture Center Studios, owns half of KVVG, operating in Tulare, Calif. Actor Ronald Colman owns 9.2 per cent of KEYT, operating in Santa Barabara.

BEAR DOWN ON QUOTA OFFENSE

British Board of Trade in Court Cites Exhibitors Under Perjury Act

by PETER BURNUP

LONDON: In proceedings launched here by the Board of Trade under the Perjury Act, two Lancashire exhibitors were fined a total of £70 with £60 costs, for Quota offenses. Both men had pleaded guilty to knowingly and wilfully making false statements in statutory declarations declaring that certain British Quota films had been shown in their respective theatres.

It was stated in court that these were the first cases of the kind in the country and the Board of Trade's attorney added that in each case it had been found that details on statutory declarations signed by both men under oath were found to be untrue. The offenses, he added, concerned seven different theatres over a period of two years.

Other Charges Coming

The defending attorney pleaded that the film distributing agents at Manchester which control the area in question "must have been aware that the British films were not being shown or that they were being paid for."

It was also stated in court that further charges of this nature would be preferred against other persons in the near future.

Quota offenders hitherto have only been charged with the comparatively venial offense of failing to meet their Quota obligations and generally they've been able to plead (in the words of the Act) that "it was not commercially practicable" to do so. But here a much graver offense—namely, perjury—was alleged and the Board of Trade, in turn, took an exceedingly grave view of the matter.

The background of the unseemly business is exceedingly tangled and could involve some most important persons. What has been alleged is that renters' representatives with, obviously, the cognizance of their branch managers, have been around the Manchester and Liverpool areas offering a package deal of a second-rate American picture with a British one of similar poor value.

Dodge Quota Terms

These hucksters—according to the allegation—have insinuated that the exhibitor book them both (thereby ostensibly meeting his Quota obligation; for the British film would appear in his booking register) and dodge playing the British one in the belief that no one could peach on him to the Board of Trade.

When rumors of the fraud got around, the Board of Trade have been exceedingly busy with it and even went to the law officers of the crown on it. Obviously, a number of indictments could have been framed, including not only perjury but fraud and conspiracy. But the Law Officers found themselves faced with a fog of denials and maybe lies, difficult to disprove.

The comparative lightness of the penalties in this case for the grave offense of perjury has surprised many people. But that possibly was arranged in the cognizance of the Public Prosecutor. The authorities still have hopes of catching the bigger offenders in the net. In any case, the present proceedings will have had the salutary effect of scaring off any other would-be offenders.

REBUKES PRODUCERS

Writing in the *Cine Technician,* journal of the Association of Cinematograph and Allied Technicians, A. T. L. Watkins, secretary of the British Board of Film Censors, delivers another rebuke to producers, British and American, who trade in sadism and unnecessary violence; giving plain warning also that his board will not hesitate to take increasingly drastic action against continuing offenders.

Mr. Watkins points out that as long ago as May, 1948, the board addressed a warning impartially to both British and American producers that it would not in future be prepared to grant its certificate to any film in which the story depended in any marked degree on the violent or sadistic behavior of the characters, or to allow in any film any incident in which there was recourse to needless violence.

By November, 1949, Mr. Watkins goes on, it was clear that the response had not been satisfactory, since the board was still having to make a large number of cuts with the object of removing brutal shots or sequences.

Some Improvement

There now has been some improvement, the BBFC secretary concedes, but the improvement has been relative and not by any means sufficient and Mr. Watkins cites surprising figures in support of his thesis. In 389 feature films examined during the first seven months of 1955, he says, 624 either major or minor cuts had to be made. Of these cuts 275 were necessary to remove excessive violence or cruelty.

This means that not only 44 per cent of the cuts currently made by the board came under the heading of "violence," but that in 275 instances in seven months the board's clear warnings had been disregarded.

Mr. Watkins' blunt declaration has excited considerable discussion this side. It is generally conceded that he has achieved a marked liberalization of film censorship policy in this country in, as for one example, his introduction of the "X" certificate. It is the fact, nevertheless, that public authorities and social organizations grow increasingly concerned over this business of gratuitous violence and sadism on the screen. It is thought that the latest Watkins pronouncement reflects a drastic tightening up of BBFC's policy.

TALK TV FILMS

Following the interim ban imposed by KRS on the supply of excerpts of films for use on the commercial TV service, representatives of the Renters' Society met to discuss the matter with those of BFPA and CEA.

An official statement was later issued to the effect that a useful exchange of views had occurred and the decision taken that CEA should be included in all future discussions on the subject. It was decided also that the presidents of the Trade's Four Associations would meet as early as conveniently possible to consider whether a code of practice in relationship to cooperation between the film and television industries can be developed.

▽

Following in the NATKE trail, the Society of Cinema Managers has served six months' notice on exhibitors of its demand for higher wages and improved working conditions. The demands include a £2 weekly pay increase for all managers earning up to £12.10.0 a week and 30s. more for those earning in excess of that sum.

The society also asks a five-day week in theatres playing at least three performances daily of the feature picture and for three weeks' holiday with pay after two years' service.

CEA-NATKE talks in regard to Tom O'Brien's flamboyant wage demands are putatively in abeyance due to next week's Labor Party Conference which will be attended by all the big guns of the Socialist movement. But much backstage activity continues.

Three Canadian Trade Meets For Week of October 31

TORONTO: Three annual meetings for representatives of all branches of the industry in Canada have been scheduled for the week of October 31 at the King Edward Hotel here, it was announced last week by the Motion Picture Industry Council of Canada. The schedule includes: convention and luncheon of the Motion Picture Theatres Association of Ontario, October 31; meeting of the National Committee Motion Picture Exhibitors Associations of Canada, November 1; Motion Picture Industry Council of Canada meeting and luncheon of the Motion Picture Distributors Association of Canada, November 2; closing program of the Industry Council, November 3. In addition, the Canadian Picture Pioneers will hold its annual awards banquet November 1 at the Royal York Hotel.

Remodel Theatre

CHATTANOOGA, TENN.: The remodeled Capitol theatre has reopened. The house redectoration included a new front and complete modernization.

IN PRODUCTION:

STARTED (5)

ALLIED ARTISTS

The Come-on (Superscope)

INDEPENDENT

The Peacemaker (Hal R. Makelim Prods.)

Fire Maidens of Space (Saturn Films, Inc.)

UNITED ARTISTS

The Broken Star (Bel-Air Prods.)

Huk (Pan Pacific Pictures)

COMPLETED (5)

COLUMBIA

The Eddy Duchin Story (CinemaScope; Technicolor)

PARAMOUNT

The Proud and Profane (VistaVision)

UNITED ARTISTS

Comanche (Carl Krueger Co.; CinemaScope; Eastman color)

U-I

Gun Shy

Pillars of the Sky (CinemaScope; Technicolor)

SHOOTING (30)

ALLIED ARTISTS

The Four Seasons (Wide-screen; color)

The Friendly Persuasion (De Luxe color; wide screen)

ARC (American Releasing Corp.)

Phantom from 10,000 Leagues (Milner Bros.)

BUENA VISTA

The Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA

Storm Center (Phoenix Prods.)

The Way We Are (Wm. Goetz Prods.)

Safari (Warwick Prods.; CinemaScope; Technicolor)

INDEPENDENT

Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

MGM

The Swan (CinemaScope; Eastman color)

Fearful Decision (Wide screen)

Gaby (CinemaScope; Eastman color)

Tribute to a Bad Man (CinemaScope; Eastman color)

Meet Me in Las Vegas (CinemaScope; Eastman color)

Lust for Life (CinemaScope; Ansco color)

PARAMOUNT

That Certain Feeling (VistaVision; Technicolor)

The Mountain (VistaVision; Technicolor)

War and Peace (Pontide laurentiis; VistaVision; Technicolor)

The Ten Commandments (VistaVision; Technicolor)

20TH-FOX

Bottom of the Bottle (CinemaScope; color)

Threshold of Space (CinemaScope; color)

Carousel (CinemaScope; color)

UNITED ARTISTS

The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman color)

The Man With the Golden Arm (Carlyle Prods.)

Trapeze (Hecht & Lancaster's Joanna Production; CinemaScope; Eastman color)

U-I

Congo Crossing (Technicolor)

WARNER BROS.

Seven Men from Now (Batjac Prods.; Wide-screen; WarnerColor)

The Bad Seed

Serenade (WarnerColor)

The Spirit of St. Louis (CinemaScope; WarnerColor)

Giant (George Stevens; WarnerColor)

Hollywood Scene

HOLLYWOOD BUREAU

Four out of the five new pictures that started this week are produced by independent producing companies. With the same number of pictures completed as last week, five, the total number of pictures in work remained at 35.

A standout among the independent productions is Hal R. Makelim's "The Peacemaker," with James Mitchell, Rosmarie Bowe, Jan Merlin and Jess Barker heading the cast. Ted Post is the director.

Saturn Films, Inc., independent, began shooting "Fire Maidens of Space." Cy Roth is the producer-director, and it stars Tony Dexter and Susan Shaw. The company is shooting at MGM London studios.

"The Come On" is an Allied Artists production in Superscope, with Anne Baxter, Sterling Hayden and John Hoyt among the principals. Lindsley Parsons and John H. Burrows are the producers, and Russell Birdwell is directing.

"The Broken Star" is a Bel-Air Production for United Artists release. It has Howard Duff, Lita Baron, Bill Williams, John Picard, Addison Richards, Douglas Fowley, Joel Ashley and Joe Phillips in the cast. Aubrey Schenck is the executive producer, and Howard W. Koch the producer. Lesley Selander is directing.

United Artists will also distribute "Huk," now shooting in the Philippines. Collier Young is the producer, and John Barnwell is the director. George Montgomery and Mona Freeman are the two top players in this Pan Pacific Pictures production.

SCTOA Promotes Poll with Give-Away House, Cars

To promote interest in the first Audience Awards poll, November 17-27, the Southern California Theatre Owners Association has promoted a huge giveaway program, which includes a new $15,000 home and two Dodge automobiles. Harry Arthur, of the association, announced that 220 theatres in the Los Angeles, Orange, Riverside and San Bernardino County areas have joined together in the campaign. These theatres represent circuits and independents, drive-ins and indoor houses. Coordinating the campaign under Mr. Arthur are Spence Leve and Thornton Sargent of Fox West Coast. The cities of Phoenix and Tucson, Arizona, are working on a similar plan.

U-I Signs German Star

O. W. Fischer, noted German actor, has signed his first film deal with an American company, Universal-International. His first assignment under the five-picture contract has not been determined as yet. Some of his European films include "Ludwig II," "As Long As You're Near to Me" and "Portrait of an Unknown Woman."

Producers Guild Will Honor Cecil B. DeMille

HOLLYWOOD: Cecil B. DeMille has been unanimously voted by the executive board of the Screen Producers Guild as the recipient of the organization's annual Milestone Award for historical contributions to the American motion picture, Samuel G. Engel, SPG president, has announced. Mr. DeMille will be honored at the guild's Milestone Award banquet at the Beverly Hilton Hotel January 22, 1956, before the full membership of SPG, industry leaders, stars, civic dignitaries and members of the press.

File New Trust Suit In San Francisco

SAN FRANCISCO: Four anti-trust suits are now pending in the U. S. District Court of Northern California. Filed by James Toler, of the Chabot Theatre, Castro Valley, Alameda County, the newest names Paramount Film Distributing Corp. and 12 others as defendants and asks a permanent injunction and $375,000 in damages.

Bal Theatre Corp., also of the East Bay, filed suit against the same defendants in June of this year, while the suit of the Embassy Theatre Corp. of San Francisco, Daniel McLean and Leland C. Dibble, plaintiffs, asking $2,000,000 damages from the defendants has been pending since December, 1951.

The first suit, that of Samuel Goldwyn Productions, Inc., vs. Fox West Coast Theatre Corp. and 11 others was filed in May, 1950. The latter now is in process of settlement.

Wyler Signs Editor

William Wyler has signed Robert Swink to an exclusive six-year contract as supervising film editor on all his productions. Mr. Swink is currently working on the producer-director's "The Friendly Persuasion" and has been associated with him since "Detective Story." The deal is believed to be the first of its kind between a director and an editor. Under its terms, Mr. Swink will not be permitted to work on any other films.

Warner-Zinnemann Deal

HOLLYWOOD: Fred Zinnemann, Academy Award-winning director for "From Here to Eternity," has aligned himself and his independent production company, FRZ Company, with Warner Brothers, Jack L. Warner, executive producer, has announced. Under the agreement, Mr. Zinnemann will be producer-director of his own films for Warner release.

FALL IS A GOLDEN BOXOFF

ALL THESE CURRENT HITS ARE BRIN

HUMPHREY **BOGART** and FREDRIC **MARCH**
in WILLIAM WYLER'S production of
THE DESPERATE HOURS
co-starring Arthur Kennedy • Martha Scott
Dewey Martin • Gig Young • Mary Murphy
Produced and Directed by William Wyler
Screenplay by Joseph Hayes
Adapted from the novel and play by Joseph Hayes
VISTAVISION

First two engagements — New York and Los Angeles — report sky-high acclaim and record-breaking grosses for one of the year's most distinguished attractions.

Vermont-autumn press junket has piled up the word-of-mouth for this off-beat Hitchcock hit that will have its New York premiere this week at the long-run Paris Theatre.

ALFRED HITCHCOCK'S
THE TROUBLE WITH HARRY
starring Edmund Gwenn • John Forsythe
and introducing Shirley MacLaine
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the novel by Jack Trevor Story
Color by Technicolor
VISTAVISION

CARY **GRANT** and GRACE **KELLY**
in ALFRED HITCHCOCK'S
TO CATCH A THIEF
with Jessie Royce Landis • John Williams
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the novel by David Dodge
Color by Technicolor
VISTAVISION

Paramount's big selling campaign including Cary Grant goodwill tour has launched this Hitchcock Production as a coast to coast boxoffice leader. Scores of holdovers.

FCE SEASON AT PARAMOUNT!

ENG EXHIBITORS BIG PROFITS NOW . . .

JANE WYMAN · CHARLTON HESTON
in
LUCY GALLANT
co-starring
CLAIRE TREVOR · THELMA RITTER
with William Demarest • Wallace Ford • Tom Helmore
Produced by William H. Pine and William C. Thomas
Directed by Robert Parrish • Screenplay by John Lee Mahin and Winston Miller • From the novel "The Life of Lucy Gallant" by Margaret Cousins • Color by Technicolor
VISTAVISION

The fabulous story of Texas oil billionaires is playing to fabulous business now throughout the west and southwest. Broadway welcomes it soon at the Victoria Theatre.

IRVING BERLIN'S
WHITE CHRISTMAS
starring
BING CROSBY · DANNY KAYE
ROSEMARY CLOONEY · VERA-ELLEN
with Dean Jagger • Color by Technicolor
Lyrics and Music by Irving Berlin
Produced by Robert Emmett Dolan
Directed by Michael Curtiz
Dances and Musical Numbers Staged by Robert Alton
Written for the screen by Norman Krasna, Norman Panama and Melvin Frank
VISTAVISION

Bookings are pouring in for the happy holiday picture that's the big boxoffice show for any day from now until Christmas. Everybody wants to see it—or see it *again*.

KIRK DOUGLAS · SYLVANA MANGANO
in
ULYSSES
co-starring Anthony Quinn • Rossana Podesta
Sylvie • Daniel Ivernel • Jacques Dumesnil
Directed by Mario Camerini
Screenplay by Franco Brusati, Mario Camerini, Ennio de Concini, Hugh Gray, Ben Hecht, Ivo Perilli and Irwin Shaw • Based on Homer's Odyssey
A Lux Film • Produced by Dino De Laurentiis and Carlo Ponti
in association with William M. Schorr
Color by Technicolor

Adventure-lovers love this big, spectacular thrill picture. And the back-to-school crowd is crowding in to see it everywhere. Hundreds of big pay-off engagements as picture hits general release.

Sees Need of Better Films To Meet TV

The Fall releasing schedule of major companies does not allow the industry "to put its best foot forward" at a time when home television is presenting "bang-up" shows for the season, Samuel Rosen, vice-president of Stanley Warner circuit, said last week. When asked about the product situation, he said there is a "famine" now and "distribution should be releasing superlative product at this time," citing the television situation in addition to other competitive factors that exhibition must face in the Fall.

Distributors, he said, choose the "peak market" for themselves in their releasing schedule "despite the woes of exhibition." Mr. Rosen, however, also expressed his optimism for the film business as a whole, which is based on "the gregariousness of the American public and their response to good . . . entertainment." He said current business has not been up to expectations and added that business expresses itself as "the result of the dearth of needed product."

The executive of Stanley Warner, which owns the rights to Cinerama, said he welcomed anything that calls attention to the motion picture in its best form referring to "Oklahoma" and the new Todd-AO system. He said "Seven Wonders of the World," the third Cinerama film, is nearing completion.

Discussing J. Arthur Rank's charges that British pictures do not get their proper playing time in the American market due to the attitude of U. S. exhibitors, he said American theatre men would welcome British films if they were tailored to the "mass market" the way Hollywood tailors its product to the world mass market.

Submits Plan for Film Exposition

A revised plan for a motion picture industry exposition in 1956 at the New York Colosseum was made public here Monday by Fred Pittera, the exposition producer who was associated with the 1952 proposal to hold such an event.

Mr. Pittera, in an introduction to his 61-page outline, said he had brought up to date his original presentation, prepared for a 1952-planned exposition here in Grand Central Palace. The revised plan for the September, 1956, exposition, he continued, is "for consideration by the designated sponsors of the proposed exposition for 1956." The plan as yet has no official backing from the industry.

Florida Group Names Waters

The newly-formed Florida Theatres Conference, designed to promote the exchange of ideas among Florida theatres, has named Zack Waters, Clearwater, as president.

LATE REVIEW

The Girl in the Red Velvet Swing

20th-Fox—Fabulous Floradora Girl's Life
(Color by DeLuxe)

The colorful, exciting personal life story of Evelyn Nesbit brings to the screen the flavor of the early 1900s and a romantic conflict that led to the headline murder trial in which the glamorous beauty became world famous.

Charles Brackett's lavish production captures the eye with its picturesque detail of the period, adding artistic enjoyment to the romance and career of the beauty. Miss Nesbit has been the subject of many feature articles and it has received world wide coverage for many years in the Sunday newspaper supplements. Her story is familiar to millions who will be attracted to a much warmer, sympathetic account depicted in the film version.

Filmed in CinemaScope, with color by DeLuxe, the hand-picked cast headed by Ray Milland, who portrays the renowned architect Stanford White, Joan Collins as Evelyn Nesbit and Farley Granger, who gives the finest portrayal of his career in the role of the insanely jealous Harry K. Thaw, become intriguing components of the true story under the masterful direction of Richard Fleischer.

Joan Collins registers importantly with her naivete and charm in reaching for the love of a much older man, who happens to be devoted to his wife as well. Ray Milland handles this task gracefully although disturbed by his love for the young beauty. Glenda Farrell, as Evelyn Nesbit's mother, scores prominently in her futile attempt to keep her daughter from making a mistake with her personal life.

The film calls attention to Miss Nesbit as the Gibson Girl, through the noted American Artist Charles Dana Gibson's pen and ink drawing of "The Eternal Question," which appeared on the cover of *Collier's Magazine*, in which her hair is draped to form a question mark. It also identifies her as one of the original Floradora Girls.

The screenplay by Walter Reisch and producer Charles Brackett highlights the campaign by millionaire Harry K. Thaw to win the attentions of Miss Nesbit away from the already married Stanford White, and White's attempt to sponsor a normal future for her to relieve any misgivings of their intimate relationship. Frustrated by White's marital status, she marries Thaw on the rebound. Thaw, obsessed with White's intrusion on his love for Evelyn, shoots him in the belief that he is still chasing her.

In the trial that follows, John Hoyt, prosecuting attorney, attempts to defame Miss Nesbit's character, while Luther Adler builds his case for Thaw on the "unwritten law." Thaw's mother appeals to Evelyn to help save her boy's life by taking the witness stand and allowing the insinuation of her relationship with White to remain. Thaw is acquitted on the grounds of "insanity at the time of the act." Refusing any help from the Thaw family, Miss Nesbit accepts offers to capitalize on the notoriety of the case and starts another theatrical career.

The film gets its title from a red velvet swing which Miss Nesbit enjoys in White's luxurious apartment and becomes part of the "sensational" act that launches her career after the trial.

Seen at the studio projection room in Hollywood. Reviewer's Rating: Very Good.—SAMUEL D. BERNS.

Release date, October, 1955. Running time, 109 minutes. PCA No. 17584. Adult audience classification.

Stanford White.....Ray Milland
Evelyn Nesbit Thaw.....Joan Collins
Harry K. Thaw.....Farley Granger
Dolphin Delmas.....Luther Adler
Mrs. Thaw.....Cornelia Otis Skinner
Mrs. Nesbit.....Glenda Farrell

Frances Fuller, Philip Reed, Gale Robbins, James Lorimer, John Hoyt, Robert Simon, Harvey Stephens, Emile Meyer, Richard Travis, Harry Seymour, Ainslie Pryor, Marjorie Hellen, Diane Du Bois, Suzanne Alexander, Peggy Connelly, Rosemary Ace, Jean McCallen, Kay Hammond, Betty Caulfield, Karolee Kelly, Jack Raine Hellen Van Tuyl, Paul Glass, Paul Power, Fred Essler, Ivan Triesault, Raymond Bailey, Charles Tannen, Edmund Cobb, James Conaty.

RKO Moves Advertising Head East

HOLLYWOOD: With Perry Lieber as national director, RKO Radio will move its advertising department from Hollywood to New York, it was announced Monday by Daniel T. O'Shea, president, who is here on his first visit since the purchase of the company by General Teleradio, Inc. Mr. Lieber will leave here next Monday to make his permanent headquarters at the New York home office.

Mr. Lieber formerly was national director of publicity and exploitation. In his new position as head of the entire department, he said he did not plan any change in personnel.

Joining RKO's studio publicity department in 1930, he became publicity director in 1939 and was named national director of publicity and exploitation in 1953.

COMPO Talk Cited During 16mm Suit

LOS ANGELES: Howard McDonnell, Republic Pictures vice-president and a member of the board of directors, last Friday was questioned by Samuel Flatow, Government attorney, in the 16mm. anti-trust suit under way in Federal District Court here.

Mr. McDonnell was questioned specifically on the Council of Motion Picture Organizations conference at the Beverly Hills Hotel in 1951, during which a tape recording was made. The Government used the transcribed tape to allege that conspiracy was inspired at this meeting, during which television was one of 13 subjects discussed. Under cross examination by Macklin Fleming, defense attorney, Mr. McDonnell denied any formal or informal agreements made at this session so far as he observed.

The witness said that Republic arranged to release pictures to television as early as 1951, a year before the suit was filed.

Another witness in the week was Milford Fenster, WOR-TV film manager, and former New York attorney. WOR-TV is owned by General Teleradio which now owns RKO Radio Pictures, a defendant in the case. Mr. Fenster testified that 64 of his station's 118 hours of weekly air time are devoted to feature film shows.

The Government was to conclude its case this week. At that time, Mr. Flatow is expected to ask that all documents he has entered in evidence as pertaining to any single defendant be accepted as evidence applying to all. The defense plans to present its side starting October 18.

MOTION PICTURE PIONEERS
INC.

THE ORGANIZATION OF INDUSTRY VETERANS
WITH 25 YEARS OR MORE OF SERVICE

TAKE PRIDE IN ANNOUNCING THEIR
STAR-STUDDED

17th ANNUAL SHOWMANSHIP DINNER

An extravaganza of top entertainment

HONORING

HERMAN ROBBINS

AS

"Pioneer of the Year"



FRIDAY EVENING
NOVEMBER 4TH, 1955
WALDORF-ASTORIA
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RESERVATIONS $20 PER MEMBER
DRESS INFORMAL

Pioneers! Rush your reservation now to:
Motion Picture Pioneers, 729 Seventh Avenue, New York City.

MEMBERSHIP IN THE MOTION PICTURE PIONEERS IS OPEN TO THOSE HAVING 25 YEARS OR MORE IN EXHIBITION, PRODUCTION, DISTRIBUTION OR LABORATORY THROUGH APPLICATION TO THE ORGANIZATION AT 729 SEVENTH AVENUE, NEW YORK CITY

Columbia to Honor Cohn With Drive

Columbia Pictures' world wide sales drive, which opened Friday and will continue until June 28, will be conducted in honor of Jack Cohn, executive vice-president, it was announced by A. Montague, general sales manager, and Lacy Kastner, president of Columbia International.


Jack Cohn

They said, "We believe that the importance of what we have planned as the greatest over-all sales drive in our history will be underlined by the zeal of every sales executive, division and branch manager, salesman, office manager and booker in our far-flung organization as they strive to do honor to Jack Cohn, who has for many years been Columbia's head of world distribution."

Commenting on the use of his name in the drive, Mr. Cohn said, "I have accepted it as a compliment from all in distribution—in fact, from all who are associates of mine no matter what part they may play in our organization throughout the world."

Mr. Kastner, who is currently on a two-month tour of Far East offices, will appear at the first Far East sales meeting of Columbia International, which will convene in Manila October 29.

Five Performers to Tour For New Columbia Films

Five performers will make personal appearance tours in the next few weeks in behalf of new Columbia pictures in which they appear, the company announced last weekend. John Crawford, star of "Queen Bee," will open her trip in Chicago, October 31 and conclude it three weeks later in Portland, Ore. Betty Garrett, star of "My Sister Eileen," began her tour last weekend in Columbus, Ohio, while Aldo Ray, star of "Three Stripes in the Sun," will open his trip in Boston following an appearance on the Perry Como television show October 22. Two newcomers, Allison Hayes and Joanne Woodward, featured in "Count Three and Pray," will make separate junkets for the film.

Buy Salt Lake House

SALT LAKE CITY: The lease on the Lyric theater here has been sold to the Utah drive-in Corp. by Joseph Rosenfield of Spokane, president of Favorite Amusement Corp. Robert Benton, general manager of Sero, parent company of the Utah drive-in, completed the deal.

Box Office Champions For September, 1955

The box office champions for the month of September, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

It's Always Fair Weather
(Metro-Goldwyn-Mayer)
CinemaScope

Produced by Arthur Freed. Directed by Gene Kelly and Stanley Donen. Written by Betty Comden and Adolph Green. Color by Eastman Color. Cast: Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray, Michael Kidd, David Burns, Jay C. Flippen.

The Kentuckian
(United Artists)
CinemaScope

Produced by Harold Hecht. Directed by Burt Lancaster. Written by A. B. Guthrie, Jr. (from the novel by Felix Holt). Color by Technicolor. Cast: Burt Lancaster, Dianne Foster, Diana Lynn, John McIntire, Una Merkel, Walter Matthau, John Carradine, Donald MacDonald, John Litel.

Love Is a Many-Splendored Thing
(20th Century-Fox)
CinemaScope

Produced by Buddy Adler. Directed by Henry King. Written by John Patrick (from the novel by Han Suyin). Color by De Luxe. Cast: William Holden, Jennifer Jones, Torin Thatcher, Isobel Elsom, Murray Matheson, Virginia Gregg, Richard Loo.

Mister Roberts
(Warner Bros).
CinemaScope

Produced by Leland Hayward. Directed by John Ford and Mervyn LeRoy. Written by Frank Nugent and Joshua Logan (based on the play and novel by Thomas Heggen). WarnerColor. Cast: Henry Fonda, James Cagney, William Powell, Jack Lemmon, Betsy Palmer, Ward Bond, Phil Carey. ***(Champion for the second month).***

Not As a Stranger
(United Artists)

Produced and directed by Stanley Kramer. Written by Edna and Edward Anhalt (based on the novel by Morton Thompson). Cast: Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford, Charles Bickford, Myron McCormick, Lon Chaney. ***(Champion for the third month).***

Pete Kelly's Blues
(Warner Bros).
CinemaScope

Directed by Jack Webb. Written by Richard L. Breen. In WarnerColor with print by Technicolor. Cast: Jack Webb, Janet Leigh, Edmond O'Brien, Peggy Lee, Andy Devine, Lee Marvin, Ella Fitzgerald.

To Catch a Thief
(Paramount)
VistaVision

Produced and directed by Alfred Hitchcock. Written by John Michael Hayes (from a novel by David Doge). In Technicolor. Cast: Cary Grant, Grace Kelly, Jessie Royce Landis, John Williams, Charles Vanel, Brigette Auber.

To Hell And Back
(Universal)
CinemaScope

Produced by Aaron Rosenberg. Directed by Jesse Hibbs. Written by Gil Doud (based on Audie Murphy's autobiography). In Technicolor. Cast: Audie Murphy, Marshall Thompson, Charles Drake, Gregg Palmer, Jack Kelly, Paul Picerni.

"Guys" Premiere Proceeds for Rogers Memorial Hospital

The entire receipts from the reserved-seat world premiere of Samuel Goldwyn's "Guys and Dolls" at the Capitol theatre, New York, November 3, will go to the Will Rogers Memorial Hospital and Tuberculosis Research Laboratories, according to Howard Dietz, vice-president of Loew's, Inc., distributors of the picture. Mr. Goldwyn and Joseph R. Vogel, president of Loew's Theatres, have agreed to deduct nothing for expenses. Following the premiere, 10 openings have been set in November and December. They include the Astor, Boston, November 10; Chicago, Chicago, Chicago, November 11; Randolph, Philadelphia and Keith's, Washington, November 16; Stage Door, San Francisco, November 17; Paramount, Hollywood, November 23; Adams, Detroit, November 24; Orpheum, New Orleans; Riverside, Milwaukee, and Keith's, Cincinnati, all December 23.

"Guys" on Television

Ed Sullivan presented a filmed preview of Samuel Goldwyn's "Guys and Dolls" on his CBS-TV show last Sunday night. Among the personalities in the footage were Marlon Brando, Jean Simmons, Frank Sinatra and Vivian Blaine, stars of the film; Mr. Goldwyn and Joseph L. Mankiewicz, director.

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High Court Gets Brief in 'Moon' Case

WASHINGTON: Kansas has asked the Supreme Court to uphold its censorship of "The Moon Is Blue." A brief filed last week by the State Attorney General and the State Board of Review made several arguments against the appeal filed in August by the producer and distributor of the film, challenging all pre-censorship of motion pictures and challenging the Kansas action in this specific case. The high court was not expected to act until late this month or next month.

The Kansas Supreme Court upheld the censorship of the film, and the producer and distributor appealed to the Supreme Court.

The state, arguing against the appeal, said the distributor and producer had not filed any rehearing motion in the Kansas court or any other post-decision motion, and that therefore they could not appeal to the Supreme Court since they had not availed themselves of all the remedies and procedures to which they were entitled under Kansas law.

The state also argued that the entire matter of the constitutionality of the Kansas censorship law had already been decided by the Supreme Court many years ago, when, in the Mutual Film Corp. case, it upheld a Kansas censorship law "substantially identical" with the present law. The state admitted that the "Miracle" decision had indicated some change in the high court's position since that earlier case, but said it did not feel the court was holding all pre-censorship unconstitutional.

"Man with Gun" Premiere in New Orleans October 28

The first film of Samuel Goldwyn, Jr., "Man with the Gun," starring Robert Mitchum, will have it world remiere October 28 at Loew's State theatre, New Orleans, it was announced by William J. Heineman, United Artists vice-president in charge of distribution. The producer and star will appear in person at the premiere. The film was directed by Richard Wilson and co-stars Jan Sterling.

The Surf, Art Theatre, Will Open in Detroit

DETROIT: A new theatre, The Surf, to be devoted to art and foreign films, is scheduled to open here October 19. It was announced it will cooperate with The Surf theatre in Chicago and other art theatres throughout the country in the selection of the best of the foreign films available. The initial presentation at its press and trade preview opening night will be "Innocents in Paris." Donald Shields will be manager of the new theatre, which was formerly the Carleton.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended October 8 were:

Albany: To Hell and Back (U-I); To Paris With Love (Cont. Dist.) 2nd week.

Atlanta: 5 Against the House (Col.); The McConnell Story (W.B.); Seven Angry Men (A.A.); To Hell and Back (U-I).

Boston: Blood Alley (W.B.); Marty (U.A) 9th week; To Hell and Back (U-I) 3rd week.

Buffalo: The Phenix City Story (A.A.); Seven Cities of Gold (20th-Fox); To Hell and Back (U-I); Ulysses (Par.).

Denver: Blood Alley (W.B.); Green Magic (IFE) 2nd week; Love Is a Many-Splendored Thing (20th-Fox); To Catch a Thief (Par.) 4th week; To Hell and Back (U-I); Trial (MGM).

Des Moines: The Tall Men (20th-Fox) 2nd week.

Detroit: The Scarlet Coat (MGM) 2nd week.

Hartford: Aida (IFE); Bengazi (RKO); It's Always Fair Weather (MGM); The Last Command (Rep.); To Hell and Back (U-I).

Indianapolis: To Hell and Back (U-I) 2nd week; Trial (MGM).

Jacksonville: Gentlemen Marry Brunettes (U.A.); Seven Cities of Gold (20th-Fox); The Shrike (U-I); The Warriors (A.A.).

Kansas City: The Night of the Hunter (U.A.); To Hell and Back (U-I).

Memphis: Blood Alley (W.B.); Female on the Beach (U-I); Gentlemen Marry Brunettes (U.A.); To Hell and Back (U-I).

Miami: The Phenix City Story (A.A.).

Milwaukee: The Man From Laramie (Col.); The Shrike (U-I).

Minneapolis: The Shrike (U-I); We're No Angels (Par.); Wichita (A.A.).

New Orleans: It's Always Fair Weather (MGM); The Tall Men (20th-Fox); To Hell and Back (U-I) 3rd week.

Oklahoma City: The Left Hand of God (20th-Fox) 4th week; Seven Cities of Gold (20th-Fox) 2nd week; Special Delivery (Col.) 2nd week; To Hell and Back (20th-Fox); The Virgin Queen (20th-Fox) 2nd week.

Philadelphia: Blood Alley (W.B.) 2nd week; It's Always Fair Weather (MGM) 2nd week; The Left Hand of God (20th-Fox); Ulysses (Par.).

Pittsburgh: Green Magic (IFE) 2nd week; Marty (U.A.) 8th week; The Phenix City Story (A.A.); The Tall Men (20th-Fox); To Hell and Back (U.I.) 2nd week.

Portland: The Left Hand of God (20th-Fox) 3rd week; To Catch a Thief (Par.) 3rd week; To Hell and Back (U-I).

Providence: Blood Alley (W.B.); Gentlemen Marry Brunettes (U.A.); To Hell and Back (U-I).

Vancouver: Mister Roberts (W.B.) 2nd week; Pete Kelly's Blues (W.B.) 2nd week.

Washington: The Left Hand of God (20th-Fox) 2nd week; A Man Alone (Rep.); Summertime (U.A.); The Tall Men (20th-Fox); To Hell and Back (U-I).

$4,948,000 Is Columbia Net for Year

Columbia Pictures' net profit for the 52-week period ended June 25 was $4,948,000 or $5.64 per common share, an increase of $1,353,000 or $1.63 per common share earned during the comparable 1954 period.

Harry Cohn, president of Columbia, in releasing the comparative consolidated earnings statement of the company, said that the net profit before income taxes totaled $8,650,000 on June 25, an increase of $279,000 over the 1954 period.

Federal, state and foreign taxes totaled $3,702,000, a decrease of $1,084,000 from the total which was estimated for the 1954 period, the Columbia head said.

The earnings per share of common stock after preferred stock dividends, for both the current year and the prior year, are based on the 833,034 shares which were outstanding on June 25. On the basis of the 1,041,293 shares of common stock which are now outstanding, the earnings per share for the year ended on June 25 would be $4.51 and for the year ended June 26, 1954, would be $3.21.

For the fiscal year ended on June 25, 1955, the company adopted a more conservative policy in the treatment of the cost of foreign prints and of advances to producers, resulting in a decrease of net profit after taxes of approximately $1,000,000.

New Theatre Supply Branch

DENVER: Arrangements have been completed for National Theatre Supply to open a branch in Salt Lake City. The new branch will offer all the equipment sold by National Theatre Supply and will have the facilities of the repair shop in Denver, where a large stock of equipment is available for emergency use.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Buena Vista

LADY AND THE TRAMP: Disney Cartoon Feature—In this one we too worked for Disney. Picture very well received by kids and adults alike. The short, "Switzerland," is an excellent one which we played on the same program. We gave away two puppies with this picture on a Saturday matinee. Played Friday, Saturday, September 23, 24.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Columbia

CELL 2455, DEATH ROW: (Chessman Story) William Campbell. Robert Campbell—An interesting story but without any deep background, because it was made up in a hurry. Business above average, but the picture below. Played four shows a day, Friday, August 19, through Thursday, August 25.—Heinz Heidenkampf, Emelka-Palast, Augsburg, Germany.

Metro-Goldwyn-Mayer

BEAU BRUMMELL: Stewart Granger, Elizabeth Taylor—The only thing that held our patrons on this program was the $500 jackpot we had. Picture too "arty." However, Stewart Granger did a good job with the part he had. Played Wednesday, Thursday, September 14, 15.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

BLACKBOARD JUNGLE: Glenn Ford, Anne Francis—Doubled on top with "Arena," and a little extra work paid off. I'm as lazy as anyone I know about putting up a false front, but did for this. You can't see the top of my box office with the front up, so I set my wire recorder on top of the box office recorded solid with forty minutes of "Rock Around the Clock" and played back at strategic times during the three days for all but a downright bopping contest in front of and into the theatre. Youngest bopster was three years old. Tied up with the local Decca dealer and "Money for Music," a 7 to 8 p.m. record program. Business above average Thursday-Friday and fair on Saturday. False front was posted from a 24-sheet. Played September 22, 23, 24.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

BLACKBOARD JUNGLE: Glenn Ford, Anne Francis—This is a rough one. If you run it in a small town, be sure to include in your ads "The situation portrayed herein does not reflect on the good schools of our town." This helped the patrons keep a good taste in their mouths. This picture will do business. Played Sunday, Monday, September 18, 19.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Paramount

CONQUEST OF SPACE: Walter Brooke, Eric Fleming—This drew a lot of kids but not many adults. Picture well done for its type. Played Friday, Saturday, September 16, 17.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SABRINA: Audrey Hepburn, Humphrey Bogart, William Holden—Played this wonderful picture with "Mambo," and the second feature really ruined the attendance—the poorest second feature I ever played. Shown Sunday, Monday, Tuesday, August 28, 29, 30.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

RKO Radio

SWORD AND THE ROSE, THE: Richard Todd, Glynis Johns—Walt Disney does me right, as generally does RKO. Doubled on top with "Blackbeard, the Pirate," this made a good family hill and got people away from their TV's whom I hadn't seen here for a couple of months. Played Thursday, Friday, Saturday, September 15, 16, 17.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Twentieth Century-Fox

DESIREE: Marlon Brando, Jean Simmons—Have four shows each day and the picture did good business throughout this time. Good color and CinemaScope, and last, but not least, a good story with excellent stars make it a valuable picture for every theatre. Especially in Europe, this picture is a real hit. Played Friday, September 2, through Thursday, September 15.—Heinz Heidenkampf, Emelka-Palast, Augsburg, Germany.

United Artists

LONG WAIT, THE: Anthony Quinn, Peggy Castle—This did nicely on Ladies' Night (Tuesday), but fell a little short on Wednesday. One of my Ladies' Night regulars (72 years young) told me Spillane is "her boy," so counting her two sons (50 years plus) and me, that makes four of us. Good comments on the picture likewise from the teen-agers. Played Tuesday, Wednesday, September 20, 21.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

NOT AS A STRANGER: Robert Mitchum, Olivia de Havilland—Wonderful picture and did very well with it on Wednesday, opening night, and Friday night. Thursday and Saturday nights did just average business, which I could not understand. Played August 31 through September 3.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

PURPLE PLAIN: Gregory Peck, Win Min Than—This was O.K. for a filler. English made pictures don't do too well here even if Gregory Peck is in it. This might do O.K. in some art spots. Somebody slipped up on this one and gave it to us first run. That didn't mean a thing business-wise. Played Sunday, September 11.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

ABBOTT & COSTELLO GO TO MARS: Bud Abbott, Lou Costello—Bud and Lou, I fear, have about traveled their last road for me and are about ready to do an "old soldier" and fade out to pasture. Ran this with three cartoons. Played Sunday, Monday, September 18, 19.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

BLACK SHIELD OF FALWORTH, THE: Tony Curtis, Janet Leigh—This was the first 'Scope picture from U-I and it was a very great surprise. The picture was well made with enough romance and speed. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, August 21, 22, 23, 24, 25, 26, 27.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

THIS ISLAND EARTH: Jeff Morrow, Faith Domergue—Played this with "Johnny Dark" and had my poorest Labor Day Sunday and Monday in years. I do not believe my clientele cares too much for science pictures, or it was due to my competition showing "Strategic Air Command" (Para.). Played September 4, 5.—George T. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Warner Bros.

DUEL IN THE JUNGLE: Jeanne Crain, Dana Andrews—One of the average action pictures with a good make-up in Technicolor, but with a simple story. Mistakes in direction, because Jeanne Crain always wears best dresses and a beautiful, right out of the store hair-dress through the muddy jungle. That made people laugh. Played four shows a day, Friday, August 12, through Tuesday, August 16.—Heinz Heidenkampf, Emelka-Palast, Augsburg, Germany.

Shorts

Columbia

DESTINATION MAGOO: Mr. Magoo—Needless to say, Magoo does nothing but good.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Metro-Goldwyn-Mayer

KEEP YOUNG: Pete Smith Specialty—Pete, you're my boy. Just wish I'd see more of you.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

SPRINGTIME FOR THOMAS: Technicolor Cartoon—It is true that our patrons never have enough of Tom & Jerry cartoons.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

SWING SHIFT CINDERELLA: Gold Medal Reprint Technicolor Cartoon—The best cartoons come from M-G-M—this was good proof of it.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

THIEVING MAGPIE, THE: CinemaScope Musical Gems in Color—This was a beautiful pearl in the chain of good musical shorts.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

RKO-Disney

BEEZY BEAR: Walt Disney Cartoon—A very cute and humorous Donald Duck cartoon in CinemaScope—a lot of laughs.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Twentieth Century-Fox

EL TORO: CinemaScope Special—Never before has Spain been so charming in movies as in this CinemaScope short.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

Universal

WORLD OF BEAUTY, A: Two Reel Special—A nice short of the Miss Universe winners. Good for any situation to fill in on a single hill. Play it.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

GOO GOO GOLIATH: Merry Melodies & Looney Tunes—Very clever cartoon with good color and humor.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

RIVIERA REVELRIES: Sports Parade—This was an excellent one-reeler. Color very brilliant, scenery wonderful. Some patrons said they could sit all night and watch this kind of stuff.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SMPTE Ends Lake Placid Convention

LAKE PLACID, N. Y.: The 78th convention of the Society of Motion Picture and Television Engineers had its final sessions here last weekend. Among the important papers discussed at the convention were plans for an "ideal theatre," DuMont's Electronicam system and the role of films and television in education.

Non-Commercial Theatre

Arthur L. Smith, of colonial Williamsburg, Va., outlined plans which have been created to build an ideal non-commercial theatre in which the visitor would be orientated to what he would see in the town by first being transported back in time to the actual life of the 18th Century through realistic visual and mental images.

Mr. Smith said his group wanted to build a theatre where the viewer would be lost in an optical vacuum which would eliminate any distractions, actual or psychological, such as architectural forms, projector noises, heads of viewers seated in the row in front, and the like.

A wide screen participation type of show was deemed the best solution and plans were set for two theatres, back to back, sharing a common projection booth. The Todd-AO process was decided upon as the method of projection.

Dr. Thomas T. Goldsmith, Jr., of the Allen B. DuMont Laboratories described DuMont's new Electronicam system for the first time. Dr. Goldsmith, in a paper prepared in conjunction with James L. Caddigan, inventor of the system, noted that the system, which is an alliance of motion picture and television techniques, has provided the TV studio production team with a creative tool heretofore denied them.

He explained it employs several cameras, each equipped with a broadcast quality image-orthicon television camera unit mounted side-by-side on the same base with a specially designed and adapted Mitchell motion picture camera. They share a common lens system and the result is the recording of a high quality film in black-and-white or color, simultaneously with the broadcasting of a standard quality live monochrome television signal, he said.

Cites Education Work

Mrs. Gertrude G. Broderick of the United States Office of Education told the delegation, "The film, the radio and television must be major helps instead of incidental ones, if the critical challenges facing us in education today are to be met." She cited steps which already had been taken in the educational TV field. E. A. Hungerford, Jr., of the Metropolitan Educational Television Association, outlined the functions of the Joint Committee on Educational TV, formed in 1950, which advises educators and stations, among its many activities.

The SMPTE also elected John G. Capstaff, a retired Eastman Kodak Company research scientist, an honorary member of the society at the convention. The society's honors committee called him "a creative thinker . . . (who) founded a new industry, home movies."

People in The News

PETER MOLE, president of Mole-Richardson, Hollywood, and a former president of the SMPTE, left for Europe this week and will spend the next few months visiting the principal production centers, studying production methods and the impact of wide screen techniques.

J. RAYMOND BELL, public relations executive for Columbia Pictures, has been elected a vice-president of the Essex County Chapter of the American Cancer Society, the largest chapter in New Jersey.

ROBERT F. DAVIS has been appointed director of research for CBS Television Spot Sales. Before joining the company in 1954, he was in charge of radio and research for the Headley-Reed Co., station representative.

EDWARD EVERETT HORTON received an honorary Doctor of Laws degree last week from the Polytechnic Institute of Brooklyn at the closing convocation of its Centennial year celebration. The actor attended Polytechnic in his early years.

BERNARD JACON, vice-president in charge of sales for IFE Releasing Corp., has resigned effective October 14. He'll continue as consultant until December 31 when his contract expires.

LEONARD H. GOLDENSON, president of American Broadcasting-Paramount Theatres, has been elected chairman of the board of the new Research and Educational Foundation established by United Cerebral Palsy and group of industrialists.

Allied Artists Year Net to $1,064,494

The consolidated net profit before taxes for Allied Artists Pictures Corporation for the fiscal year ended July 2, 1955, was $1,064,494 as compared with $914,480 for the preceding fiscal year, it was announced by Steve Broidy, president, in the company's annual report, just released. The net income in 1955 amounted to $598,494 after provision of $466,000 for Federal income taxes. In 1954 the net income was $414,480 after provision of $500,000 for taxes.

The 1955 net income after preferred stock dividends was equivalent to 59 cents per share, compared with 45 cents per share in 1954 computed each year on the 871,563 shares outstanding July 2, 1955.

The gross income in 1955 reached a new all-time high of $12,670,000 compared with $11,838,500 for 1954. Working capital increased to $4,854,000 at July 2, 1955, from $4,067,000 at July 3, 1954.

Mr. Broidy also announced the company's current business is running at the highest level in its history and gives every indication of being maintained throughout the present fiscal year.

Rochester Theatre Sold

ROCHESTER, N. Y.: The Regent theatre building here has been sold by the Thomas W. Finucane Corporation to Natalie Galen of Los Angeles and Alberta Freen of New York. Monroe Amusements, Inc., will continue to operate the theatre.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1955.

1. The names and adresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Managing editor, None; Business manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member must be given.) Quigley Publishing Company, Inc., 1270 Sixth Avenue New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue; Martin Quigley, Jr., 1270 Sixth Avenue, New York City.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and tri-weekly newspapers only.) 15,485.

THEO. J. SULLIVAN
(Signature of business manager.)

Sworn to and subscribed before me this 27th day of September, 1955.

ROSE W. HORNSTEIN,
[SEAL] Notary Public, State of New York. No. 03-1860100. Qualified in Bronx County. Cert. filed with New York Co. Clerk. My commission expires March 30 1957.

The National Spotlight

ALBANY

The prompt forwarding by exhibitors of nominations in five categories on pictures released from July 1 through Sept. 30, for the Audience Awards balloting Nov. 17-27, was urged by area co-chairmen Harry Lamont and Ray Smith. . . . "To Hell and Back," with vigorous promotion in which Army recruiters cooperated, is proving one of the early fall's most solid grossers. . . . Town of Bethlehem Board of Appeals reserved decision until Oct. 19, after hearing pro and con arguments on proposed construction by Mrs. Frieda Klein and sons, Morris and Raphael, of a 500-car drive-in off Rt. 9-W. A point debated was whether it would cause traffic congestion. . . . John Gardner, of the Turnpike drive-in, Westmere, is reported planning another between Oneonta and Sidney. He operated two in Vermont, as well as the conventional Colony in Schenectady, before opening the successful Turnpike. . . . Universal staff gave a party for Howard Spencer, who retired after 21 years as porter. He had worked for other exchanges in same capacity.

BOSTON

A group of film publicity men headed by Paul Levi of American Theatres Corporation, laid the Audience Awards Poll plan before Boston newspaper editors and publishers and won promises of enthusiastic cooperation including: 8-column streamer or page one office ads on kick-off day, Nov. 17; printing of the ballot with news stories and special features; plugging of poll on newspaper subway posters, newsstand display cards and delivery truck posters. . . . Joseph P. Liss, Stanley Warner Theatres district manager, injured critically in a highway accident June 20, has been moved from Worcester City Hospital to his home, but is not to be allowed to receive visitors for two months. . . . Karl Fasick, Loew's Boston Theatres publicist, and Joe Mansfield of United Artists, arranged for a "Summertime" display, including a three-dimensional style panorama of Venice, in the window of the American Express Company's office in the fashionable Back Bay shopping section. Other travel agencies agreed to cooperate in different ways. . . . First short subject to come from the production unit set up by Richard Harris, New York singer, and Miles Morgan, who directed the very successful Brattle Theatre Shakespeare Festival in Cambridge this summer, is "Songs of the Auvergne," now playing with "Holiday for Henrietta" at the Exeter Street theatre. It was filmed in France a year ago.

BUFFALO

Edmund C. DeBerry, manager of the Paramount exchange, issued invitations to area exhibitors to see "Artists and Models," the new Martin and Lewis production, last Monday evening in the Paramount theatre. The theatre announced the showing as a sneak preview. . . . Tony Mercurio, office manager and booker at the Paramount branch, underwent an operation on his nose this week in a local hospital and is coming along okay. . . . In a petition filed with the Federal Communications Commission, the WGR Corporation has asked that the commission's approval of the sale of WBUF-TV to the National Broadcasting Company be stayed and the case set down for hearing. WGR, whose NBC affiliation would go to WBUF after the network acquires the Buffalo station, asserted that it would "suffer serious economic injury" as a result of the transaction. . . . As part of the ceremonies for the opening of "To Hell and Back" at Basil's Lafayette, the U. S. Army Recruiting Service enlisted new recruits on the theatre stage. . . . The strong box of the Liberty theatre in Rochester was broken into the other day and $40 in cash was stolen. In addition, the burglars pried open three vending machines in the theatre, taking from them more cash, and then ransacked four offices on the building's second floor. A second safe, also in the theatre, was battered but resisted the burglars' efforts to pry it open. . . . Rochester and Hollywood are in partnership on plans for a big motion picture party to be staged in Kodak Town Nov. 19. It will be called the Festival of Film Artists and Jesse Lasky, pioneer producer, is chairman. The institution behind the idea is, of course, Rochester's George Eastman House.

CHICAGO

Duke Shumow is about to complete negotiations for taking over operation of the Times theatre which has been darkened for about two years. He will completely redecorate and modernize the Times, just as he remodeled the DeLuxe when he took ownership some time ago. . . . Anna Hall, of H & E Balaban Theatres, is entertaining the "stay-at-home" members of the organization with tales of her trip to Sweden. . . . Dave Wallerstein and Abe Platt of Balaban & Katz were among those of the local contingent who attended the TOA Convention in Los Angeles. . . . Graham Giles, manager of the Des Plaines Theatre, is bemoaning the loss of his car but grateful that he and his child are none the worse because of an automobile accident. . . . Elinor Rose has been added to Filmack's TV sales department. . . . A showing of "Gone With the Wind" at the Chelten, a neighborhood house, indicated that the film is still a box office record breaker. . . . Humphrey Bogart and his wife, Lauren Bacall, stopped off to help exploit "The Desperate Hours" before returning to Hollywood. . . . Vic Bernstein was appointed branch sales manager for Allied Artists in Chicago. New member of AA staff here is Wilma Niehus. . . . The Women's Auxiliary of the Variety Club of Illinois are sponsoring the Harlem Globetrotters' appearance here at Loyola University Gymnasium October 18. The proceeds will benefit LaRabida Sanitarium.

CLEVELAND

"To Catch a Thief" is in its seventh week downtown, playing five weeks at Loew's Stillman and now in its second week at Loew's move-over house, the Ohio. . . . Marking up a tremendous first week's gross was "To Hell and Back" which more than tripled average business at the RKO Palace. . . . Frank Manenti, manager of Loew's Stillman, succeeds RKO Palace manager Max Mink as exhibitor chairman for the Audience Award poll drive. Mink resigned the post because of the work entailed in the coming engagement of the Danny Kaye show at the Palace. . . . The Essicks—P. E., Ray and Jack—have taken over operation of the 2800-seat East 105th St. theatre (formerly RKO 105th St. theatre) and were to open the house Oct. 15 with a picture policy. Built in 1921, the house was leased by Keith and RKO until 1954 when the remaining period of its lease was taken over by former RKO theatre district manager Jerome Shinbach and associates. . . . In Toledo, the drive-in price war has been eased with resumption of established scales at most theatres. The Jesse James and Maumee are back to 75c, the Miracle Mile to 65c, the Parkside, Starlite, Telegraph and Toledo, to 50c. . . . Variety Club will hold a general membership meeting Oct. 29 to elect a new slate of officers. . . . H. B. Davenport replaces Louis Labonte as manager, booker and buyer for the Willow Theatre, Clyde. . . . The Simplex projection and sound equipment for Fitzsimmons General Hospital, Denver, was shipped from the Cleveland National Theatre Supply branch by manager Frank Masek. The equipment is to provide film entertainment for President Eisenhower.

DENVER

Archie Goldstein, who has been operating the World, has leased the Uptown, closed since May, from Harold Cunyas. Goldstein will close the World. . . . W. W. Kendrick, United Artists branch manager, Salt Lake City, was in for sales talks with Fox Inter-Mountain Theatres, and for conferences with M. R. Austin, Denver branch manager. . . . Robert Selig, Fox Inter-Mountain division manager, was named a director of Denver Improvement Corp., a company set up to preserve downtown real estate and business values. . . . Leonard Leigh, in the theatre business 15 years in Iowa, Nebraska and New Mexico, has been named manager of the Oriental. . . . Lloyd Boring, who recently resigned from Atlas Theatres to go with Fox Inter-Mountain Theatres, is back at his former job at Lamar, Colo., as city manager for Atlas. He succeeds Eddie Soecht, who moves to Golden, Colo., to replace Philip Hile, who had resigned. . . . Robert Lotito, who represented the Junior Chamber of Commerce at the Miss America contests at Atlantic City, and who was given much credit for the winning of the Miss America award by Miss Colorado, has been named publicity man for Columbia, and will publicize their pictures in first runs in Denver. . . . Earl Bell, Warner Bros. branch manager, went to St. Joseph's hospital following a mild heart attack. He is recovering satisfactorily. . . . Gloris Genovese has moved from the New York branch office of Paramount to Denver where she will be

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secretary in the newly setup division office. . . . Beth Crowther, Paramount booking seretary, and Jack Busey will be married here Nov. 26, in Warren Methodist church.

DES MOINES

Myrtle Bechtel, Warner cashier, was in an auto accident during her recent vacation but suffered no more than a sore arm—for which all are thankful. . . . Jim Ricketts' son and daughter-in-law and their three children were visitors here. Jim, Jr., the son, is a former Film Row employee. . . . Buck Stoner, Paramount district manager, was in town conferring with Don Hicks, branch manager. . . . Marjorie Stubbs is the new bookers' steno at RKO. . . . Thelma Washburn, RKO booker and office manager, is planning an extensive trip over the Christmas holidays. She will go to both coasts and take in the Rose Bowl game as well. . . . Bill Curry of Iowa United has returned from his vacation. . . . Invitations have been issued to an organizational meeting of WOMPI which is to have a chapter in the city. Dorothy Pobst, UA, is in charge. . . . Herman Fields, operator of theatres in Clarinda in conjunction with the Pioneer Theatre Corp., is observing his 25th year in Clarinda show business. He went there from Minneapolis in 1930 and purchased the Armory and Rialto theatres. Fields has three cousins in the theatre business: Harold Fields of Minneapolis is president of the Pioneer circuit which is also observing its 25th anniversary in Iowa; Leonard Fields is a producer of stage shows in New York, and Don Fields is a Hollywood producer. . . . The Cascade theatre at Cascade, which has been dark for several months, has reopened. . . . CinemaScope equipment has been installed at the Glidden Memorial theatre in Glidden. . . . Mrs. A. H. Blank, wife of the president of the Tri-States Theatre Corp., is donating her $75,000 doll collection to the city of Des Moines. The collection represents a history of doll making and cultures of many civilizations.

DETROIT

Tom Duane, manager of Paramount's Detroit branch, is a proud grandfather for the first time. The baby is William Michael Duane. . . . Dillon and Mrs. Krepps (he's managing director of the United Artists) will see the opening of "Oklahoma!" and vacation in Florida following Mrs. Krepps surgery at Ford Hospital. . . . Some sort of a record was set by the Krim in Highland Park with the ninth rerun of "Red Shoes." The Krim which did big business with "Martin Luther," is bringing in "Day of Triumph." The Protestant Men of Detroit have distributed hundreds of discount tickets for the show. . . . Bryan Stoner is head of the Paramount office with the broadening of the territory. . . . Lou Marks, MGM manager, came up with a double feature. Within a month of the adoption of Mrs. Marks' son by a previous marriage, she presented him with a nine-pound boy. . . . Election of officers at Variety Tent 5 was scheduled for October 10th. . . . Censors reviewed 384 feet of film last month, passed all but 30 feet in English. . . . Ann O'Donnell, Dexel office manager, has been driving through northern Michigan. . . . Walter Fisher, Galewood owner in Grand Rapids, is father of the recently arrived Walter, Jr. . . . R. Curtis Guthrie, owner of the Loma, Mancelona, died in Petosky at 65.

HARTFORD

Well over 100 Connecticut theatres are participating in the Oct. 1-15 Jimmy Fund Campaign, according to co-chairmen I. J. Hoffman, Connecticut Theatres, and Harry Feinstein, Stanley Warner Theatres. Proceeds are turned over to Children's Cancer Research Foundation. . . . A furniture concern has turned the long-dark Astor theatre, an 800-seat house in East Hartford, into a warehouse. The building is owned by the Post interests of that town. . . . Arthur T. O'Brien has been named manager of Lockwood & Gordon's Webb Playhouse, Wethersfield, Conn. . . . Alfred Alperin, son of Mickey Alperin, general manager, Hartford Theatres Circuit, has assumed managership of the Rialto, Windsor Locks, Conn., replacing David Magliora, resigned. . . . Bercal Inc. has installed a new screen at the downtown Parsons. . . . A. J. Bronstein, president of Bronstein Drive-In Enterprises, has returned to Hartford from a southern business trip.

INDIANAPOLIS

Abram F. Myers, general counsel, and Rube Shor, president of Allied States, will be among the headliners for the Allied Theatre Owners of Indiana Fall convention here Nov. 15-16. Julius Gordon, Texas circuit owner, also has accepted a bid, Wm. A. Carroll, ATOI secretary, announced. . . . Trueman Rembusch will be chairman of the convention's business sessions. . . . Roy Harrold has reopened the Times at Connersville, after installing a wide screen and making other improvements during the summer. . . . Don Steinkamp has put up a new marquee at the Spring, French Lick. . . . Mr. and Mrs. J. A. Bailey opened the Royal at Danville Sept. 29. They acquired the house, closed since April, recently from Wm. Rosenthal. . . . The Variety Club's women's auxiliary will sponsor a hard times party in the clubrooms Oct. 29.

JACKSONVILLE

Distributors here on business from Atlanta were Ollie Williamson, Warner Bros., and Bob Ingram, Columbia. . . . Paul Hargette, local Columbia branch manager, was receiving many congratulations on his promotion to branch manager in Atlanta. His place here has been taken by Martin Kutner, formerly a Columbia salesman in Washington, D. C. . . . Siggy Vorzimer, roving National Screen salesman, was in to see exhibitors about orders for Christmas accessories. . . . Back from an enjoyable vacation spent in his former New York City home was Harvey Reinstein, Buena Vista salesman. . . . Frances Plummer has replaced Cecilia Brugh on the Talgar Theatre Co. booking staff. . . . Jack Rigg, now an independent booker and buyer, has been succeeded on the United Artists sales staff by Jack Galloway, formerly of Columbia. . . . Janice Claxton resigned from the local WOMPI presidency following her election in New Orleans as regional director of WOMPI's eastern division. . . . Col. John Crovo presided at the first Autumn meeting of the Motion Picture Council in the Hotel Seminole, with Charley Turner, MGM salesman, as the main speaker.

KANSAS CITY

Jack Golladay, several years at Kirksville, Mo., as manager of the Kennedy and Princess theatres of Fox Midwest, in James J. Long's district, has been transferred to the Illinois district, as manager of the Lincoln, Springfield. He is replaced by Gene Kincaid, heretofore manager of the De Graw at Brookfield, whose replacement is Russell Rhyne, from the Lyric at Boonville. The circle is filled out by Clyde Patton, from the Illinois district, who has been manager of the Globe at Christopher, to handle the Lyric. . . . In addition to the week-by-week first runs, two other theatres had first run shows this week. The Orpheum (Fox Midwest), dark for several weeks, had "The Tall Men," and the Apollo, also Fox Midwest, had "I Am a Camera." . . . "Martin Luther" is again being shown without admission charge by a church group, this time by the "Youth for Christ," at a downtown church. . . . Three drive-ins were showing the same double bill this weekend, with larger than usual display advertising. The theatres were the Claco, the Kansas and the Leawood.

LOS ANGELES

In from San Francisco to visit his brother Dan was Ed Sonney of the Sonney Amusement Co. . . . Allied Artists manager M. J. E. McCarthy was "King for a Night" at the recent Variety Club Party at the Ambassador Hotel. . . . Celebrating their 25th anniversary, Mr. and Mrs. Ezra Stern have announced the engagement of their daughter Carole to Jerry Rubin, an architect. Stern, a Film Row attorney, is chief barker of Variety Tent 25 here. . . . Shirley Wallen, secretary to Bundy Smith, National Theatres branch manager, was the recipient of a baby shower tossed by the office gals. . . . Sol Goldberg, son of Jack Goldberg, of Alladin Enterprises, has returned to school after completing his hitch in the Navy. . . . The Fanchon & Marco circuit has shuttered its Alto, suburban theatre on the southside, and leased the property for use as a church. . . . Bob Benton, general manager of Sero Amusement Enter., has been on the sick list. . . . Recuperating from surgery was Jack Brower, who owns the Town theatre. . . . Resigning his post as salesman at Paramount, was Gail Parker, who plans to enter the field of cinematography. . . . Out-of-towners seen on the Row were Jack Van Leer, H. L. Nace Theatres; Earl Brothers, Boulder, Boulder City.

MEMPHIS

Complete program for the Tri-State Theatre Owners Convention in Memphis Monday and Tuesday, Oct. 24 and 25, was announced by Tri-State president Nathan Flexer, Waverly, Tenn. . . . Speakers will include: George G. Kerasotes, Springfield, Ill., representing the president of TOA; Warren Foster, Atlanta public relations man; Dick Stern, Nashville exhibitor; Alex Harrison, 20th-Fox official. . . . Universal's film, "To Hell and Back," did twice average business the first week at Malco. . . . Lloyd Hutchins bought the Maxie theatre at Trumann, Ark., from Zell Jaynes, owner. . . . Fred Abraham is the new booker at Universal. . . . Universal has set Oct. 24 as the opening date for its new Memphis film exchange at 138 Huling. . . . Arthur Katzen, MGM, was in town promoting the film, "Trial." He dialed the letters T-R-I-A-L on the telephone. The number was 8-7425. Paramount Film Distributing Corporation answered the telephone. And his stunt made page 1 news in Memphis newspapers.

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MIAMI

One of the assets of the area in its bid to become a TV origination point will be the new remote truck for WTVJ which Lee Ruwitch, vice-president and general manager, says is the only one of its type. . . . Arthur Davis, Gold Coast Pictures Co., Miami, was on a business trip in New York arranging contracts to handle import films in the south. . . . The Ochs Management Co. of Cleveland, O., is reported to be planning a Florida headquarters in Dania, Fla. . . . Hal Kopplin, executive head of the art department of the Wometco circuit, was on a holiday in New Orleans. A newcomer to the same department is Edmund Turner. . . . Due to return from western vacations were Florida State's Ralph Puckhaber and Al Glick. . . . Mitchell Wolfson and Roy Schlechter were on the West Coast for the TOA convention. . . . The 20th Century-Fox crew will be doing some shooting in central Florida around the 19th, when Sheree North and Tom Ewell are due at the Eglin Air Force base to do some scenes from "The Lieutenant Wore Skirts."

MILWAUKEE

Billy Pierce, of the Savoy theatre, has been on jury duty the past three weeks and has found it very interesting. Mr. Pierce's son, William, Jr., 21, is "practice-teaching" at Rufus King high school here. He is in his last year at Wisconsin State College, and Pierce, Sr., is mighty proud of him. . . . Joe Wayne, booker at the Warner exchange, is a proud father of a new baby girl, Cynthia, born September 23. . . . Ben Schwenke, office manager at the Warner exchange, has retired. . . . Robert Mellen, operator of the Marion theatre at Marion, Wis., is the state representative for Screen Guild. . . . Charles Schneider, Kewaunee theatre, Kewaunee, was in the hospital for a few days for observation. . . . William Foley, salesman at RKO, is back on the road after being on the sick list. . . . Robert Koepp, booker at Allied Artists, got eight ducks at the opening of the season. . . . Oliver and Ray Trampe attended the Allied Artists regional meeting which was held in Chicago recently.

MINNEAPOLIS

Ralph Green has reopened the Hollywood at South St. Paul, which has been closed since 1953. Theatre has been completely refurbished and a wide screen and CinemaScope installed. . . . Theatre licenses have been increased 20 per cent in St. Paul, according to an ordinance passed recently by the St. Paul city council. . . . Ninety exhibitors from this area attended a meeting at the Nicollet hotel to get the wheels rolling for participation in the Audience Award Poll. Speakers included Ralph Russell of Canton, Ohio, one of the poll's founders; Harry French, president of Minnesota Amusement Co.; Ben Berger, president of Berger Amusement Co. and North Central Allied, and Stanley D. Kane, executive council of NCA. . . . Marilyn Miller, daughter of Universal branch manager LeRoy Miller, is engaged to Bill Diehl, film critic for the St. Paul *Dispatch* and *Pioneer-Press*. . . . Another engagement of interest to the industry is that of Geoffrey Nathanson, son of Gilbert Nathanson, partner in the Cloquet Amusement Co., to Elayne May Nagin of Beverly Hills, Calif. . . . Sam Idelkope and John Louis will replace Stan McCulloch as bookers at Paramount. McCulloch rejoined RKO as salesman. . . . Theatres which have installed CinemaScope recently include the Kreiger at Gackle, N. D.; Park at Bricelyn, Minn.; and Roxy at Clarkfield, Minn.

NEW ORLEANS

H. H. Moreau closed the Tiger drive-in, Marksville, La. It is scheduled for reopening in early spring. . . . N. Solomon Theatres, McComb, Miss., acquired ownership of the Jim, Monroe, La., from McElroy Theatres, Shreveport, La. . . . Ralph Mann, manager of Hub drive-in, Monroeville, Ala., a McLendon unit, asked Transway to suspend transportation service due to closing for the season. He also asked Transway to resume the service for the Frisco, Frisco City, Ala., effective with reopening October 7. It is also a McLendon theatre under Mann's management supervision. . . . The Star in Lafayette, La., was scheduled for reopening on or about October 15. It has been closed for extensive remodeling, installation of wide screen and CinemaScope equipment. J. G. Broggi office will continue to do the buying and booking. Proprietor is Joe Pentard. . . . Liberace is scheduled to visit New Orleans in connection with the opening of Warner's "Sincerely Yours" in which he co-stars with Joanne Dru and Dorothy Malone. He will be accompanied by brother George. The film is scheduled here for a November showing. . . . Cecil Kelly closed his Cil, Stamps, Ark. He continues to operate the Fox, in his home town, Plain Dealings, La. . . . M. A. Connett has named Claude W. Clay of Louisville, Miss., as manager of his recently purchased Strand, Kosciusko, Miss. Immediately upon purchase Connett closed the theatre for extensive remodeling which included installation of air-conditioning, new seating, improvements in the projection equpment. . . . Joy's Theatres, Inc., headed by Joy N. Houck acquired full ownership of the Lark drive-in, Ville Platte, La.

OKLAHOMA CITY

"Five Guns West" was showing at three Oklahoma City drive-ins last weekend: the Bomber, the "77" and the Twilight Gardens. . . . "Not As a Stranger" was showing at four suburban theatres. . . . United Theatre Owners of Oklahoma held their regular monthly meeting Oct. 3 with 22 members attending. The organization made a motion to make up a mailing list of all theatres and their owners in the state. The list to be for sale. Bernard McKenna and E. Slocum were named delegates to attend the Allied convention in Chicago November 7-9. . . . Ed Thorne, president of UTOO, and E. Slocum, executive director of UTOO, attended the national TOA convention in Los Angeles last week. . . . A Fort Sill Army Band and the Oklahoma City VFW drill teams paraded in front of downtown Midwest theatre here Sept. 30 to celebrate the opening of "To Hell and Back." . . . The Tecumseh drive-in theatre, Shawnee, closed for the season Oct. 2. It will reopen in the Spring.

PHILADELPHIA

With Jack H. Harris' Exploitation Productions, Inc., taking over the Screen Guild of Philadelphia distributing firm, the personnel of the two staffs have been consolidated with Screen Guild quarters at 1315 Vine Street, housing the new company. Joseph Engel and Harry Brillman remain as branch manager and sales manager, respectively, with Jack G. Engel, former owner, remaining as adviser for at least 60 days. . . . The Boyd has completed plans which permit the public to buy tickets for "Cinerama Holiday" on a charge plan, it was announced by house manager Hal Grossman. . . . Emanuel S. Rosenberg, manager of the Park, Reading, Pa., adopted a new policy calling for first run showings for the house. . . . Two upstate districts near Harrisburg, Pa.—the Borough of Middletown and Halifax Township—will vote on Sunday films at the Nov. 8 election. Middletown defeated the Sunday films question in 1951. . . . E. G. Wollaston, manager of the State, Harrisburg, Pa., completed negotiations with the operators of five lots near the house to park patrons' cars for a very nominal charge of 25 cents for three hours. . . . Sam Frank, president of Hammonton Theatres, Inc., disclosed the construction of a new 1,000-car drive-in at Amatol, N. J., for opening in early November. Dave Weinstein has been appointed general manager. . . . Coplay's Ritz, Bethlehem, Pa., was sold to R. F. Sell by Pete Magazzu, who has owned the house for the past 17 years. Closed since last April, it will be remodeled and reopened with John Van Auken, now managing a drive-in on Long Island, coming in to manage.

PITTSBURGH

"Rebel Without a Cause" has been added to the Stanley booking chart following "Illegal." . . . Film Row mourned the passing of 47-year-old Bob Kimmelman, former film salesman and head of the American Legion Variety Club post, who died suddenly in a doctor's office. . . . "Marty" is finally coming to the end of its sensational nine-week run in the Squirrel Hill, setting both attendance and money marks the house doubts it will ever attain again. . . . The Guild theatre art house has acquired "Svengali" to follow its current "Court Martial." . . . Harold Cohen, *Post-Gazette* film critic, accompanied a group of 150 local and district playgoers to New York to see four Broadway plays. . . . The Stanley has also acquired "Desperate Hours" for a Nov. 3 date. . . . The local chapter of the Boys Town of Italy is trying to get "The Tender Trap" as the benefit feature film for them in the Penn on Nov. 10. . . . Bernie Hickey, back as the Fulton manager, finally located a home in Mt. Lebanon. His Fulton feature, "To Hell and Back," looks good for at least four weeks.

PORTLAND

First run business has been on the skids for the past few weeks but all downtown houses have strong CinemaScope product and business should start on the upgrade. . . . Arthur Treacher was here as guest speaker for the Knife and Fork Club dinner. . . . Lloyd Bridges and K. T. Stevens are due in town next week to star in "The Tender Trap." . . . John J. Parker, son of Mrs. J. J. Parker, was in town to assume 50 per cent of the theatre chain on his 30th birthday Oct. 5. Young Parker has also set up a new production company for pictures called Wolf-Parker Productions. Van Wolf, formerly of Paramount, is his partner. . . . Evergreen's Oregon district manager Oscar

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Nyberg and all of the Evergreen managers are back at their desks after a business trip to San Francisco. . . . Paramount theatre manager Dick Newton had a big campaign for "Gentlemen Marry Brunettes" and "The Girl Rush." . . . Herb Royster, Broadway theatre manager, is still ill.

PROVIDENCE

Ably assisted by the martial strains of the R. I. National Guard Band, sizable units representing the U. S. Army and the National Guard, and ranking officers from both armed services, "To Hell and Back" got off to an auspicious start at the RKO Albee, site of the Rhode Island premiere. Dave Levin, house manager, pulled out all the stops in exploiting the event. . . . "To Paris With Love" has been held for a second week at the Avon Cinema. . . . For the engagement of "Mister Roberts" at the nearby Bay State drive-in, Seekonk, admissions were hiked from 65c to 75c. For the same attraction playing at other drive-ins and neighborhood houses, no increase in tickets was announced. . . . Frankie Laine has been lined up for a personal appearance at Rhodes-on-the-Pawtuxet, later this month. . . . Jaye P. Morgan headed a list of unannounced stars of stage, screen, radio and television, for a personal engagement at the mammoth Penny Parade and Parade of Stars, at Narragansett Race Track. The event is being held for the benefit of St. Dominic Savio Boys' Center. . . . With the exception of one foggy night when visibility was zero, the drive-ins have been enjoying the continued pleasantly mild weather which has benefitted late-season attendance.

SAN FRANCISCO

Frieda Fleischman, office manager of National Screen Service is off for Utah, Arizona and points between with Dorothy Haley, of the Homer Tegtmeier theatre equipment office, and Mildred Coombs, booker, 20th Century-Fox. Vacationing also is Homer Wall, office manager, United Artists Corp., while the Fox theatre's managing director, Herman Kersken, has returned from his vacation. . . . Neal East, Paramount Film Distributing Corp., is now division manager of the Los Angeles-San Francisco-Portland-Seattle area. . . . Phil Zanovitch will manage the reopened State-Lodi, Lodi, Cal. . . . Jess Wright, booker, Warner Bros. Distributing Corp., reports exhibitors-visitors: Harry Hayashimo, Lincoln theatre, and Emo Palermo, Star theatre, both of Stockton; Renee La Marr, Bal theatre, San Leandro; Howard Hill, Hill's drive-in, Riverdale, and Jim Dickson, Dickson, Cal. . . . Mr. and Mrs. John Newton, new owners of the Fairoaks, Fairoaks, Cal., visited the Columbia and Warner Bros. offices. . . . Bob Algiers, Marius theatre, Lakeview, Oregon, and Curly Bell, of the Sacramento drive-in, were Paramount Film Distributing Corp. visitors.

VANCOUVER

A conciliation board has been formed to hear the wage-working agreement dispute between Famous Players and Odeon Circuit and their projectionists. . . . James Mead, 23, son of Walter Mead, owner of the Paramount drive-in, at Burnaby, died when his car smashed into the side of an electric bus in Vancouver. The boy was a fourth year student at the University of B. C. and also the youngest member of projectionists union 348. He worked in the booth of the Paramount with his dad. . . . "Mr. Roberts" is still doing smash business on its third week at the Capitol. . . . "Pete Kelly's Blues" is also doing way above average business in its second week at Orpheum. . . . Jack Senior, branch manager of Harlan-Fairbanks (popcorn), was hospitalized with a lung ailment. . . . Bill McCartnie, veteran projectionist at the Orpheum, is a grandfather for the eighth time. . . . Guy Graham, New Westminster projectionist, is readying his White Rock dance hall, the largest on the Pacific Coast, for the winter season.

WASHINGTON

Mrs. Joseph P. Morgan, wife of retired showman Joseph Morgan, died October 2. Joseph P. Morgan is one of the charter members of the Variety Club of Washington. . . . Victor H. Ottenstein, vice-president of the District News Co., and a member of the Variety Club, was elected president of the Brandeis University Club of Washington. . . . Martin Kutner, Columbia Pictures salesman, has been promoted to branch manager of the Columbia exchange in Jacksonville, Florida. . . . Sid Zins, Columbia Pictures publicity representative, is on crutches after a foot operation. . . . Mrs. Eileen Oliver, 20th Century-Fox, attended the WOMPI convention in New Orleans as a delegate from the local WOMPI group. . . . Sam Bendheim Jr., Neighborhood Theatres, Richmond, is recuperating from a recent illness. . . . Marvin Goldman, K-B Theatres, attended the TOA Convention in California. . . . Nathan D. Golden, director of the Motion Picture, Scientific and Photographic Products Division, Department of Commerce, attended the Variety Clubs International mid-winter meeting in New Orleans. He is international heart chairman.

Rogers Fund Xmas Salute Kickoff Set

A nationwide, industry-wide telephone-broadcast from New York will herald the sixth annual Christmas Salute to the Will Rogers Memorial Hospital and Research Laboratories, October 17 at 10:30 A.M., EDT. The salute will be conducted between October 17 and January 15. Participating in the program will be A. Montague, president of the hospital; Charles Feldman and Moe Silver, national distributor and exhibitor chairmen, respectively, and Morton G. Thalhimer, Sr., president of Neighborhood Theatres, Richmond, Va.

Besides announcing the plans and purposes of the Christmas Salute to distributor and exhibitor chairmen, branch managers and executives of the industry, the speakers will report on observations made at their inspection tour of the hospital.

In announcing the telephone-broadcast, Mr. Montague and Mr. Feldman said, "Although the public's response to the one day-week audience collection was heartening indeed, it still is the serious responsibility of all of us in the industry to hold the ground gained via the audience collection, and stress every effort in the industry-employees' Christmas Salute to keep the vitally necessary flow of support moving into the Hospital's fund." They added that the Christmas Salute is the employees' part in the Will Rogers program and all employees, theatres and companies are expected to help.

Objectives of the Christmas Salute are $250,000 in contributions and 200,000 signatures on the scrolls. After the broadcast meeting, the distributor and exhibitor chairmen will hold territorial meetings with branch managers and other industry personnel who will work on the Christmas Salute.



Today more theatres use Altec Lansing stereophonic speakers and amplifiers than all other makes combined. Proof enough that Altec "Voice of the Theatre" speaker systems and Altec amplifiers and controls are the best for quality, dependability and economical operation. More films than ever have stereo sound. See your theatre supply dealer now for early delivery of the finest stereophonic equipment, Altec Lansing.

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"Specialists in Motion Picture Sound"

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Public Relations in Production at the Local Level

ONCE again, we applaud Paramount for the world premiere of a new picture "on location"—where the film was made. "The Trouble With Harry" proved to be a gold mine of good public and press relations, on the same grounds where Alfred Hitchcock produced the comedy, in Vermont's fall foliage. The celebrated director, his wife, and his entire cast and production staff, have been literally "adopted" as New Englanders.

Nor is this the first time that Paramount has taken a press delegation on "location"—or to the local level, where personalities become "folks" that everybody likes, and motion pictures are better understood by the public, at large. News of the premiere in Barre spread across the five New England states, and to the country—as good promotion for the picture—and good enterprise on the part of the producers. We've seen it happen on previous occasions—at Front Royal, Va., and Elko, Nevada, both small towns, remote from Hollywood.

The premiere in Vermont was a state occasion, and the press party was headquartered within view of the gold-domed State House, in Montpelier. Governor Johnson was principal speaker at the official dinner in advance of the premiere showing at the Paramount theatre, and he was host later the same evening, at a reception for the press, at the Pavilion Hotel. Nearby New England was alerted through radio coverage by station WDOT, Burlington, and station WSKI, in Montpelier. The press section included correspondents from Boston, as well as New York newspapers, syndicates, wire services and the trade press.

Also, of keen interest to this writer was the fact that Paul Ackerman, publicity manager for Paramount International, had ten visiting newspaper people and by-line writers, from England, Latin America, Australia, Paris and Rome, as his guests, and they took home a different story of motion pictures—and of America—than they could have found anywhere else in this country. Such international relations, at the local level, will do much for our industry.

We owe a deep bow to Herb Steinberg, who carried the ball for Jerry Pickman; Burt Champion and George Fraser, of Paramount's home office publicity staff, and Arnold Van Leer, Paramount's New England fieldman, who is always on hand for these events in his territory. The contingent of newspaper and feature writers, forty of them, by chartered plane, will respond to a rising cheer for this kind of press relations.

KIDS ARE HERO-HUNGRY

Fess Parker, in a by-line article in the current issue of THIS WEEK, Sunday magagine newspaper supplement, gives a good reason for the surprising success of his hero-role as "Davy Crockett"—and some good advice for parents, and theatre managers, to think over. He believes that youngsters of today are "hungry for heroes"—and that they have seized upon a good American of 100 years ago, to fill a void in their youthful desire to emulate hero characters of fact and fiction.

We agree, that even the small fry are fed up with the old-fashioned "cow pokes" who have become a bore on modern television—in so many old pictures that have been seen, again and again, until they have nothing new or novel, even for youngsters to admire. The kids were searching for something or somebody, when they found "Davy Crockett"—and he completely filled the bill. They like action, they like cowboys and Indians, cops and robbers, which are "play" in their minds.

Perhaps, we have something serious to think about in this latter situation. For generations, youngsters, with an imaginary gun, have said "bang! bang!" and shot you dead. And there's been no harm in it—as play. But today's children grow up in different ways. Their bodies are grown, while their minds are immature, in present-day training. So, they play "cops and robbers" with real guns, and we have juvenile killers, on the front pages of metropolitan newspapers, almost every day.

¶ THE DEEP FREEZE that hit the ice industry with the advent of home refrigeration has defrosted—according to a by-line writer in the business section of the *New York Times*. Today's iceman is busier than ever—and on a larger scale than twenty years ago. In 1925, there were about 3,500 ice plants in operation, while today, there are more than 5,000 producing artificial ice. Since 1935, total gross sales by the ice industry have risen from $227,000,000 to more than $325,000,000 last year. The iceman has discovered that he didn't lose every household customer that bought a new electric refrigerator—and he has found many new outlets, including vending machines and other modern devices that have created a new market for his frozen products.

¶ HUGH G. MARTIN, good friend of this Round Table—and good showman—writes from Columbus, Ga., headquarters of his MCM Theatres, with a letter to the Editor, to be taken up after their return from the TOA convention in Los Angeles. Hugh has been ill for the past eight months—but is in there, pitching again.

What we particularly want to discuss in this column is his excellent stunt, used at the Lake theatre and Clervue drive-in, at Clermont, Florida, where Hugh makes his usual residence. It is a simple score card for the recent World Series, but could be used as well for football games, in season, or any sports events, national or local. There is no advantage in reproducing the form, since it involves only the patron's guess in contemplating the score.

Those whose estimates are nearest to the final score, win prizes, if their entries are deposited in advance at the box office. It's legal, and it's exciting, during sports events, by many who may become real fans for a game, even though absentees. Considering the public's following of sports events that are on radio or television, or reported in the newspapers, this seems like an agreeable way to capitalize their interest and combine it with their purchase of theatre tickets at your own point of sale. —*Walter Brooks*



Jay Frankenbery, manager of the State theatre, Uniontown, Pa., shows this gleeful picture of happy youngsters, on stage, for the award of "Davy Crockett" prizes, donated by equally happy sponsors. We might have mentioned "Davy Crockett" before—and we will again—for nothing has quite caught the full approval of the small fry, in the last twenty years.



This is Toby Ross, manager of Schine's theatre in Corning, N. Y., and if it isn't, you can sue us for the caption information had us guessing. But you can believe that he is posing with the winners in his contest to find home pets that most resembled "The Lady and the Tramp"—and a nice picture, too.



Lester Pollock, manager of Loew's theatre, Rochester, N. Y., gives you a glimpse of $400 worth of prizes given away by Noah's Ark Stores, who sponsored a special cartoon show for this special reason. They like to give prizes to nice youngsters, in theatres, and will keep on doing it, in the future.



John J. Corbett, manager of the Glove theatre, Gloversville, N. Y. poses his assistant manager, Phil Thorne, with a lobby display of "Davy Crockett" merchandise, promoted in most Schine situations as a give-away in conjunction with the picture.



Tom Morehead, Philadelphia television personality, holds up a card for the WFIL-TV camera, to indicate the prizes given away at the Mastbaum theatre, in the national tieup for Columbia's "A Prize of Gold" with the Gold Filled Manufacturers Association—(they're filled with gold, up to here!).



Again, Jay Frankenbery, who appears on this page at upper left with some of his "Davy Crockett" prizes, rates another picture of the huge 6-foot balloon that was given away on a recent "Fun Show" program. You can imagine the fun these little ones had.

Showmen in Action

Paul Ricketts, owner-manager of the Charm theatre, in Holyrood, Kansas, whose story as one of the panelists in the recent MGM Workshops appears on a following page in this issue, says that Charlie Jones is his favorite trade paper columnist, and with that we agree, for what Charlie says is written from a showman's heart.

▼

Jan Slager, manager of Fox Inter-Mountain's Ogden theatre, in Denver, Colorado, sends snapshots of his false front and lobby display for "Tarzan's Hidden Jungle"—so convincing that you almost expect Tarzan himself to be hidden in the foliage. Total expense, he says, was $2 for branches cut from a willow tree—and they did a terrific business!

▼

Chet Woerner, manager of Stanley Warner's Fairmount theatre in Philadelphia, had a pencil-box matinee, as a "Back To School" feature, with 800 excited youngsters acquiring their school supplies from a cooperative sponsor.

▼

Sam Gilman, manager of Loew's State theatre, Syracuse, has a swell campaign on "Man from Laramie" with excellent pictures—as an entry for the Quigley Awards, and which we want to write up in the Round Table, as proper praise for his good showmanship.

▼

Nathan Cy Braunstein, whom we've known for 103 years in film business, sends us a photo of exploitation for "To Hell and Back" in Agana, Guam, M. I., and the next time we're passing 723 Seventh Avenue, we'll ask him to explain his interest in the Johnston theatre, on that Pacific island. They ran a premiere until 5:30 a.m.—which is very late to stay up in Guam, since it's nothing like 42nd and Broadway.

▼

Cato Show Print is experimenting with an attractive two-color herald on "Svengali" which may set a new pace for this color-gravure process in the production of heralds. Cato recently bought several more of the imported presses for this process.

▼

Jay A. King, manager of the Yorktown theatre, Elkins Park, Pa., sends a snapshot of his front display for "Mister Roberts"—using a cut-out that stands as high as himself, as he poses for the picture. He says the stunt created a great week's business, and tieups resulted.

▼

Seymour Morris sends out word to Schine managers that the September 26th issue of LIFE magazine has an excellent spread on "The Phenix City Story"—and while the circuit has not yet booked the picture, he urges theatre managers to preserve these magazine pages and make proper use of them, when playdates are set.

F. G. Tickell, city manager for Famous Players-Canadian Corp. in Medicine Hat, Alberta, sends a tear sheet of cooperative advertising and publicity for the circuit's 35th Anniversary, with a nice 7-column picture of J. J. Fitzgibbons and story of the 1920-1955 period of progress.

▼

Lou Lipman and Morris Keppner of the Mansfield Drive-In, Willimantic, Conn., are running "Dollar a Car" night policy on Mondays and Tuesdays for the remainder of the season "in appreciation of friendly patronage during our second season."

▼

Sid Kleper, manager of Loew's Poli College theatre, New Haven, invited the famed Yale University fencing team to view "King's Thief," to emphasize the sword play in the picture.

▼

Al Swett, manager of Palace theatre, Norwich, Conn., ran an attractive ad on "To Catch a Thief" with background of the Riviera, stressing the importance of seeing the picture from the beginning.

▼

Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J. who is such a good showman that he sometimes sinks us with so many examples to prove his point, is in again with proof of his handling for "Not as a Stranger"—and it's as good as usual. We contemplate a Murray Spector special, in the very near future.



Mr. and Mrs. Ray McLeod, of Vancauver, were visitars at the Raund Table, and in New York, ta see their daughter, Tish, wha was a member of the corps de ballet at the Radio City Music Hall, and their new granddaughter, another little ballerina in the family. Ray was the manager af the Odean Hastings, and is naw an the way back ta his hame grounds, via Toronta.

Jack Mitchell, manager of Schine's Olympic theatre, Watertown, N. Y., used Warner's short film, "So You Want to Own a Model Railroad"—and a local store immediately cooperated with lots of sponsorship for mutual benefit, plus a display of Lionel Trains, sold in many retail stores.

▼

Norm Levinson dreamed up a dream-girl, carrying an umbrella she didn't need, on downtown streets, as ballyhoo for "It's Always Fair Weather" at the Town theatre in Mankato, Minn., where Bob Pfau and Neal Siebenbruner, are on the premises.

▼

Arnold Gates, manager of Loew's State, Cleveland, uses huge letters to spell out "HITS" in his one-glance display frames which depend upon quick looks from vehicular traffic viewers. During the summer he used letters to spell out "COOL."



F. J. Bickler, manager af the Fax Wisconsin theatre, Milwaukee, sends this actian phatograph of the Audience Awards display in his lobby, which stands sixteen feet high, and tells and sells the stary of the natianal electian. It faces the entrance daars, and wan't be overlaaked by patrons, from naw on. The twa standees are members af the theatre staff—phatagraphic blaw-ups, that is—somewhat aversized, ta sell "The Tall Men."

Fourth of a Series of MGM Panelists

"The Charm Theatre Is a Family Affair"

by PAUL RICKETTS

Owner and Manager
The Charm Theatre
Holyrood, Kansas



Paul Ricketts as he appeared at the MGM Workshops in Des Moines and Minneapolis, representing "the Ricketts Family operation" of the Charm theatre, Holyrood, Kansas.

Holyrood is a town of 900, right in the middle of Kansas, and an agricultural and oil-producing area. We have what we think is an outstanding small town theatre, and have kept abreast of the times, with complete new booth equipment in 1946, and CinemaScope, last year. Since television hit us in July, 1953, we have what the "For Sale" columns refer to as "a nice family operation." This means you do all the work. The "do it yourself" craze was nothing new to the Ricketts family. I am painter, electrician, janitor, advertising man, buyer, booker and projectionist, ably assisted by my wife, my 13-year old daughter, and 9-year old son, whose exact duties are rather vague. But we all share a dozen titles.

Uses the Direct Approach

We are almost in the corner of our county, and serve parts of three counties. Due to this location, it is almost impossible to obtain any newspaper coverage without using three separate county papers, which are all out of town. Direct mail is about the only way we can reach our prospects, and the expense rules out putting great effort behind specific pictures—except in special cases. Therefore, we have directed our efforts more along institutional lines in an effort to make our theatre "the place to go." And, in my spare time, I've become a printer, in a small way. I think that some kind of printing facilities are something a lot more theatres should have. You don't need to go for the size shop that I did, for a small hand press will turn out most of the stuff you need, but we use a lot of it.

But Never Issues "Passes"

The oldest and most successful stunt we've used is our "Birthday File"—and this calls for a birthday card, sent to every one on our list. But, *nobody has ever had a free pass to our theatre.* They receive invitations to be our guests. Folks who receive our birthday cards appreciate them as much as they would an invitation to dinner—but we don't call it a free meal. Perhaps we have given away $10,000 worth of free admissions in ten years, but nobody comes here on a "pass"—it's something more personal. We just celebrated our tenth anniversary, and I think that in seven out of the ten years we have given a free show, getting around 700 invited guests at three showings in our 282-seat theatre. We like to express our appreciation to our regular patrons who keep the place open the other 364 days in the year.

If a young fellow in our community will start sparking a girl and really work at it, we will guarantee them two shows a year, as our guests, for there's a birthday card for each. Then, when they get married, we send them another of our cards, with our congratulations. It may be a darned small wedding present, but it's appreciated. Then, near the end of their first year of married life, we send them a new baby card which adds another to our birthday list. We have plenty of customers who have also received congratulations on their first grandchild, and that makes them members of our Grandparent's Club. It makes a lot of records to keep in our Charm Theatre Bureau of Vital Statistics.

Every grade and high school graduate in our town and in surrounding towns, gets our little card of congratulation, and comes to the theatre, bringing his family and friends as paying customers. We help the Boy Scouts and the Girl Scouts, and have a "Welcome" card for new families in town, and for service men, back home. We help churches and school groups to raise money, and the Ricketts family is among those present at any meeting for community purposes. Our School Patrol cards are now signed by our 9-year old son, representing the Ricketts Family, for he is a member of both. When the local barber wants to treat the kids in our town, he gives them "School Patrol" tickets which we sell him at half price. A few weeks ago, the Bloodmobile came to Holyrood, and we had a special ticket for blood donors, or all who helped in any way with the Red Cross activity.

A while back, we were pressed with "Dollar a Family" deals on two sides of us, but the Charm Theatre has always been operated by the Ricketts Family and for our community's families, so we didn't have to worry about losing any members of the family groups who are our friends and neighbors. We just met and matched the competition, with a deeper personal feeling than is possible by the carload. Not only are we opposed to free passes, but we resist price cutting, and have no apologies for our policy. We go out after those who drift away to television and other competition—and win them back, because they belong to us, and we belong to them.

Ideas to Sell Tickets

And we occasionally have a ticket-selling idea that is new enough to win a prize we are proud of. It got us one of the promotional prizes at the Kansas City Workshop—the only one that went to a Kansas exhibitor. We booked seven Fitzpatrick Traveltalks and put them together as a World Cruise. And we run no advertising on our screen, for we think folks can see all of the commercials they want to see on television. We're also known for "Rickett's Famous Popcorn"—which is a little better than most, because we make it that way. It comes under the head of "institutional advertising" and makes money, as well as friends for the Charm Theatre. At Kansas City, I heard Mike Simons explain his idea for a "Movie Celebration"—so I came home and sold the idea to the Lion's Club and they voted to sponsor it. After the program was paid for, we had $90 left which we give away at the theatre. Adults were asked to register at twenty stores, and bring back these cards to the theatre for the cash drawing.

You may think that I've been spending more money for printing than for pictures, so I'll let you in on a little secret. Everybody has a hobby—and the printer in my town has one. It's home movies and projectors. So, I took up a hobby, and it's printing, that pays off at the Charm Theatre box office. Everybody should have as profitable a hobby as printing. Even the printer thinks so. And one more thing I'd like to tell you, that has won us a citation in the trade papers. It is the part that the Ricketts Family played in getting a doctor in our town and providing his office. Have you ever lived in a town without a doctor?

Best Deed of the Year

We contacted a young Kansas University Medical School graduate, and five of us—the druggist, the president, vice-president and cashier of the bank, and myself—formed a partnership, bought a house and remodeled the lower floor for office space. The partners gave me the checkbook and told me to go to it. Like the Ricketts Family Operation, most of the woodworking, floor-finishing, etc. was on a theatre basis—meaning, we did it ourselves. The *Hutchison News-Herald* gave us a feature story on how Holyrood got the doctor, and we are pleased that he has prospered. The Doctor is also an important member of our own Bureau of Vital Statistics—which counts customers, before and after birthdays.

Selling Approach

TENNESSEE'S PARTNER—RKO Radio Pictures. SuperScope, in Technicolor. Bret Harte's famous story, with John Payne, as "Tennessee," Donald Reagan as "Cowpoke" Rhonda Fleming as the "Duchess" and Coleen Gray as "Goldie." One of the great stories of the old west, and with superior production and presentation—also another of those RKO pressbooks that do showmen credit by providing both materials and inspiration. Another free 24-sheet, if you will post it—while they last, and what a poster! All paper, and all accessories, have strong pictorial art value, which you can use to terrific advantage, if you will but look and see, then go and do. Newspaper ad mats in the same class, and the 35c mat, at National Screen, with nine ad mats and slugs, and two publicity mats. Take the whole mat to your newspaper man, and see if this choice at the press doesn't work out cooperatively for mutual benefits. A set of Color-Glo stills will sell color with color in your lobby display. There's a song hit, and the cover is an eye-catcher, which reappears in one of the newspaper advertising mats.

•

BENGAZI—RKO Radio Pictures. Where gold is precious, and life is cheap. In Bengazi, you had to have a racket to live. A four-star picture in an authentic North African background, with Richard Conte, Victor McLaglen, Richard Carlson and Mala Powers. Four frightened people, with death at their heels! Ten terrifying hours which began in the twisted streets of Bengazi, and ended on the desert, where death peered over their shoulder. Excellent 24-sheet will be given by RKO free, if you use it, and ask for it while the supply lasts. It has the four characters in heroic size. All the posters, and all the advertising is in RKO's usual superlative style. We praise RKO pressbooks beyond any others for their showmanship, and credit Phil Gersdorf for his unusual and exclusive feature of "Do It Yourself"—for folding money. We welcome many Round Table members as they appear on this special pressbook page. Herald and all accessories are up to this high standard, with better art and more imagination than you generally find in run-of-the-mine effort.

•

LOVE IS A MANY SPLENDORED THING —20th Century-Fox. CinemaScope in color by DeLuxe. Captures all the beauty and rapture of Han Suyin's personal story as she told it in her unforgettable best-seller. A love story that defied 5,000 years of tradition. She was a fascinating Eurasian, he was an American correspondent. Starring Jennifer Jones and William Holden, in another picture for "arm chair travelers"—photographed in authentic settings of Hong Kong and the Orient. 24-sheet and all advertising uses the trademark pose of the two lovers. All posters will make cut-outs for marquee and lobby display, with a minimum cost for art. Newspaper ads in generous assortment for size and style, some very big, but sufficient choice to provide for every situation. There are a few that will be new and different on any amusement page. The 35c composite mat, from National Screen, gives you seven ad mats and slugs in one- and two-column width, plus two publicity mats, all for the price of one. That all-important herald, from Cato Show Print, keys the campaign for many situations and is a little pressbook on the picture, for both showmen and the public. Book tieups are available in both library copies and paper-back editions. Pressbook also says "This is a manager's picture"—meaning that if you are a real manager and a showman, you will find everything in it to make you and your public happy with the engagement. Picture has been elaborately pre-sold in national magazines and on Ed Sullivan's TV "Toast of the Town" program.

•

NIGHT OF THE HUNTER—United Artists. "Terrifying and brooding, completely different." Towering above all others, a motion picture that will not be easily matched nor forgotten. Robert Mitchum, Shelley Winters, Lillian Gish, in an exciting dramatization of the best selling novel. Produced by Paul Gregory, directed by Charles Laughton—the team that created the successful "Caine Mutiny Court Martial" on the stage. Adult entertainment, and not for the kiddies, who wouldn't understand a word of it. 24-sheet and other posters have strong dramatic, pictorial art for your lobby and marquee cut-outs and special displays. All accessories and the herald, which keys the campaign, sell SUSPENSE, with a capital $. Newspaper ads, ranging from half-pages down, are keyed to the particular selling approach for this particular picture, and should be used as your judgment decides for your particular situation. The composite ad-publicity mat, selling for 35c at National Screen, has eight ad mats and slugs, and two publicity mats, which convey the suspenseful drama.



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Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Six-Selection Hot Drink Unit

A six-selection hot drink unit, designed to serve coffee four ways, hot chocolate, hot soup or tea, has been added to its line of automatic cup beverage units by Cole Products Corporation, Chicago. Called the "Hot-spa," the new dispenser has a 780-cup capacity and two mixing bowls. It also features the "Tru-Action Timer," which is designed to give positive measure of the ingredients regardless of voltage or power. The hot water booster is designed to assure a pre-heated first drink and utilizes only two relays. All dry ingredients are used. The unit is finished in maroon and grey.

•

Special Band for Halloween

To stimulate sales around Halloween, Blumenthal Brothers Chocolate Company, Philadelphia, will employ a two-color, self-sealing band to fit on cartons of its "Buddy Bars." Designed to promote use of the two-cent bars as a "treat" item for the October holiday, the band has a coral background to blend with the brown, yellow and white striped carton. Halloween illustrations on the band are black and white and consist of a pumpkin and a watch.

•

WINS SNACK BAR CONTEST



That happy smile on the face of Ralph Puckhaber, manager of the Florida theatre in Miami, was put there by the telegram in his hands wherein he was informed by Robert Harris, concessions sales manager of Florida State Theatres, that he had won a trip to Disneyland, Calif., as first prize in a refreshment sales contest held by the circuit. Mr. Puckhaber won the trip (with all expenses paid) in competition with 60 other of the circuit's managers.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

NORTHEAST OHIO. 600-seat exclusive second run. Excellent condition, wide screen and CinemaScope air-conditioned. Very profitable operation. Fastest growing city, present population 25,000. BOX 2868, MOTION PICTURE HERALD.

FOR SALE OR LEASE. INCOME PROPERTY including neighborhood theatre. Lyric Theatre, Erie, Pa.

DRIVE-IN EQUIPMENT

PAY $200 DOWN—PLAY CINEMASCOPE! Cinematic IV Adjustable Prismatic Anamorphic Lenses plus Snaplite Series II prime lenses, all for $595 (with used prime lenses $495.) Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

MAINTENANCE MECHANIC. EXPERIENCED. Desires steady position doing all kinds of repairs in three or four theatres. Has own tools. Repairs seats. BOX 2877, MOTION PICTURE HERALD.

MANAGER AVAILABLE FOR NEW YORK CITY and vicinity. Experienced in all phases of theatre operation. Box 2878, MOTION PICTURE HERALD.

SERVICES

PHOTO BLOWUPS, 40x60, $7.50; 30x40, $5, unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

BUSINESS BOOSTERS

APPROVED CHILDREN'S COMIC BOOKS, FULL covers, $27.50 per thousand. Balloons, $16.50 per thousand. Samples upon request. Janson Sales, 4173 Third Ave., New York 57.

NEW EQUIPMENT

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for $595. Metallic seamless screens 75c sq. ft. Buy on time with $200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SURPLUS SALE EXCELLENT COATED PROjection lenses! Super Snaplite fl. 9 2"-2¼" $170 pr.; Superlite 2¼"-3-3¼" $150 pr.; Superlite 3½" $90 pr. Trades taken. RCA Brenkert Arclamps, good condition $395 pair. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE AT STAR! AMPRO 16MM ARC PROJECtor, rebuilt, complete, $675; Century mechanisms, rebuilt, $750 pair; pair Motiograph K mechanisms, good, with upper 3000' magazines, good, $175; thousands of bargains. Write us at our new address, STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

HELP WANTED

WANTED—THEATRE MANAGERS WHO share our confidence in the motion picture industry. One of America's leading independent circuits offers top salaries, paid vacation, insurance benefits, etc. If you have the goods, here's real opportunity for aggressive showmen. Answer, giving full resume and availability for interviews. BOX 2879, MOTION PICTURE HERALD.

WANTED—MANAGER FOR FIRST RUN THEatre in South. Immediate position. Ability and exploitation required. Group insurance. Good starting salary. Opportunity for advancement. BOX 2880, MOTION PICTURE HERALD.

MANAGER, TO TAKE CHARGE OF HOUSE IN Newark area. Must be able to do everything a house requires. State experience and salary expected. BOX 2881, MOTION PICTURE HERALD.

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

STUDIO EQUIPMENT

10' TITLE ANIMATION STAND, MOTORIZED zoom, stopmotion, $2,500 value, $975; Blimp for Bell Howell 70D, w/syncmotor, $195; Bardwell-McAlister Studio Floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Art Reeves 35mm. recording outfit, $5,000 value—$495; Moviola 35mm composite sound/picture $495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly. $295; Motorized Dolly with 2 seats, takes heaviest cameras, $195. S. O. S CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

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George Blake, Producer Dies; 38 Years Old

George Blake, 38, producer and composer, died October 7 at Cross County Hospital, Westchester County, N. Y.

Mr. Blake, who formed George Blake Enterprises in 1951, produced "Girl on the Spot" for Universal in 1945 and directed the "Candid Camera" series for Columbia from 1945 to 1950. He was nominated for an Academy Award in 1947 for writing, producing and directing "A Voice is Born" in 1947. He was the son of the late Ben Blake, industry pioneer. Survivors are his wife and three children.

Joseph Rosthal

Joseph Rosthal, 56, secretary and general counsel of Loew's International Corporation, died October 7 in the New England Deaconess Hospital, Boston, following an operation. Mr. Rosthal joined Loew's in 1938. Prior to that time, while in private practice, he had represented Loew's on international legal matters.

A. J. Plouff

DENVER: A. J. Plouff, 41, supervisor of merchandising for Fox Intermountain theatres in seven states, died October 6 in last week's Rocky Mountain plane crash. He was a passenger from Denver to Salt Lake City. He is survived by his wife, two children and his father and mother.

Plan Raleigh Drive-in

RALEIGH, N. C.: Consolidated Theatres has announced plans for the construction of a $250,000, 1,200-car drive-in on a site two miles north of here. The company already owns the Wake and Village theatres here and the Forest drive-in on Wake Forest Road.

Academy Files Second Suit Against a Record Company

The Academy of Motion Picture Arts and Sciences has filed another suit against a record company for allegedly using the Academy name in the marketing of a record album. The new action was filed against Oceanic Records which, according to the complaint, issued an album titled "Academy Oscar Award Hits, 1939 to 1953." Damages amounting to $500,000 were asked. Two weeks ago the Academy filed a similar suit against Mercury Records.

WOMPI Convention Names New Officers

NEW ORLEANS: Mrs. Lorraine Cass, of the New Orleans United Artists exchange, has been elected president of the Women of the Motion Picture Industry, succeeding Miss Verlin Osborne, of the Dallas Paramount exchange. The election highlighted the three-day convention held at the Roosevelt Hotel here.

Other officers elected were Miss Florence Long, General Theatre Supply, Toronto, Canada, vice-president; Mrs. Gladys Hawkins, Wilby-Kincey Theatres, Charlotte, recording secretary; Mrs. Janice Claxton, MGM, Jacksonville, director of the Eastern regional division.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 103 attractions, 3,386 playdates.

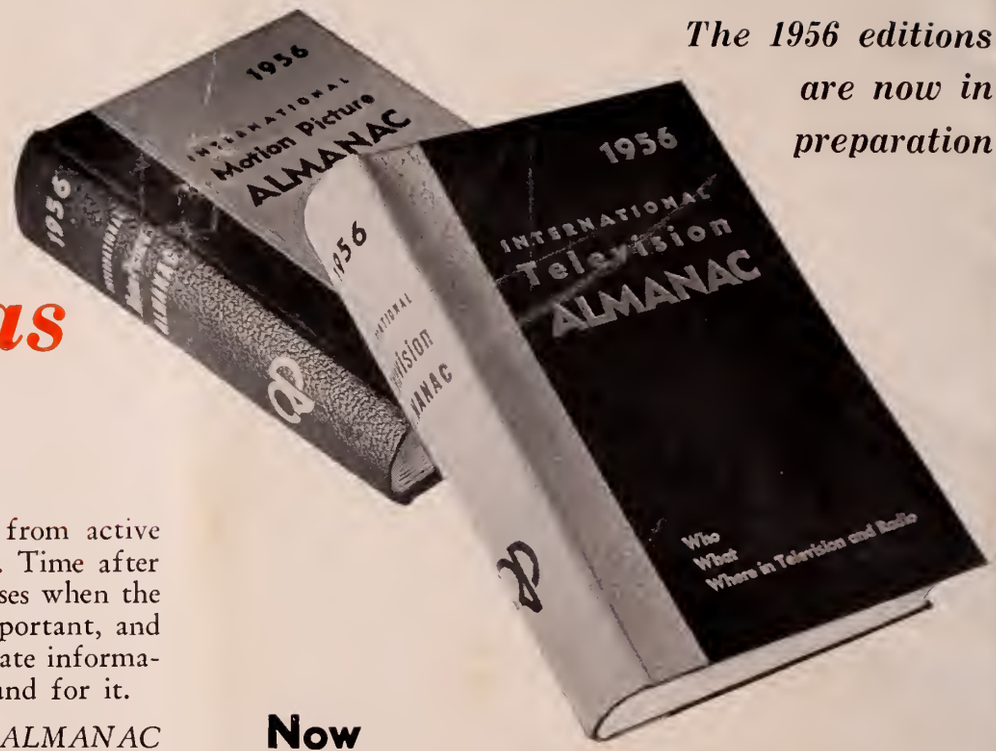
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	11	7	1
Ain't Misbehavin' (U-I)	–	3	26	6	1
Annapolis Story (A.A.)	–	3	12	11	6
Bedevilled (MGM)	–	–	8	11	17
Blackboard Jungle (MGM)	25	34	5	–	–
Bring Your Smile Along (Col.)	–	–	1	–	7
Bullet for Joey, A (U.A.)	–	–	1	5	2
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	1	6	6
Chief Crazy Horse (U-I)	2	13	26	16	5
Cobweb, The (MGM)	–	4	10	8	3
Conquest of Space (Par.)	–	–	10	18	9
Creature With the Atom Brain (Col.)	–	9	3	1	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	27	7	6
Davy Crockett (B.V.)	9	31	25	6	1
Detective (Col.)	–	3	8	9	3
East of Eden (W.B.)	3	11	15	17	7
End of the Affair (Col.)	–	2	3	14	12
Escape to Burma (RKO)	–	4	18	16	14
Eternal Sea, The (Rep.)	–	1	12	17	9
Far Horizons (Par.)	–	1	30	10	6
Female on the Beach (U-I)	1	2	18	1	–
5 Against the House (Col.)	–	–	11	3	2
Foxfire (U-I)	–	15	17	6	–
Francis in the Navy (U-I)	–	9	20	2	–
Girl Rush, The (Par.)	–	–	1	9	15
Glass Slipper, The (MGM)	1	23	15	13	16
Hell's Island (Par.)	–	–	13	10	10
Hit the Deck (MGM)	–	12	35	23	3
House of Bamboo (20th-Fox)	–	19	13	11	3
How to Be Very, Very Popular (20th-Fox)	–	4	29	5	7
I Am a Camera (DCA)	–	2	–	–	3
Interrupted Melody (MGM)	–	5	14	17	3
It Came from Beneath the Sea (Col.)	1	14	4	3	3
It's Always Fair Weather (MGM)	–	1	4	2	2
Jump Into Hell (W.B.)	–	1	4	5	–
Kentuckian, The (U.A.)	5	10	3	1	–
†King's Thief, The (MGM)	–	–	1	1	3
Kiss Me Deadly (U.A.)	–	–	5	1	14
Lady and the Tramp (B.V.)	27	22	7	–	–
Land of the Pharaohs (W.B.)	–	3	13	15	3
Las Vegas Shakedown (A.A.)	–	–	3	1	–
†Last Command, The (Rep.)	–	–	2	1	2
Left Hand of God, The (20th-Fox)	–	1	4	–	–
Looters, The (U-I)	–	–	4	11	8
Love Is a Many-Splendored Thing (20th-Fox)	1	8	15	3	–
Love Me or Leave Me (MGM)	7	32	26	3	2
Ma and Pa Kettle at Waikiki (U-I)	5	24	20	12	1
Magnificent Matador (20th-Fox)	2	–	14	17	12
Man Called Peter, A (20th-Fox)	42	42	1	13	–
Man From Bitter Ridge (U-I)	2	–	12	9	7
Man From Laramie (Col.)	10	18	11	1	1
Man Without a Star (U-I)	–	10	30	15	4
Marauders, The (MGM)	–	3	7	5	2
Marty (U.A.)	7	1	5	3	4
McConnell Story, The (W.B.)	1	5	2	3	–
Mister Roberts (W.B.)	17	10	1	–	–
Moonfleet (MGM)	–	3	4	11	5
Night of the Hunter (U.A.)	–	2	1	2	1
Not As a Stranger (U.A.)	7	14	4	9	–
One Desire (U-I)	–	–	5	12	2
Pearl of the South Pacific (RKO)	6	–	7	7	7
Pete Kelly's Blues (W.B.)	2	7	2	7	3
Phenix City Story, The (A.A.)	8	3	1	–	–
Private War of Major Benson (U-I)	1	6	15	4	–
Prize of Gold, A (Col.)	–	2	10	7	1
Prodigal, The (MGM)	4	17	34	24	7
Purple Mask (U-I)	–	1	7	12	6
Purple Plain, The (U.A.)	–	–	12	14	9
Rage at Dawn (RKO)	–	1	9	9	2
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	2	3	1	–
Robber's Roost (U.A.)	–	2	5	2	2
Run for Cover (Par.)	–	–	18	22	11
Santa Fe Passage (Rep.)	–	1	9	3	7
Scarlet Coat (MGM)	–	–	4	3	7
Sea Chase, The (W.B.)	1	7	49	12	3
Seminole Uprising (Col.)	–	–	4	2	2
Seven Little Foys (Par.)	33	26	7	3	4
Seven Year Itch (20th-Fox)	42	25	8	1	1
Shotgun (A.A.)	1	8	14	–	–
Shrike, The (U-I)	–	1	1	5	1
Smoke Signal (U-I)	–	4	16	22	12
Soldier of Fortune (20th-Fox)	–	25	22	12	4
Son of Sinbad (RKO)	–	2	9	15	14
Strange Lady in Town (W.B.)	–	11	20	13	1
Stranger on Horseback (U.A.)	–	9	6	1	2
Strategic Air Command (Par.)	38	24	6	–	–
Summertime (U.A.)	–	–	2	3	–
Tall Man Riding (W.B.)	–	10	4	8	1
This Island Earth (U-I)	1	10	26	7	1
Three for the Show (Col.)	–	–	13	20	22
Tight Spot (Col.)	–	4	7	6	6
To Catch a Thief (Par.)	4	5	2	–	–
†To Paris With Love (Cont. Dist.)	–	–	3	2	–
Untamed (20th-Fox)	2	17	41	13	5
Violent Saturday (20th-Fox)	–	1	9	15	33
Virgin Queen, The (20th-Fox)	1	–	4	5	7
We're No Angels (Par.)	–	6	11	6	5
Wichita (A.A.)	2	13	8	1	–
Wizard of Oz (MGM) (Re-issue)	–	3	1	1	3
You're Never Too Young (Par.)	1	18	7	1	–

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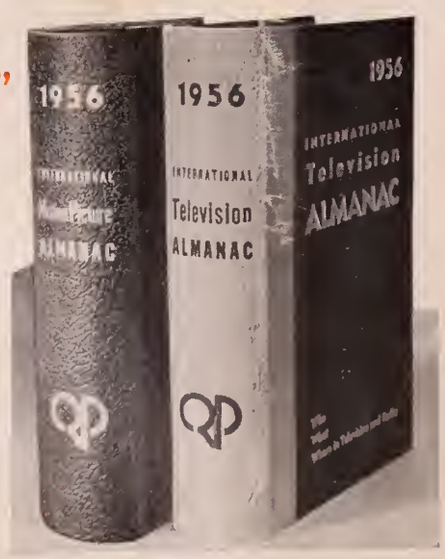
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MOTION PICTURE HERALD

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Special Section on Program Building

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Entered as second-class matter January 11, 1931 at the Post Office, at New York, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 10, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1955 by Quigley Publishing Company, Inc.*

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The remarkable story of Lillian Roth is magnificently portrayed by Susan Hayward

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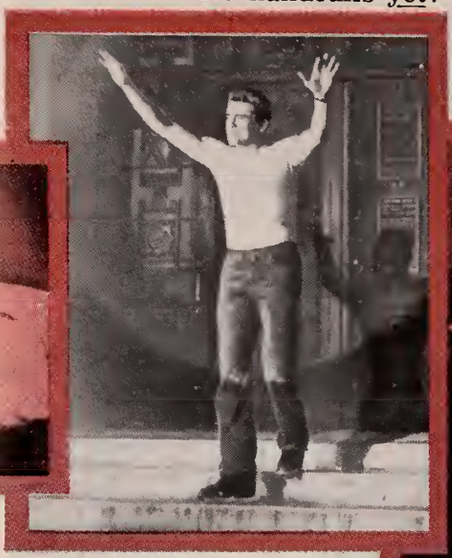


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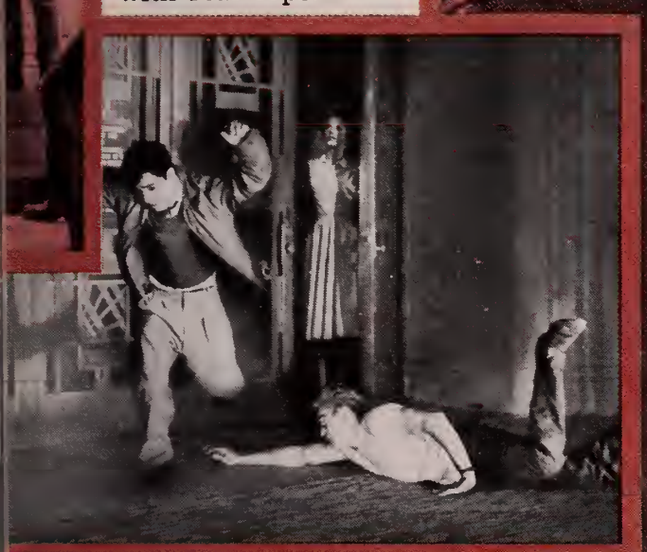
MUSIC BY LEONARD ROSENMAN



ve
ad...



These kids
are playing
'Cops and Robbers'—
with real cops!



violence!

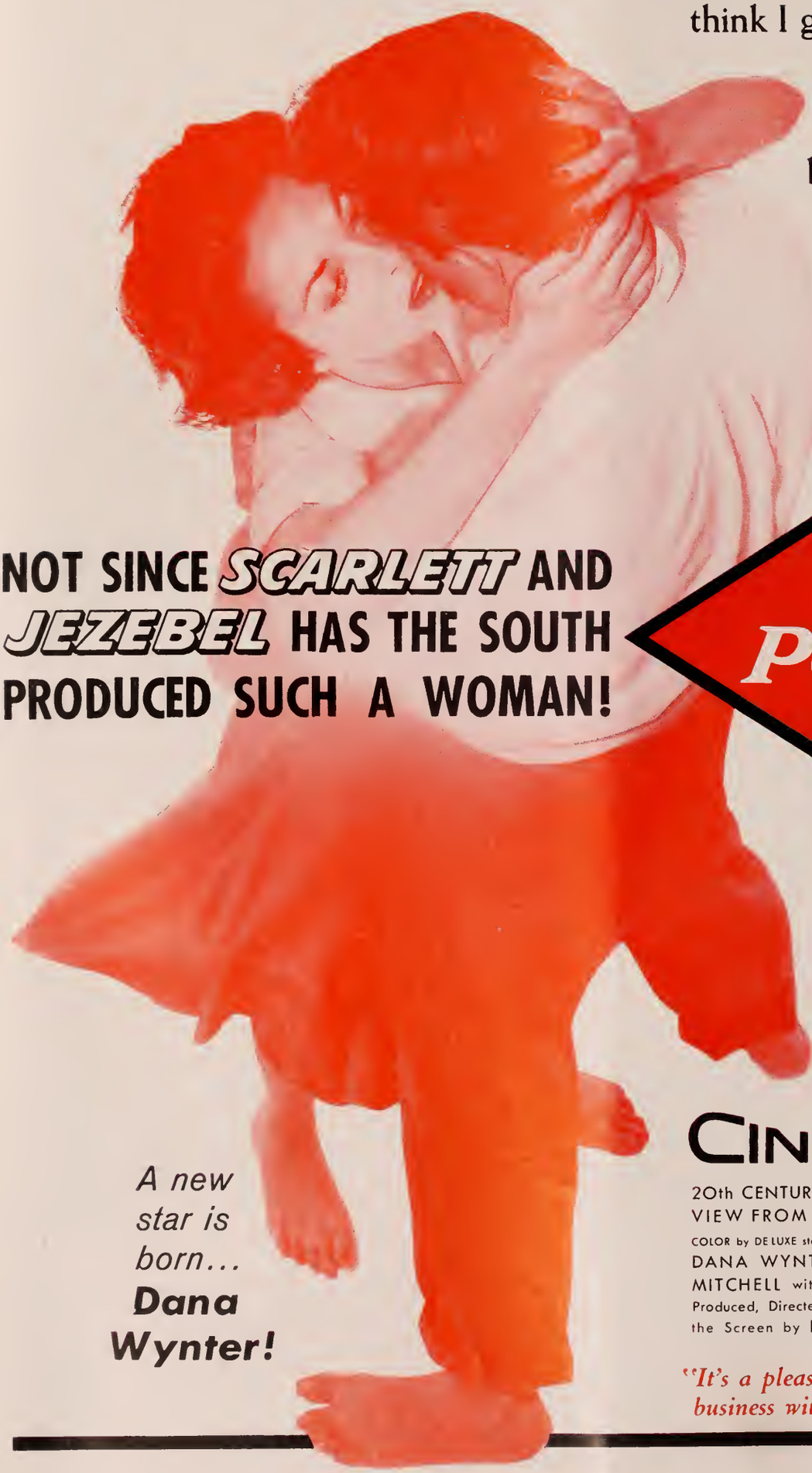
He was new on the block, the pretty girl belonged to the leader of the gang, and the leader of the gang called him 'chicken' to his face

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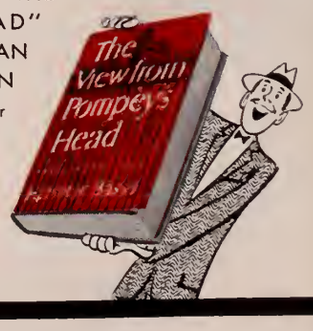
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 4

October 22, 1955

Government's 16mm Case

THE Department of Justice last week completed presentation of its case in the 16mm anti-trust suit in Los Angeles and the defense began before Judge Leon Yankwich. Testimony and exhibits introduced by Samuel Flatow, Government counsel, attempt to show that the defendants had illegally restricted 16mm showings in competition with theatres. Efforts to link such practices with refusal to sell films for television seemed less than successful.

The Government's attack on the defendants' 16mm operations is two-pronged. It seeks to demonstrate that the companies withheld feature films from television illegally and also that no commercial outlets in competition with theatres were licensed to exhibit 16mm prints. The first part of the presentation seemed weak. The most important television outlets, including all the networks, use 35mm prints in preference to 16mm. Moreover, even testimony of witnesses called by the Government showed that the amount of money television stations pay for features has steadily mounted from year to year. Government witnesses also testified that the amounts television interests were prepared to pay for films in the past were less than the companies owning such films demanded. These are two good reasons for no sales thus far.

If the Government's case was exclusively concerned with the fact that some of the majors have not yet licensed films to television stations, it is not likely that it would ever have come to trial. As defense witnesses will make clear, the companies declined to sell films to television because the terms offered were so little in comparison to the theatre grossing potential of the same pictures.

THE basic issue to be decided by Judge Yankwich, and probably eventually by the Supreme Court on appeal, is whether 16mm outlets in hotels and other places must be licensed in competition to theatres. If the courts decide affirmatively they certainly will be taking another long step into new territory to regulate American business. Many of the 16mm outlets in competition to theatres, such as resort hotels, do not even charge an admission price to their shows. It would be strange if film companies had to sell their product to places that would give it away free and thereby take patrons away from all other places where an admission is charged.

A factor in the matter is whether the companies individually adopted the 16mm practices prevailing or whether they acted in concert and conspiracy. It is to be hoped that the defense witnesses and documents will adequately demonstrate that each of the defendants elected on its own volition not to sell films to television on the terms offered and not to do business with certain 16mm outlets.

A potential complication is that by naming exhibitor organizations and COMPO as co-conspirators the Government has attempted to prove some kind of joint activity with respect to 16mm films and failure to sell to television.

Even though Allied, TOA and COMPO have decided neither to ask to intervene in the case nor to file *amicus curiae* briefs, the outcome of the suit will have more direct effect on exhibitors than on the producer-distributor defendants. One of the principal battlegrounds of American exhibition today is the impressive second flocr courtroom of the presiding justice in the towering Los Angeles Federal building. What makes the scene somewhat eerie is that thus far in the case exhibitors have been conspicuously absent both in the witness box and in the spectators' benches.

■ ■ ■

Wide World in Shorts

IN this issue of The HERALD there is a special section on short subjects. It is appropriate that attention be given from time to time to the important place shorts occupy in the industry. While it is true that they are often neglected and taken for granted within the business, the public always has keen interest in them.

It is fortunate that there is a passionately devoted group of producers and distributors of short subjects and newsreels. If it were not for the enthusiasm of these men shorts and newsreels might well have disappeared. That would be tragic because it would cast away one of the outstanding assets of the theatrical motion picture.

The decrease in the number of feature films made in Hollywood and the developments of the new screen techniques are two factors which account for the present relatively healthy condition of the short subject field. On the one hand more theatres than ever have a need for shorts and on the other CinemaScope and VistaVision have been shown off to best advantage in travelogues and other scenic subjects.

Theatrical short subjects in the new techniques have a tremendous advantage over television. Scenes of the wide world and its peoples cry out for the color and sweep possible only in a theatre. Exhibitors who are not making maximum use of short subjects and newsreels to help to increase attendance and to satisfy customers should not overlook present opportunities. Many a patron's evening has been made especially enjoyable by good shcrts which have been booked carefully in regard to the feature attraction.

—*Martin Quigley, Jr.*

Letters to the Herald

Balanced Programs

To the Editor:

If all the film makers got together and produced the finest pictures in CinemaScope and VistaVision, it would help to eliminate the bad "B" pictures and the too many Westerns that we are shoving at our patrons. People today are changing; they go out of their way for good entertainment, which also can make movie business better than ever.

They are not for that "B" picture any more, and you can tell by the many questions they ask, such as, "What time does the main feature start?" etc. It's too bad that all the exhibitors all over the country don't get together, play the picture single and add well-balanced shorts. That would be good, excellent entertainment. Many, many thanks to the people like Spyros Skouras, and many others who had the foresight for improvement. But are all film makers playing fair when they turn out bad pictures?

Make the main features good and the playing time longer, and there won't be any need for fill-in programs which keep patrons away. Here's a program most of our patrons like to see: (a) Newsreel, (b) Trailers on coming attractions, (c) Cartoon in CinemaScope, (d) two-reeler in CinemaScope, (e) Main feature.—*TED C. RODIS, Astoria Theatre, Astoria, L. I.*

Word from India

To the Editor:

It is our experience on the whole that fast Technicolor and swashbuckling pictures are doing better at the box office and certain socials with melodramatic themes are not doing good but even such pictures are not followed by the people. One thing I have particularly noted and that is that most of the crime pictures are very successful throughout.—*HARSUKRAY L. RAVAL, Ahmedabad, India.*

Print Shortage

To the Editor:

Same old story! Shortage of prints on big pictures exists. We need a better deal on percentage; we still have to pay forty to fifty percent and the average picture does not deserve that high film rental.—*M. GUTTMAN, Orpheum Theatre, Aberdeen, S. D.*

Venice Festival

To the Editor:

Permit us to add a few remarks to your article in Motion Picture Herald dated September 24, entitled, "Venice Exhibit Storm Center."

The American picture, "To Catch a Thief" was really a nice and attractive one which captivated and amused the public very much, but it would be wrong to say that "the festival's most enthusiastic reception was given to Paramount's 'To Catch a Thief.'" If there was any film to which the critics as well as the public paid a most unusual attention, then we should say it was the German picture, "The Devil's General." Unfortunately the latter is not mentioned at all in your article, although the great Roman paper *Il Messaggero* put on top of its critique, "The only surprise of the festival." The star of the film, Curd Jurgens, obtained an award for the best performance.

With respect to the good relations between the motion picture industries of the United States and Germany we would be very much obliged to you, if you would inform your readers of the contents of our letter by adding our very best compliments to the American exhibitors.—*DIETER FRITKO, Export-Union Der Deutschen Filmindustrie, Frankfurt, A.M., Germany.*

WAIT ANXIOUSLY FOR THE "HERALD"

To the Editor:

I am certainly happy to convey my heartiest congratulations, after receiving your special edition of The HERALD celebrating your 40th anniversary in the motion picture field, and I know that all over the world, we are a great number of readers who every week wait anxiously for The HERALD, the only trade paper to give us clear and bright information about what is happening in the motion picture trade in the U.S.A.—J. P. LAMY, Algeria.

Appearances

To the Editor:

Personal appearances of coming stars in first run situations (aside from the largest cities only) would help these same coming stars as a box office draw whenever a feature with them in it comes to town. Patrons would feel more personal interest in said stars after seeing them in person.—*SAMUEL YABLOWSKY, Esquire Theatre, Sacramento, Cal.*

Big and Little

To the Editor:

The big fellows get bigger and the little guys just fade away. — *ROBERT W. THOMPSON, Eagle Theatre, Montgomery, Pa.*

MOTION PICTURE HERALD

October 22, 1955

	Page
COMPO prepared to push fight for further tax cut	12
ALLIED regional units stir fire prior to national meeting	12
HOLLYWOOD TODAY — Pictures and Their Makers, by Martin Quigley, Jr.	13
WALTER BRANSON of RKO cites growth of foreign market	14
QUIGLEY AWARD presented to Wyatt at Charleston affair	15
UNITED ARTISTS to spend $7,500,000 on film promotion	15
BRITISH CEA unit on sideline at Rome international session	18
DEFENSE cites TV growth as 16mm suit trial proceeds	20
MANNY REINER joins IFE as general sales manager	20
NEW HORIZONS — Special attention to Short Subjects field	24-34
NATIONAL SPOTLIGHT—Notes on personnel across country	35

SERVICE DEPARTMENTS

Refreshment Merchandising	45
Film Buyers' Rating	3rd Cover
Hollywood Scene	23
Managers' Round Table	41
People in the News	40
The Winners Circle	22

IN PRODUCT DIGEST SECTION

Showmen's Reviews	641
Short Subjects Chart	642
The Release Chart	644

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On the Horizon

NEW TECHNIQUES—EXTRA PAY

Los Angeles Projectionists Local 150, IATSE, is seeking a special and higher rate of pay for projectionists handling double-frame VistaVision prints, on the ground that horizontally-fed prints comprise twice as much film, and that special knowledge is required for operating horizontal projectors. A secondary representation by the union is that double-frame VistaVision constitutes a "roadshow" within the meaning of existing theatre contracts, and therefore is subject to special negotiation.

Until Local 150 and the theatres which have been equipped for double-frame VistaVision terminate conversations on the subject, vertical VistaVision is being used.

Loren L. Ryder, Paramount studio technical head, told The HERALD, "Double-frame projection as we see it in Paramount Pictures is in no sense a roadshow presentation. And as it is a standard release, we see no reason why it should be penalized in such fashion."

Local 150 also has made representations to the United Artists Theatre Circuit, with respect to special rates for handling Todd-AO projection, for which the circuit is preparing two theatres here. A circuit executive said the union demands are unrealistic but talks are continuing, and stated the circuit position as "we have a contract and expect to live up to it."

JOINING ALLIED

There may be an Allied Oklahoma unit soon. The new United Theatre Owners of that state asked Allied last week for membership, and that national organization's board will act when it meets in Chicago November 3.

SHOW WILL GO ON

The forthcoming French film week in Moscow will take place, it was indicated this week. There had been some doubt on the matter since the Russian delegation at the United Nations voted against France on the recent and extremely touchy business concerning French action in Morocco. However, the previously scheduled visits to the Russian capital by French Prime Minister Faure and Foreign Minister Pinay have been cancelled, with the festivities thus losing the "official" air.

NO JURY

Meyer, Joseph, and Max Stanzler ,and their companies, operating theatres in Rhode Island, Monday lost their appeal to the Supreme Court for review of a lower court decision referring their legal fight against the majors to a special master. The exhibitors, alleging conspiracy against the majors, several other distributors, and two exhibitor corporations--wanted a jury trial. Five major defendants originally sued for percentage fraud. Struck by the anti-trust counter-actions, they then were joined in their percentage claims by United Artists, Columbia, and Universal. The Federal Court had consolidated all actions for a special master.

EXPANSION

Paramount will make color television receivers. The news broke to the general public last week through Alfred Russell, of the New York World Telegram, writing a lead story on that influential paper's financial pages. Mr. Russell said the sets all would have screens of 21 inches, and that the actual manufacture would be by a firm inexperienced in television but of stature in electronics. Mr. Russell's informants told him, too, Paramount "quietly" is building a Hollywood TV City and anticipates a network.

PROFITS FOR AB-PT

Estimated net operating profit after taxes for American Broadcasting-Paramount Theatres for the first nine months of 1955 was 68 per cent ahead of the same period last year, $5,254,000, compared with $3,127,000, Leonard H. Goldenson, president, has announced. Estimated net profit after taxes for the third quarter of 1955 was $1,899,000, compared with $1,373,000 last year. Mr. Goldenson said theatre earnings were slightly ahead for the first nine months.

Vincent Canby-Floyd Stone-
J. A. Otten-James D. Ivers

WHEN AND WHERE

October 24-25: Annual convention of the Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis.

October 24-25: Independent Exhibitors, Inc., and Drive-in Association of New England annual regional convention, Toy Town Tavern, Winchendon, Mass.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitor Association of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual dinner of Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf-Astoria Hotel, New York City.

November 6-8: Annual convention of the Motion Picture Exhibitors of Florida, Jacksonville.

November 6-9: Annual convention of Allied States Association, in conjunction with the annual TESMA - TEDA - IPA trade show, Morrison Hotel, Chicago.

November 15-16: Fall convention of the Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 17-27: Public ballotting in the National Audience Awards Poll sponsored by the Council of Motion Picture Organizations.

November 19: Variety Club of Washington, annual dinner dance and presentation of this year's Personality of the Year Award to Steve Allen, Statler Hotel, Washington, D. C.

November 19: Annual election of officers of the Baltimore Variety Club, Variety Club headquarters, Baltimore.

November 21-22: Annual convention of the Missouri Independent Theatre Owners, Chase Hotel, St. Louis.

This week in pictures



THEY'RE signing autographs, at the sneak preview of Samuel Goldwyn's "Guys and Dolls" at the Granada, Santa Barbara. The men are Marlon Brando and Mr. Goldwyn, and looking over a shoulder is Howard Dietz, vice-president of MGM, which is releasing.



THESE are the men who brought "Oklahoma!" to completion and a predictable success. They are, left, in array, George Skouras, Magna Theatre Corp. president; Fred Zinnemann, director; Richard Rodgers, composer and co-producer; Dr. Brian O'Brien, Todd-AO inventor, and Oscar Hammerstein, II, composer and co-producer. The photograph was at the New York opening.

THE family name famous in pictures now is in education. Arthur M. Loew, right center below, receives from architect R. Jackson Smith the key to the Loew Hall dormitory, New York University, to which the Loew's International head gave $300,000. Watching at the ceremonies in New York are David Loew, left, and Henry Heald, NYU chancellor.





by The Herald

IRA H. TULIPAN this week became publicity manager for 20th-Fox, in New York. He had been newspaper contact, and before that, trade press contact.

MEYER HUTNER stepped this week from publicity at the 20th-Fox New York home office to direction of promotion for the company's new CinemaScope "55". He will be an account executive working under Charles Einfeld, vice-president, and will handle all information for "Carousel," the first in the new process.



by The Herald



by The Herald

ROBERT C. ROTHAFEL at his desk Monday in the Roxy theatre, New York. A nephew of the late "Roxy" Rothafel and a wartime Marine major, he returns to New York after a career at MGM and Universal as film editor, writer and assistant producer, and at National Theatres, where lately he had been San Francisco-Oakland district manager. He has plans for making the Roxy greater.



by The Herald

PERRY LIEBER, RKO Radio's new director of advertising and publicity, straight from the Hollywood plane, Tuesday at his very new New York post. He met department heads, wound up his staff, and fended off real estate dealers.



by The Herald

A NEW company arrives. Trans-Lux Pictures, having succeeded with three foreign pictures other companies now distribute, Trans-Lux Distributing will handle the remaining three this year. It hopes for 12 per year. Above, Richard P. Brandt, president, at the New York announcement, with, left, George Roth, vice-president, and Harry Brandt, exhibitor and board member. The new releasing company intends to open offices in eight large cities.



by The Herald

EXPLAINING that the techniques of combat photography he learned during the war he found most valuable in "The Naked Sea." Allen Miner, above, president of Theatre Productions, Inc., said in New York last week RKO will release the picture, and that his next, "Ghost Town," United Artists will distribute. He calls "The Naked Sea" a combat film about men against the sea.



by The Herald

PRODUCERS of "Foreign Intrigue" which U.A. hopes will garner here alone $1,500,000, Sheldon Reynolds and Nicole Milinaire tell reporters at the company's New York office about the transition from making films for TV. Mr. Reynolds avers he makes films abroad not for economy (he insists travel and border delays cost enormously), but for authenticity and quality.

FIRST luncheon of the season, and the Variety Club of New York had as chief speaker Nathan L. Halpern, president of Theatre Network Television. In array at the dais are actor John Ericson, Mrs. Ericson, Martin Levine, Mr. Halpern, luncheon coordinator Harold Klein, Eastman Kodak vice-president Edward P. Curtis, Kodak A.G., Germany, board chairman Walter Langfeld, and chief barker Bill German.



TOA VISITORS, at the organization's Los Angeles convention: Leonard Goldenson, AB-Paramount Theatres president; Mort Blumenstock, Warners' advertising chief; J. M. Warner, Jane Lindell, Tab Hunter and Anne Francis. They are at the Warner booth.





by The Herald

AN EXECUTIVE LINEUP, at the TOA convention in Los Angeles. In left to right order are Herman Levy, general counsel; David Wallerstein, committee man; Pat McGee, Roy Cooper, vice-presidents; Alfred Starr, chairman of the executive committee; Robert R. Livingston, secretary; John Rowley, vice-president; Myron Blank, the new president; R. M. Kennedy, committee man; Ernest G. Stellings, presidential assistant; Albert M. Pickus, Lester Kropp, Carl Anderson, vice-presidents; J. J. Rosenfield and George Kerasotes, presidential assistants; E. D. Martin, board chairman; Horace Denning, vice-president.

COMPO SET TO PUSH TAX FIGHT

Coyne Tells Subcommittee Former Cut Saved Film Houses from Closing

WASHINGTON: The independent sniping of Allied States Association notwithstanding, the Council of Motion Picture Organizations last week was implementing its campaign for further relief from the Federal admissions tax—a course of action endorsed by the Theatre Owners of America in convention two weeks ago at Los Angeles.

Robert W. Coyne, COMPO special counsel, last Friday appeared before the Forand subcommittee of the House Ways and Means Committee here, armed with a voluminous, specially prepared statement showing how the 1954 admissions tax relief had been partially effective in saving many theatres from closing. At the last minute, however, Mr. Coyne was not allowed to deliver the prepared statement, told by subcommittee members that it should be brought before the full Ways and Means Committee some time next year.

The subcommittee members pointed out that the subcommittee's jurisdiction was confined to technical problems. They suggested the full committee next year might have hearings on rate problems.

The matter came up immediately after Chairman Forand (D., R.I.) called Mr. Coyne's name. Rep. Forand asked whether Mr. Coyne had come to discuss rates or technical problems. If it was to discuss rates, Mr. Forand said, he'd have to tell Mr. Coyne he couldn't be heard, because testimony on rate changes was specifically excluded from the subcommittee's jurisdiction.

"My appearance is rather unusual," Mr. Coyne replied. "I'm here to ask for nothing. We feel a responsibility to report to you as to the effects of some of your prior actions." He said that action affected rates but also affected an exemption of low-priced tickets and so could be considered a technical problem—"a rather slender excuse for this appearance," he admitted.

Cites Technical Problem

Mr. Coyne went ahead to say that the results in the theatre field since the tax relief voted by Congress in 1954 vindicated the committee's decision to give that relief, and that it had been partially effective in saving many theatres from closing.

"You are talking about rates," Rep. Forand interrupted. "I must insist that unless you have some administrative or technical problem, the subcommittee cannot hear you."

Mr. Coyne, talking rapidly, said again that the admission tax exemption was in a sense a technical problem, and that he hoped the information he wanted to give the subcommittee would guide their future action.

In 1953, Mr. Coyne said, the Treasury took in about $272,000,000 from the motion picture industry—about $210,000,000 in admission taxes and the rest in business and corporate taxes. If admission tax relief had not been granted, some 5,000 to 6,000 theatres would have closed in 1954, he said, and the Treasury would not have gotten more than $155,000,000 in taxes from the industry. With the relief, the theatres stayed open, and the treasury got $80,000,000 in admission taxes last year and $106,000,000 in business and corporate taxes. Thus while the Treasury apparently lost from the admission tax cut, he said, actually it got some $30 million more than it would have gotten otherwise.

Rep. Forand again cut in to tell Mr. Coyne, "Your report should be made to the full committee, not to this subcommittee appointed to do a specific job."

Rep. Mason (R., Ill.), the only other subcommittee member present, observed that Mr. Coyne was "trying to give the committee a pat on the back. The chairman is right—this subcommittee is just dealing with technical problems. This pat on the back should go to the full committee." He said the subcommittee would probably make a report early next year to the full committee, dealing with technical problems, and that the full committee would then have further hearings on all excise matters.

Republic Reports 39-Week Profit of $2,833,168

Republic Pictures Corp. and its subsidiaries report a net profit of $2,833,168 before Federal tax provision for the 39 weeks ended July 30, 1955. The estimated Federal, normal and surtax was $1,500,000, or a net after taxes of $1,333,168. For the 39 weeks ended July 31, 1954, Republic and subsidiaries reported a net profit of $1,617,971 before Federal tax provision with estimated Federal, normal and surtax of $841,000, or a net after taxes of $776,971.

Three Columbia Films Set For Release in November

Three films will be released by Columbia in November, it was announced by A. Montague, general sales manager. They are "Queen Bee," "Three Stripes in the Sun" and "Teen-age Crime Wave." "Queen Bee" stars Joan Crawford, Barry Sullivan, Betsy Palmer and John Ireland, was based on the novel by Edna Lee and produced by Jerry Wald. "Three Stripes in the Sun" stars Aldo Ray and was written and directed by Richard Murphy, with Fred Kohlmar producer. "Teen-age Crime Wave" is a Clover Production which Fred Sears directed.

Allied Units Stoke Fires For Meeting

Allied States Association regional units were busily at work this week and last getting their fuel together for what might be a big bonfire of an annual convention at the Morrison Hotel in Chicago November 6-9.

In Chicago, Jack Kirsch, president of Allied Theatres of Illinois and general chairman of the forthcoming convention, announced last Friday that Ruben Shor, National Allied president, will make the convention's keynote speech. The speech is to be "broad in scope" but also is to give special attention to film prices and selling policies, as well as industry relations.

Speech Sets Tone

Mr. Shor's speech undoubtedly will set the tone of the annual meeting. The Allied president was head of his organization's subcommittee that teamed up with a Theatre Owners of America group in seeking better terms and conditions from the film companies this last Spring and Summer. He already has registered his distaste over the refusal of the film companies to grant what he termed "substantial relief" and over TOA's recent policy statements.

Specifically, Mr. Shor said, "it's time to name names and tell all, to the end that the independent exhibitors may chart their course with knowledge of the facts." With the convention still several weeks away, advance reservations are "extraordinarily high," Mr. Kirsch said.

In Indianapolis, meanwhile, the board of directors of Allied Theatre Owners of Indiana has voted that Trueman Rembusch, national director, when attending the convention, should approve continued membership in the Council of Motion Picture Organizations, but only in the event that certain "safeguards" are given.

The first asks that "no COMPO programs or policies be initiated until after approval by the nine charter organizations."

Asks Closer Liaison

"It should further be assured that COMPO work in closer liaison with all of the organizations that compose it," the ATOI board declared. It specified that "COMPO would regularly release to all of its charter members a complete financial statement showing operating costs, balance of funds, allocation of money for future programs, etc. Closer supervision of COMPO expenditures and budgets by constituent members would prevent the charge being made by many that the operation has been extravagant and wasteful."

In New Jersey, certain Allied members were stating that various distribution policies in respect to clearances had resulted in a difficult situation in the Audience Awards campaign. Many pictures on the third ballot haven't been released in northern New Jersey.

HOLLYWOOD TODAY

Pictures and Their Makers

[This is the first of a series of articles dealing with current conditions in Hollywood. Other topics to be covered in subsequent issues of The HERALD are: New techniques on the horizon; Labor's fight for the five-day week, and An analysis of the impact of television on the homeland of theatrical motion pictures.]

by MARTIN QUIGLEY, JR.

The spirit in Hollywood today is one of confidence—a blooming self-assured confidence.

The men and women of Hollywood, in this respect like the brokers in Wall Street, are either riding the wave of prosperity and optimism or are in the depths of despair and pessimism. There is no middle way. A few short years ago — before the introduction of the new techniques — there was mostly gloom prevailing in Hollywood. Many of the big studios then had stages empty and were depressing places to visit. On everyone's lips in those days were expressions of fear about television making film production a dying industry.

Hollywood now realizes that during the past three years two divergent factors have guaranteed the continuance of a great picture making industry and this means lasting joy throughout Southern California. First of all Cinerama, 3-D, CinemaScope, VistaVision and other new techniques proved that the public would respond to theatrical films if they were challenging, novel and impressive. "From Here to Eternity" showed that the old fashioned black and white film was very much alive. Secondly, it became progressively clear that television would have to rely on film for a major part of its shows and film spells H-O-L-L-Y-W-O-O-D.

While many people in Hollywood have a double standard for judging pictures—i.e. how they like 'em and how the American public over the mountains like 'em—box office reports do reach key production people. They have learned that the hit attractions are doing more business than even during the dizzy days of the World War II boom. This proved conclusively that the movies are far from dying. They are just evolving into a bigger—and for many in Hollywood —better form.

A CLOSE study of television's film requirements showed Hollywood the appetite was insatiable for all practical purposes. Henceforth there should be employment for all who can work skillfully or with an approximation of skill in films for television. Motion picture guilds and unions are in a period of unprecedented full employment.

One of the effects of the trend in picture tastes which results in popular attractions doing remarkably well at the box office while the average film hardly pays its way, was decisions by many of the major studios to make fewer films. While this curtailment is not an industry-wide policy it is so widespread that the overall annual feature production total is down more than half since the World War II or pre-war "normal" period. Although the number of films produced is down sharply—and the trend continues—the total amount of money invested by the studios has not declined, rather it has increased constantly.

There is no agreement on why the studios are making so few pictures and there never will be any real agreement. Meanwhile, the situation is not likely to change markedly, at least for a long while. Y. Frank Freeman, Paramount studio head and president of the Association of Motion Picture Producers, recently said, "All the talent in Hollywood can not make more than seventy-five top films in a year."

Usually two reasons are given to explain why Hollywood is not able to make many more films: 1) a shortage of stars and 2) a shortage of stories. Strangely for years now there has been no complaint—at least from the major studios about a shortage of money for production.

Sam Pinanski, leading New England exhibitor and no stranger to business and financial questions, last week summed up exhibition's reaction to most Hollywood explanations of the shortage of pictures— "Why don't they just come out and say that making fewer films is more profitable financially?"

That the production policies of the major studios have been successful financially is borne out in their profit and loss statements. In any given circumstance it is difficult to be sure whether artistic or financial factors control when a decision is made to table a film project. Long ago Julius Caesar said, "Men believe almost willingly that which they wish." And so it is with the reasons for the present production pace in Hollywood. Those who are convinced it is fundamentally a financial decision are not going to be swayed by arguments about "new faces" and the impossibility of finding good stories on account of competition with television and other factors.

APART from the economics involved, there is no doubt the problem of "new and old" faces is the most difficult facing production. For a long time it was not considered polite in Hollywood to talk about "new faces" for fear that would conjure up the image of "old faces" and reflect on a number of prominent stars. However, sufficient time has now passed so that even many of the top stars can no longer feel insulted if reference is made to their age. And there is no reason they should, when they are in a position to proudly talk about their grandchildren. The shortage of young male leads of proven box office value is critical and shocking.

The "hottest" box office name among the younger players is now Marlon Brando. An indication of the shortage of TV players and the resulting casting problem for Hollywood is found in the following deal which Brando's agent is currently offering to the studios: Brando to be signed for five films for 75 per cent (Yes, seventy-five per cent) of the profits; he to appear in only three of the five films; he to receive a guarantee of $200,000 per film; no losses of any of the films to be deducted from the profits of others; and, all rights to the films to revert to Brando after a period of years.

UP to this writing there is no report of a studio accepting such a deal. It would be simpler to turn over the key. In fact such a preposterous arrangement might invite stockholders' suits on the ground that management was lacking in due diligence to protect the rights of the owners of the company. However, what is important is that such a deal has been seriously suggested. In fact one major studio seriously considered the deal and balked, according to reports, only at the "no deduction for losses" clause.

Of course, neither Brando nor his agent should be blamed for the entire situation. It is something that has grown up in these lush times in Hollywood. Agents are to be expected to put their clients ahead of the

(Continued on following page)

PRODUCTION TREND TO FEWER FILMS

The trend to fewer pictures is illustrated in the following table based on domestic feature length films approved by the Production Code Administration:

1935	503	1952	317
1940	479	1953	289
1945	358	1954	232
1950	379	1955 (est.)	250
1951	369	(to Oct. 14..	194)

PICTURES AND THEIR MAKERS

(*Continued from preceding page*)

welfare of the industry. Since money as such can mean relatively little—in the upper brackets most of it goes to Uncle Sam—ways and means have had to be found to flatter a client's ego. It has become a situation of each agent trying to outdo the other. Star "A" gets a fancy deal; star "B" has to get a fancier one. Then star "C's" agent must outdo them both or suffer a loss of "face," in the Oriental sense, and perhaps of the client as well.

NO one in Hollywood cares how many quarters must cross the exhibitor's box office to pay another $100,000 to a star. While there are expressed objections made to fantastic wages to performers, these are not taken very seriously. At least subconsciously most Hollywood creative workers and management personnel realize that the higher the wages paid performers the higher their own may be.

While stars have always been well paid, the current extreme cycle was tipped off by the deals Universal made with James Stewart. It so happens that both parties were well satisfied. Stewart gambled if it can be called gambling when salary is omitted for a half share of the profits. From the company's point of view the deal worked out well because the pictures were very successful. Yet the fact remains that Stewart received about $3,500,000 for work in three pictures!

Some studios have tried to get around the shortage of top names by plunging heavily on proved plays and novels. Buddy Adler, executive producer at 20th-Fox, expressed it this way, "Our policy is to buy outstanding properties and to cast them with good performers." Others feel that it is too great a risk to expect good acting and a good, well-known property to carry a film which has a high budget. The bankers won't let an independent producer run such a risk. Banks want top names as one form of insurance for their money. Many good scripts are ready now awaiting only stars at a fair price. However, some stars insist on working all or much of the time for their own producing companies.

ON the question of developing new faces there is full agreement between production and exhibition. But there is no sure formula for developing a personality into a star. Also players who attract critical and public approval have a way of soon making demands on producers approximating those of the "older" stars. Relatively few of the younger players are on long term contracts. However, most of the studios have realized that player contracts are essential. Universal, for one, profited by maintaining a contract player list all during Hollywood's period of readjustment.

In many ways the present drive for bigger and bigger pictures in the new techniques and the development of new personalities are conflicting aims. It is hard for a mere human to shine against a production mounted at a cost of three or four or more millions of dollars. New personalities can be best developed in the smaller more intimate films where the audience has a real chance to make the acquaintance of the players. However, with some exceptions, Hollywood has turned its back on the small film. Major efforts are put behind the super-epics. Most of the producers are seeking the $25,000,000 and $50,000,000 world gross. Many have the idea, a mistaken one according to many exhibitors, that the market for the family type of small film, the domestic or contemporary comedy or drama is gone to television.

The best bet is that most of the screen's "new faces" will come from television unless studios make more moderate and lower budget films, an unlikely development now.

The drive for super films at multiple million dollar budgets is playing for high stakes. Ulcers are still an occupational disease in Hollywood. The super film may be a super hit or a super bust. The welfare of the theatrical industry depends on the producers in Hollywood betting right a good deal more often than they bet wrong. One super film failure can wipe out nearly a year's profits of a major studio.

Picture making was never more of a test for high stakes than it is today.

HIGHER GROSSES; FEWER PICTURES

Over the years hit attractions have grossed more and more. With a decline in the total number of films made, even the average film grosses much more than was the record in pre-World War II days. These facts have had an inevitable influence on Hollywood's production planning.

In 1935 the hit picture grossed about $2,000,000; now the potential top in the domestic market is $12,000,000 or more.

In 1935 the line between an average attraction and a box office champion was a gross of about $1,000,000; now that mark is $4,000,000 and upwards.

In 1935 the *theatre gross* was about $750,000,000 with 500 Hollywood features; this year the *theatre gross* is expected to exceed $1,250,000,000 with about 200 Hollywood features. In 1935 the average Hollywood picture accounted for about a million and a half dollars *paid in at the box office*. At present the average Hollywood feature's proportional share of the *total theatre receipts* is over six million dollars.

Columbia Votes Dividend

Columbia Pictures board of directors has declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable November 15, 1955.

New Foreign Growth Seen By Branson

Continued growth in the foreign market was forecast last week by Walter Branson, world wide sales manager of RKO Radio Pictures. He said the growing position of the foreign market had been matched by the increased concern of the studios to turn out pictures which have an international flavor.

In his discussions with executives of the company's new management group, including Thomas F. O'Neil, General Teleradio president, and Daniel T. O'Shea, RKO president, Mr. Branson said the need for gearing product to the foreign market was emphasized. In the past, with the frequent management shifts at RKO, the foreign market has been a sustaining influence, he added.

He compared the current attitude of film companies toward the foreign market with the sentiment years ago and said now it was felt the foreign field was an integrated part of a film company's operation, not an adjunct to it, and there is really only one market—the world market.

Speaking about trends in the foreign field, Mr. Branson said there was an apparent shift to wide screen projection. He cited the experience of his company over the past year with Superscope pictures, prints of which also were and are available for conventional projection. RKO's experience, he continued, shows a constant reduction in the demand for conventional prints as more and more theatres abroad equip for wide screen projection. Once foreign exhibitors do equip, he added, they seek the anamorphic wide screen print. The remittance situation he called "very liquid."

Pioneers Dinner Committee Announced by Ned Depinet

Ned E. Depinet, chairman of the 17th annual Showmanship Dinner of the Motion Picture Pioneers, has announced the roster of 25-year film veterans who will comprise the dinner committee for the November 4 affair, which honors Herman Robbins, National Screen Service board chairman, as "Pioneer of the Year." The committee consists of J. W. Alicoate, Richard W. Altschuler, Robert Benjamin, Harry Brandt, Walter Branson, George F. Dembow, Sam Dembow, Jr., Jay Emanuel, Alan Freedman, William C. Gehring, William J. German, Abel Green, Edward L. Hyman, Benjamin Kalmenson, Harry M. Kalmine, Marvin Kirsch, Mrs. Chick Lewis, Edward Morey, John J. O'Connor, Eugene D. Picker, Martin Quigley, Charles M. Reagan, Phil Reisman, Elmer Rhoden, Sam Rinzler, Samuel Rosen, Sol A. Schwartz, Ben Shlyen, George P. Skouras, Morton Sunshine, Harry J. Takiff, Joseph Vogel, Mo Wax and George Weltner.

Promotion To Cost UA $7,500,000

Due to the "quality and size" of forthcoming product, United Artists will increase its advertising and publicity expenditures in 1956 by at least 25 per cent to a record company high of $7,500,000, Max E. Youngstein, U.A. vice-president in charge of advertising, publicity and exploitation, said last week. Mr. Youngstein, who recently returned from Europe where he discussed the promotion aspects of U.A. product currently in preparation, said the company expects to increase its promotional field forces by at least six men during 1956.

The company's advertising and publicity expenditures in 1955 will be near or at the $6,000,000 mark, he said, "and will be exceeded in 1956 by some 25 per cent because of the big pictures which the company has set for distribution." Mr. Youngstein, who spent this past summer in Hollywood, assisting in the preparation of films, said the 1956 lineup includes such films as Robert Rossen's "Alexander the Great," Sheldon Reynolds' "Foreign Intrigue," Hecht-Lancaster's "Trapeze," Norman Krasna's "The Ambassador's Daughter," Stanley Kramer's "The Pride and the Passion" and a film which Anatole Litvak will make next year. He said the initial promotional conferences on these films were held while he was in Europe.

He said the "top brass" at U.A. shortly will hold "a progress report conference" in which the company's goals, production and distribution deals for 1956 will be discussed. The U.A. financial investment in production was $40,000,000 last June and will exceed that figure in 1956, it was reported.

U.A. Names Sidney Cooper Central District Manager

Sidney Cooper, United Artists Washington branch manager for the past 18 months, has been named central district manager for the company, a post which has been vacant, B. G. Kranze, general sales manager, announced this week. Albert M. Kane, who has held a variety of positions with Paramount during the last 30 years, succeeds Mr. Cooper in the Washington post. At the same time, Mr. Kranze announced a realignment, under which the Cleveland branch is transferred from the central to the eastern district, and the eastern exchanges of Pittsburgh and Washington going to the central territory.

"Red Velvet" Press Review Held at Roxy, New York

A press and celebrity preview of 20th-Fox's "The Girl in the Red Velvet Swing" was held at the Roxy theatre, New York, Monday night with approximately 6,000 people present. Among those who attended were Farley Granger, who co-stars in the film with Ray Milland and Joan Collins; Spyros P. Skouras, Gregory Peck, Margaret Truman, Thelma Ritter, Noel Coward and others. The picture began its regular engagement at the theatre Wednesday. It was produced in CinemaScope by Charles Brackett and directed by Richard Fleischer from a script by Mr. Brackett.

QUIGLEY AWARD TO WYATT AT CHARLESTON CEREMONY



M. A. Silver, center, presents Quigley Award to William Wyatt of the Virginian theatre, Charleston, W. Va., while Frank Harpster, left, district manager, looks on.

CHARLESTON, W. VA.: William Wyatt, manager of the Stanley Warner Virginian theatre in Charleston, W. Va., received his Quigley Grand Award plaque as the winner in small situations for 1954, in a local ceremony conducted by M. A. Silver, Pittsburgh zone manager for the circuit, and Frank Harpster, district manager. The event was reported in local newspapers, and the formal presentation was followed by a gathering of friends and fellow managers, to congratulate the winner.

Mr. Wyatt has been a local winner in the Stanley Warner Pittsburgh zone for the past several years, and he does a remarkable job of local newspaper relations and the promotion of pictures at the Virginian, which seats 954, but is not first run among Charleston's 14 theatres. Last October, at the MGM Ticket Selling Workshop in Pittsburgh, Mr. Wyatt was pointed out as "a comer"—and he has delivered. He won the Quigley Award in the fourth quarter of 1954 with the same campaign which afterward won the annual judging.

As one of the select group of Quigley Grand Award winners, he is no longer eligible to win again, but it is well known in the industry that Grand Award winners always move up to better opportunities, where their superior skills may be recognized and rewarded.

Alliance Distributes Cash To Annual Drive Winners

INDIANAPOLIS: The Alliance Theatres circuit held its 20th annual Fall meeting here recently at the Sheraton Lincoln Hotel, at which time awards were presented to the winners of the circuit's annual 19-week sales drive. Cash awards totaling $25,000 were presented. Gene Durr, manager of the State theatre, Anderson, Indiana, was named over-all winner and received the first award of $400.

UA Opens New Exchange Building in New Orleans

NEW ORLEANS: A new United Artists exchange building, constructed to accommodate the company's expanded sales activity, opened here this week in a ceremony attended by U.A. home office executives, field representatives and exhibitors and circuit heads from the Gulf States area. B. G. Kranze, general sales manager; Milton E. Cohen, eastern and southern division manager, and Jules K. Chapman, supervisor of branch operations were on hand.

Scientists Hear Ramsdell

Floyd A. Ramsdell, general manager of the Worcester Film Corporation, producers of industrial, scientific and educational films, addressed a recent scientific convention in Boston. His topic was "Stereo—an Exacting Science."



SO REAL...

On the wide, wide screen make-believe is real, as time stands still. Cost is great for films like this. But so are the rewards—as producer after producer solves problems in production, processing and projection . . . makes use of new technics developed in co-operation with the Eastman Technical Service for Motion Picture Film. Branches at strategic centers. Inquiries invited.

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Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

RISING RENTALS A ROME TOPIC

Britain's C.E.A. Group on Sidelines at Exhibitor International Parley

by PETER BURNUP

LONDON: Rising film rentals in the U.S. will figure prominently on the agenda at the three-day meeting in Rome of the International Union of Cinema Exhibitors. The meeting opens October 26.

Due obviously to the product shortage in America—so delegates from a number of European countries will allege—renters are already materially increasing percentage hire-rates in their respective areas. They are expected to press for an international movement among exhibitors aimed at curbing the alleged tendency.

British on Sidelines

The British delegates to the meeting—Ellis Pinkney and E. J. Hinge, respectively general secretary and treasurer of CEA—are likely to remain on the sidelines in the debate.

Examination of the latest Board of Trade film trade statistics reveal that film-hire in this country remains comfortably static. The Board's figures show that the average percentage terms for the first half of this year was 35.2 per cent, the rate which obtained in the previous six months. At the beginning of 1950 the rate was 35.9 per cent and has fluctuated since by around .6 per cent in any direction.

AFRICAN COMPANY

Despatches from Pretoria, South Africa, disclose the formation there of a new and fully-financed film production company, Film Production Facilities (Africa), Ltd.

Out of resources placed at its disposal, the company, it is stated, is proceeding with the erection and equipment of a studio and laboratory plant at the Township of Irene in the vicinity of Pretoria. The plant covers 80 acres. It will, it is claimed, be able to provide facilities for productions of any size. Sound recording and dubbing equipment covering optical and magnetic tracks is already installed. Provision of laboratory facilities is rapidly nearing completion.

Managing director of the new enterprise is W. H. Norris, who earned a high technical reputation in Britain as manager over a number of years of the well known Nettlefold Studios here. Mr. Norris's company has finished shooting on its own first production, in both British and Afrikaans dialogue, a life of South Africa's legendary hero, Paul Kruger.

Distribution of the Paul Kruger film in South Africa will be handled by a subsidiary company wholly financed by the Facilities concern and known as Independent Film Distributors (Africa), Ltd. The facilities of this new company, it is stated, are available to any British or American producer seeking a South African outlet for his product.

DUKE IN TRIBUTE TO W. R. FULLER

LONDON: The Duke of Edinburgh, attending a meeting of the general council of the Cinematograph Exhibitors Association here Tuesday, paid personal tribute to W. R. Fuller, the late CEA general secretary, as a man not only devoted to his mission on behalf of exhibitors and the whole film trade, but also as a man who labored on behalf of the Duke's favorite project, the National Playing Fields Association. Mentioning the previous cinema collections on behalf of the Playing Fields, the Duke said the Association again sought the aid of the cinemas, seeking particularly at this moment "your suggestions or ideas." The Council ultimately agreed to organize a national collection starting March 1, to be supported by a short film in which the Duke appeals for contributions.

REVIEW GROUPS

The Council of KRS has remitted to the Joint Committee of the Trade's Four Associations the question of specialist reviewing of pictures in regard to their suitability or otherwise for children.

The British Film Institute and the National Council of Women had jointly applied for viewing facilities earlier. The two bodies stated that they had in mind publishing a monthly assessment of the suitability or otherwise of all releases.

The industry's Publicity Circle recommended that the application be rejected on the ground that it would militate against the authority of the British Board of Film Censors. The matter has now become further complicated by the announced intention of a magazine, *Parents,* to publish, without reference to the trade, its own monthly guide of family film-going.

This multitude of wouldbe censors can clearly become a plague, is the view of the most responsible leaders of the trade here. The censorship this side is acknowledged as the most liberal in the whole of Europe. But it's a self-appointed, self-denying, ordinance of the trade itself whose judgments are accepted by local authorities throughout the country.

▽

Twentieth Century-Fox has created a new division in the West of England, from Liverpool to Plymouth. J. F. Pattinson, director of sales for 20th Century-Fox here, announced the promotion of Sam Redford to fill the new position which has become necessary because of the increased business devolving upon the sales force.

▽

W. Basil Holden of the accountancy firm of Holden, Howard and Company, has accepted the invitation of the All Industry Tax Committee to serve as its third financial adviser, on behalf of the KRS.

This completes the triumvirate of chairmen for the committee. Clifford Barclay and Ronald Leach have already been nominated as representing the CEA and BFPA and each will take the chairmanship of the committee on a rota basis.

▽

Sir Arthur Jarratt, chairman of Mole-Richardson, Ltd., designers and manufacturers of motion picture electrical equipment, told the company's first convention of home and overseas representatives that Mole-Richardson are to open a branch in Melbourne, Australia. This would not only provide lighting equipment to the film production industry and television studios there, but would also provide a service to producers on locations in the Antipodes.

▽

Columbia Pictures are to distribute, under a three-year deal, all new British pictures in Japan. The deal was negotiated by William Moffat of the British Commonwealth Film Corporation and Michael Bergher of Columbia in Tokyo and is retroactive to April, 1955.

▽

Michael Myerberg, producer of the "Hansel and Gretel" puppet film, announced here a deal whereby Smee's Advertising, Ltd., hold exclusive U.K. rights to his Kinemin puppet TV commercials.

At first the commercials will be made in America but Mr. Myerberg plans to set up a studio and organization for producing the puppet films here by Spring, 1956. He anticipates using British artists and craftsmen.

▽

Associated British Cinemas and Associated Broadcasting Company have agreed to attempt to find a solution to the embarrassing problem of which of the twain shall have the right to use the abbreviation "ABC." This follows a High Court motion in which the cinema company sought an injunction restraining Associated Broadcasting Company from producing television programmes under a title incorporating the initials or abbreviation.

BBC Buys Ealing Studios As Television Film Center

LONDON: The British Broadcasting Corporation this week purchased Ealing Studios for use as a television film center and will take possession early in the new year. Since 1937 Sir Michael Balcon has been production head at Ealing. Sir Michael announced that two pictures now in production at Ealing will be completed there. The rest of the Ealing theatrical schedule will be filmed elsewhere, perhaps at the Rank Organisation's Pinewood Studios.



"He has a brooding truculence that reminds one of Marlon Brando."
—*HOLLYWOOD REPORTER*

John Ericson

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featuring
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"THE YELLOW ROSE OF TEXAS"

Cite TV Gain In Defense Of 16mm Suit

HOLLYWOOD: The five major companies involved in the Government's 16mm suit began their defense this week. The first witness was Alexander Kenneth Beggs, senior economist in charge of the research department at Stanford University, who said his services have been utilized by both Government and industry about equally. He testified he had been engaged by Homer I. Mitchell and Macklin Fleming, defense counsel, last March to survey television conditions throughout the 1949-54 period.

TV Ad Slice Increase

He said the top price which a producer could get from television for a feature picture in 1949 was $7,000, today he can get $50,000 for an equivalent film and that advertisers using television budgeted less than one per cent of total advertising appropriation to television in 1949 while television was averaging 10 per cent of every advertising dollar by 1954.

Mr. Beggs said the television market for feature films increased tremendously between 1949, which he used as his base year, and 1954. He said his research indicated 1,200 features were available for television in 1949, and 3,600 in 1954. He added a film sold to television recoups four-sevenths its cost the first year, two-sevenths the second and one-seventh the third. Mr. Beggs cited the NARTB and the FCC as chief sources of his information, and named various trade organizations and publications as other sources.

Judge Yankwich repeatedly overruled objections by Government counsel. He said the obvious defense intention in introducing Mr. Beggs' testimony was to show their deportment had been in line with "doctrine of reasonableness" and "the most important factor in this case is the reasonableness of the restriction. The Supreme Court has said repeatedly that the motion picture industry is a peculiar industry. It has ruled that clearance is protection of customer." He added the conspiracy issue can be decided "very quickly," but evidence bearing on reasonableness is of utmost importance.

Deny Government Request

Samuel Flatow, Government counsel, in bringing the prosecution's presentation to a close last week asked that the court make the recently formed T.C.F. Productions, a subsidiary of 20th-Fox, and Warner Brothers Television Productions, parties to the suit by naming them defendants together with their respective corporations. The court denied the motion on the ground that such addition would delay progress and is unnecessary since any verdict reached by the court would automatically be applicable to all.

The Government presented fewer than 10 witnesses, relying mainly on 495 exhibits comprising nearly 1,500 documents. The defense, however, is expected to call a great many more "live" witnesses, including company presidents and other high officials.

At the close of last week's presentation, the defense counsel moved for dismissal, which the court denied, ruling that "a prima facie case may be shown to exist." Later the court said, "that is not a finding that a conspiracy exists," and adding, "I draw no inference from the record." The court granted the Government motion that all evidence admitted as pertaining to any individual defendant be admitted as applying to all.

First Buena Vista Sales Convention October 24

The sales and exploitation personnel of Buena Vista Film Distribution Company will gather for their first convention at the Walt Disney Studios in Burbank, Calif., October 24, the company has announced. It will run through October 29. In addition to receiving an outline of the company's program for 1955-56, the largest since Buena Vista was formed, the group will see production of a number of films and visit Disneyland, according to the announcement. Among those attending from the home office in New York will be Leo F. Samuels, president and general sales manager; Irving Ludwig, vice-president and domestic sales manager; Ned Clarke, vice-president in charge of foreign sales, and Albert Margolies, director of advertising, publicity and exploitation. Others scheduled to attend include district sales supervisors and sales and exploitation representatives from various parts of the country.

Warners Realigns Its Sales Executive Staff

To increase efficiency, Warner Brothers this week made changes in its sales staffs and departments. There will be a West Coast division, headed by Roy Haines, former western sales manager, who will be in Los Angeles. John Kirby is transferred from southern division sales managership to midwest sales managership. He will be in New York. W. O. Williamson, Jr., who had been southeastern district manager, succeeds Mr. Kirby. He, too, will be in New York. In his former post will be Grover Livingston, who comes up from Atlanta branch managership. Benjamin Kalmenson, vice-president in charge of distribution, shortly will appoint a new branch manager there. The changes were disclosed at the Warner sales meeting in the New York home office this week.

"Texas Lady" for Holiday

"Texas Lady," drama starring Claudette Colbert and Barry Sullivan, will be released nationally by RKO November 23, it was announced by Walter Branson, world wide sales manager. He said it was "perfectly suited for the Thanksgiving holiday." The film, in Superscope and color, was directed by Tim Whelan and produced by Holt-Rosen Productions.

Reiner Sales Head of IFE

Appointment of Manny Reiner, former vice-president of sales for Guild Films, as general sales manager of I.F.E. Releasing Corp. was announced this week by Seymour Poe, executive vice-president, who also said the company will release eight to 12 films by August, 1956, three by January.

Mr. Reiner will assume his new post immediately, succeeding the recently resigned Bernard Jacon. Mr. Poe also announced the appointment of Joseph Gould as an administrator of the company.

Mr. Poe said the company is negotiating with French producers for U.S. distribution of French product and that I.F.E. Releasing is looking at some American product also. Mr. Poe, in stating that all Italian films except co-productions are offered to I.F.E. for distribution in this market, said that the recently acquired J. Arthur Rank production of "Lease of Life," "Madame Butterfly" and "Maddalena" will be the three films released by January.

"I.F.E. will launch a publicity workshop campaign for the company's international product in order to help exhibitors properly advertise and publicize the films," Mr. Poe said.

Milwaukee Variety Tent Honors Jack Frackman

MILWAUKEE: More than 200 persons, including friends in exhibition, distribution and others in the industry, attended a testimonial dinner in honor of Jack Frackman, Republic branch manager here for more than 20 years. The affair, given by the local Variety Club in the Empire Room of the Schroeder Hotel, was held for Mr. Frackman's 35 years in distribution in Wisconsin. Toastmaster was Russell Leddy, Green Bay. The guest of honor was presented an inscribed gold watch and a testimonial album by his friends.

Marcus Circuit Notes Its 20th Birthday

Ben Marcus' Theatres, Wisconsin, is marking its 20th anniversary with a Managers' 12-Week Showmanship Campaign. It is tied into the Audience Awards poll. The meeting at which plans were discussed had among those present Mr. Marcus, Jo Strother, H. B. Tollette, Edward Schwalbe, Tom Daily, Doug Conine, Tom Morgan, Bert Coyle, Robert Kiggens, Charles Morrissey, Robert Klein, Warren Beaster, Miles Lonergan, Ansell Holley, William Friese, Bud Owen and Clarence Holtze.

Columbia Locating "Harder"

Producer Phil Yordan, director Mark Robson and talent executive Max Arnow are in New York to scout locations and screen-test performers for Columbia's forthcoming film version of Budd Schulberg's best-selling boxing novel, "The Harder They Fall."

EXHIBITORS WILL NOT BE UNDER WRAPS *at* ALLIED'S 1955 NATIONAL CONVENTION

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FILM PRICES—Allied's popular film clinics as usual plus on-the-floor discussion of the entire film problems, particularly as to conditions in the areas represented by the delegates.

GOVERNMENT REGULATION—Have the film companies so modified their selling policies and practices that regulation of film rentals is no longer needed? On the basis of surveys made, Allied doesn't think so, but they want to hear from you, in person.

CIRCUIT EXPANSION—The divorced circuits through promoters and dummies are scouring the country for sites for theatres and drive-ins. They may be on the prowl in your area right now. Hear what Allied has done to slow down this movement and what action you should take to protect your situation.

ARBITRATION—Still another draft of an arbitration plan has been released by the film companies. You will want to hear it analyzed by those whose only loyalty is to the independent exhibitors and then voice your opinion whether it is worth the money, the time or the effort.

ADMISSION TAXES—Some people are advocating that exhibitor organizations abandon present activities and join in an attempt to secure repeal of the remnant of the Federal tax. Come and help discuss this from a practical standpoint—How much have you benefited by the cut last year and what are the chances of success at the next session?

COMPO—Is COMPO still the agent of the established exhibitor organizations composing it, or does it seek mastery over the component organizations? Does it still merit the support of independent exhibitor organizations, and, if so, upon what terms and conditions?

SHOWMANSHIP—Emphasis will be placed on the theatre as an enduring institution apart from the films that are here today and gone tomorrow. Some of America's smartest showmen will be there to tell you what they think about selling the theatre to the public as well as the pictures.

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Film's Origin Subject Able Exposition

An interesting, factually accurate and well-written subject has been produced by the United States Navy Photographic Center, in "Origins of Motion Pictures" (MN-8103). In 21 minutes of succinct running time, utilizing illustrations from historical works on the subject, the development of the motion picture is traced, assisted materially by intelligent, well-spoken narration. Project supervisor on the undertaking was Jay E. Gordon. There is fascination in views of the devices early scientists used to attempt photography.

The production was done with the collaboration and assistance of the Library of Congress, the Smithsonian Institute, the National Archives, the Thomas A. Edison Foundation and the Eastman House of Photography. The greater portion of the historical material was taken from the book "Magic Shadows—The Story of the Origins of Motion Pictures" by Martin Quigley, Jr., editor of MOTION PICTURE HERALD, and published by the Georgetown University Press in 1948.

The Navy's film subject appears to be excellent material for schools, and all types of educational use, for clubs and women's groups where there is an interest in the screen, and for civic groups, such as rotary clubs and the like. The film is obtainable from the facilities of the U. S. Office of Education, through United World Films, Inc.; through the Office of the Secretary of the Navy, Chief of Information, for public service program loan to television stations, and through the Public Information Officer of each of the 13 Naval Districts Headquarters, which in New York, for example, is the Third Naval District, located at 90 Church Street, New York City.—*C. S. A.*

Elect Bernard Goodwin New DuMont Firm Chief

CLIFTON, N. J.: The board of directors of the DuMont Broadcasting Corporation last week elected Bernard L. Goodwin, vice-president and general manager of Paramount Pictures' music publishing subsidiaries and a vice-president of Paramount TV Productions, Inc., as president of the newly created firm "spun off" by DuMont Laboratories. In addition the board increased its number from eight to 10 and elected Dr. Allen B. DuMont chairman. Also an executive committee of five directors was established, Paul Raibourn, as chairman, Dr. DuMont, Armand Erpf, Mr. Goodwin and Ted Cott. Mr. Raibourn also was named treasurer; Richard L. Geismer, Irving Singer, assistant treasurers; Arthur Israel, Jr., secretary, and Paul O'Friel, assistant secretary. Other directors of the new company are: Barney Balaban, Paramount Pictures president; Dr. Thomas T. Goldsmith, Jr., Stanley F. Patten, Percy M. Stewart, and Edwin Weisl, also a Paramount director.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended October 15 were:

Albany: MY SISTER EILEEN (Col.); PRIVATE WAR OF MAJOR BENSON (U-I); TO HELL AND BACK (U-I) 2nd week.

Atlanta: THE MAN FROM LARAMIE (Col.); THE NIGHT HOLDS TERROR (Col.); THE TALL MEN (20th-Fox); TO HELL AND BACK (U-I) 2nd week.

Baltimore: BLOOD ALLEY (W.B.).

Boston: GENTLEMEN MARRY BRUNETTES (U.A.); MARTY (U.A.) 10th week; ULYSSES (Para.).

Buffalo: ILLEGAL (W.B.); THE TALL MEN (20th-Fox); TO HELL AND BACK (U-I) 2nd week; TRIAL (MGM).

Chicago: THE AFRICAN LION (B.V.) 3rd week; FOOTSTEPS IN THE FOG (Col.); ILLEGAL (W.B.) 2nd week; IT'S ALWAYS FAIR WEATHER (MGM); THE LEFT HAND OF GOD (20th-Fox) 2nd week; LUCY GALLANT (Para.); MY SISTER EILEEN (Col.); PRIVATE WAR OF MAJOR BENSON (U-I) 3rd week; THE TALL MEN (20th-Fox); TO HELL AND BACK (U-I); ULYSSES (Para.) 3rd week.

Cleveland: THE TALL MEN (20th-Fox) 2nd week; TO HELL AND BACK (U-I) 3rd week.

Denver: BLOOD ALLEY (W.B.) 2nd week; THE GIRL RUSH (Para.); LOVE IS A MANY - SPLENDORED THING (20th-Fox) 2nd week; TO HELL AND BACK (U-I) 2nd week; TRIAL (MGM) 2nd week; VIRGIN QUEEN (20th-Fox).

Des Moines: THE TALL MEN (20th-Fox) 3rd week; TO HELL AND BACK (U-I).

Detroit: THE TALL MEN (20th-Fox); ULYSSES (Para.).

Hartford: AIDA (IFE) 2nd week; BENGAZI (RKO) 2nd week; MY SISTER EILEEN (Col.); TO HELL AND BACK (U-I) 2nd week; ULYSSES (Para.).

Indianapolis: PHENIX CITY STORY (A.A.); MY SISTER EILEEN (Col.); THE TALL MEN (20th-Fox).

Jacksonville: BLOOD ALLEY (W.B.); MY SISTER EILEEN (Col.); THE NIGHT HOLDS TERROR (Col.); SUMMERTIME (U.A.).

Kansas City: I AM A CAMERA (DCA); ILLEGAL (W.B.); THE TALL MEN (20th-Fox); TO HELL AND BACK (U-I) 2nd week; ULYSSES (Para.).

Miami: THE TALL MEN (20th-Fox).

Memphis: THE LEFT HAND OF GOD (20th-Fox); GREEN DOLPHIN STREET (MGM) (Reissue).

Milwaukee: TO HELL AND BACK (U-I).

Minneapolis: I AM A CAMERA (DCA) 2nd week; THE TALL MEN (20th-Fox); TRIAL (MGM).

Oklahoma City: THE NIGHT HOLDS TERROR (Col.); THE TALL MEN (20th-Fox) 2nd week; TO HELL AND BACK (U-I) 3rd week; THE VIRGIN QUEEN (20th-Fox) 2nd week.

New Orleans: FEMALE ON THE BEACH (U-I); FOOTSTEPS IN THE FOG (Col.); GENTLEMEN MARRY BRUNETTES (U.A.); I AM A CAMERA (DCA); SHEEP HAS FIVE LEGS (UMPO); THE TALL MEN (20th-Fox) 2nd week.

Philadelphia: GENTLEMEN MARRY BRUNETTES (U.A.); IT'S ALWAYS FAIR WEATHER (MGM) 3rd week; LUCY GALLANT (Para.); THE NAKED STREET (U.A.); THE TALL MEN (20th-Fox).

Pittsburgh: MARTY (U.A.) 9th week; THE TALL MEN (20th-Fox) 2nd week; TO HELL AND BACK (U-I) 3rd week.

Portland: THE TALL MEN (20th-Fox); TO HELL AND BACK (U-I) 2nd week.

San Francisco: I AM A CAMERA (DCA) 6th week; THE TALL MEN (20th-Fox) 3rd week; TO HELL AND BACK (U-I) 3rd week; TRIAL (MGM) 3rd week.

Toronto: I AM A CAMERA (DCA) 3rd week; IT'S ALWAYS FAIR WEATHER (MGM) 2nd week; THE LEFT HAND OF GOD (20th-Fox) 2nd week; LOVE IS A MANY-SPLENDORED THING (20th-Fox) 3rd week; TO HELL AND BACK (U-I) 3rd week.

Vancouver: ABOVE US THE WAVES (JARO); MR. ROBERTS (W.B.) 3rd week; PETE KELLY'S BLUES (W.B.) 2nd week; TO HELL AND BACK (U-I).

Washington: GENTLEMEN MARRY BRUNETTES (U.A.); I AM A CAMERA (DCA) 2nd week; SUMMERTIME (U.A.) 6th week; THE TALL MEN (20th-Fox) 2nd week; TO HELL AND BACK (U-I) 2nd week; TRIAL (MGM).

Testimonial Dinner Set for Spyros Skouras December 5

A testimonial dinner is planned by friends and associates of Spyros P. Skouras, 20th-Fox president, in recognition of his lifelong service to many humanitarian causes, Richard C. Patterson, Jr., committee chairman, has announced. It will be held December 5 at the Waldorf Astoria Hotel, New York. Mr. Skouras accepted the invitation of the committee on condition that the dinner be held for the benefit of a worthy cause. The proceeds will go to the 1956 March of Dimes campaign, Mr. Patterson said. Mr. Skouras has been associated with the March of Dimes fund-raising campaign since its inception.

New Faces Answer Seen By Mitchum

by SAMUEL D. BERNS

HOLLYWOOD: Robert Mitchum, back in Hollywood after completing "Foreign Intrigue" in Europe in a partnership venture with Sheldon Reynolds, who wrote, directed and produced a feature version of his highly successful television series, views the current problem of discovering new faces for the screen as another "panic cyclone" that hits the industry every once in a while. "When it blows over, it will undoubtedly bring to light a new crop of producing and directing talent as well as new screen personalities that will survive the Gables and Crawfords."

In the search for new faces, Mr. Mitchum places the onus on the exhibitor. "If the exhibitor will stop asking the salesman 'who's in it,' and be more concerned with the nature of the story, there will be a chance for new faces to shine on the lobby fronts and marquees of the nation. The day of the medicine show is over. You can't bring them in to see six bottles of snake oil and then pick their pockets with a bad show," Mr. Mitchum observes.

During the depression, he contends, it was a matter of price, and the movies brought them in for 15 cents, and made money. The war years had everyone in the industry capitalizing on volume production. The public got smart during this period and sharpened their taste to the point of staying home from films when the D-Day came to pass. This created another "panic" and certain independent producers fortified themselves with personalities, formed corporations and created a new standard of competition. Out of this came the decision to "stretch the screen." "If the cry at the moment is for new faces, this too can be relieved if the cry hits the producers' eardrum with a steady, determined beat," Mr. Mitchum says.

He finds it difficult to compare any industry with our own in times of stress, pointing to Detroit as the nerve center of another kind of production that meets its market problems by "re-tooling" and supplying a campaign for the consumer that generally brings profitable results.

Two Producers Join United Artists Roster

Two more producing companies will release their films through United Artists, it was announced this week by Arthur B. Krim, president of U.A. Betty Grable has formed her own company to produce an unspecified number of films and it marks her entry into producing. She is scheduled to star in at least three of the films. Several properties are under consideration by the actress, the first to be announced shortly. The other deal involves the producing-directing team of Arthur Gardner, Jules Levy and Arnold Laven who will make three pictures which U.A. will finance and distribute over the next three years. The three men, who head Gramercy Pictures, had previously made "Without Warning," "Vice Squad" and "Down Three Dark Streets" for U.A. Two properties have been set thus far for production. The first, "The Trap," is scheduled to begin after the first of next year, while the second, "Custer's Last Stand," is scheduled for a production start some time next year.

Hollywood Scene

HOLLYWOOD BUREAU

Production maintained an even keel as week followed week, with two new undertakings going to the cameras and two others moving from there to the cutting room. This held the over-all shooting level to a contented 35.

The expanding Allied Artists' executive producer, Walter Mirisch, started cameras rolling on "The First Texan," in CinemaScope and color, with Joel McCrea, Wallace Ford, Carl Benton Reid, Jeff Morrow, Jody McCrea, William Hopper and Scott Douglas. Byron Haskin is directing.

Woolner Brothers Pictures, independent, started "Swamp Women," in CinemaScope and color, with Marie Windsor, Beverly Garland and Touch Connors in top roles. Barney Woolner is producing; Roger Corman directing.

Loew's Will Handle New Allied Artists Film Abroad

Arthur M. Loew, president of Loew's International Corp., and Steve Broidy, president of Allied Artists Pictures Corp., have jointly announced conclusion of negotiations for the overseas distribution of Allied Artists' first William Wyler production, "The Friendly Persuasion." Under terms of the agreement, MGM, which has a subsantial financial interest in the picture, will distribute it in most parts of the overseas market. Allied Artists will distribute the picture in the United States, Canada, Brazil, Mexico, Panama, Argentina and the Caribbean area. "The Friendly Persuasion" stars Gary Cooper and Dorothy McGuire, and is in color.

Zinnemann to Direct "Sea"

HOLLYWOOD: Fred Zinnemann has been signed to direct the Ernest Hemingway novel, "The Old Man and the Sea," which Leland Hayward will produce for Warners with Spencer Tracy, it was announced last weekend by Jack L. Warner, vice-president in charge of production. Following this film, the director will prepare the first production for his newly-formed FRZ Company, which will release through Warners.

THIS WEEK IN PRODUCTION:

STARTED (2)

ALLIED ARTISTS
The First Texan (CinemaScope)

INDEPENDENT
Swamp Women (Woolner Bros. Pics.; CinemaScope; Pathecolor)

COMPLETED (2)

ARC (American Releasing Corp.)
Phantom from 10,000 Leagues (Milner Bros.)

WARNER BROS.
Giant (George Stevens; WarnerColor)

SHOOTING (33)

ALLIED ARTISTS
The Come On (Superscope)
The Four Seasons (Wide-screen; color)
The Friendly Persuasion (De Luxe color; wide screen)

BUENA VISTA
The Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
Storm Center (Phoenix Prods.)
The Way We Are (Wm. Goetz Prods.)
Safari (Warwick Prods.; CinemaScope; Technicolor)

INDEPENDENT
The Peacemaker (Hal R. Makelim Prods.)
Fire Maidens of Space (Saturn Films, Inc.)
Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

MGM
The Swan (CinemaScope; Eastman color)
Fearful Decision (Wide screen)
Gaby (CinemaScope; Eastman color)
Tribute to a Bad Man (CinemaScope; Eastman color)
Meet Me in Las Vegas (CinemaScope; Eastman color)
Lust for Life (CinemaScope; Ansco color)

PARAMOUNT
That Certain Feeling (VistaVision; Technicolor)
The Mountain (VistaVision; Technicolor)
War and Peace (Ponti-de laurentiis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX
Bottom of the Bottle (CinemaScope; color)
Threshold of Space (CinemaScope; color)
Carousel (CinemaScope; color)

UNITED ARTISTS
The Broken Star (Bel-Air Prods.)
Huk (Pan Pacific Pictures)
The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman color)
The Man With the Golden Arm (Carlyle Prods.)
Trapeze (Hecht & Lancaster's Joanna Productions; CinemaScope; Eastman color)

U-I
Congo Crossing (Technicolor)

WARNER BROS.
Seven Men from Now (Batjac Prods.; Wide-screen, WarnerColor)
The Bad Seed
Serenade (WarnerColor)
The Spirit of St. Louis (CinemaScope; WarnerColor)

New Horizons



A vista, right, from "Journey to the Sea," an example of what anamorphosis has done for the travelogue. Warner Brothers.

FOR SHORTS

by JAY REMER

LANDLUBBERS, unable or unwilling to heed the Navy's call to "see the world," can do so now with ease, comfort and economy. Motion picture companies, with the aid of their short subjects divisions, are currently providing exhibitors and their audiences with a goodly number of featurettes which open the front doors of the world to people in cities, towns, villages and hamlets.

Not too long ago, these subjects were called travelogues, which in essence they still are, but the addition of several factors has given them a new importance at the box office and with the customers. Lem Jones, 20th Century-Fox short subject sales manager. believes CinemaScope is one of the answers.

He says that over the years there had developed an apathy toward the short subject for which the producers were as responsible as the exhibitors and the general public and the reason for this was the general sameness about these subjects.

Mr. Jones puts it this way: "The travelogue was a travelogue—you went to the same places over and over again and while the first time it was novel and interesting, by the time you had seen a third remake of that same locale done along the same lines, your interest began to wane." He feels short subjects in other fields suffered by the same likeness.

However, with CinemaScope, he adds, "a new challenge was handed the producers of short subjects. They had a new medium to work with, the possibilities of which are unlimited, and they are taking advantage of it." He believes interesting locales, fine photography and timeliness are essential factors in making these subjects a must for any well-planned theatre program.

Columbia Pictures, noting the current trend, very soon will offer its own brand of "tourism" via a new series of musical meanderings called Musical Travelarks. The first of these is titled "Wonders of Manhattan," which was filmed in New York in CinemaScope and color. It is divided into three parts—New York arising and going to work, New York at mid-day and Broadway at night. George Jessel introduces each segment while the body of the film is told in song rather than the usual descriptive monologue. Timeliness is a factor here too, for Bill Hayes, who helped make "The Ballad of Davy Crockett" a junior national anthem, is the soloist.

Paramount this past season also began its new series of shorts with new vistas appropriately in VistaVision. The first five cinematic flights including those to Norway and Mexico were tremendously exciting indeed and six new ones are promised for the new season, three one-reel and three two-reel. Incidentally, the one-reelers are an innovation for the series.

Warner Brothers also is entering the abbreviated anamorphic sweepstakes with nine such shorts on its coming schedule. They generally will deal with those faraway places also and the first, "Journey to the Sea," has the River Rhine as its principal background. Warners, like the other companies describes its travel films with the

(*Continued on page 26*)

Below. Twentieth Century-Fox has been a leader in selling the new bigger and broader shorts. Here are one sheets available for their CinemaScope shorts and for their Paul Terry Terrytoons.









Below are Columbia one sheets for their perennial "Three Stooges" and for "Mr. Magoo," the UPA cartoons in the new and modern manner.

As always the Short Subjects produced with feature picture quality are:

WARNER BROS. SHORT SUBJECTS

"MERRIE MELODIES" and **"LOONEY TUNES"**

"BUGS BUNNY" Specials (Technicolor)

"MELODY MASTER BANDS"

"COLOR SPECIALS" (two-reel)

"FEATURETTES" (two-reel)

"BLUE RIBBON CARTOONS" (Technicolor)

"JOE (So You Want) **McDOAKES COMEDIES"**

"THE SPORTS PARADE" (WarnerColor)

"WARNER SPECIALS"

Plus **"SCOPE GEMS"** in WarnerColor



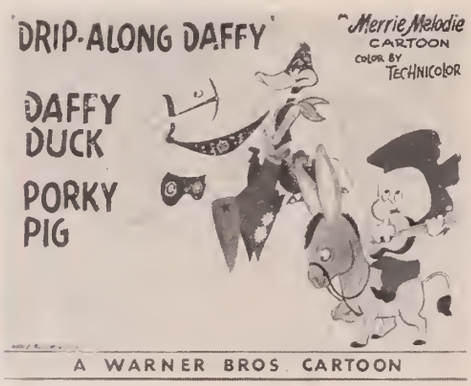
ON TOP OF THE NEWS
TWICE WEEKLY

WARNER PATHE NEWS

WARNER PATHE NEWS







Above, three Warner Brothers cartoon characters, headed by the prize winning Bugs Bunny who is currently being pressed by Daffy Duck and Porky Pig, Pepe Le Pew and especially by Tweety (not shown here).



Above, an example of timely short, a scene from the Warner Featurette "Uranium Fever."

Right, further examples of 20th-Fox exploitation for the new and bigger shorts. "Survival City" was a Movietone special on the atomic bomb tests.

NEW HORIZONS

(Continued from page 24)

word "specials" and special is certainly an accurate way to describe the selling and publicity methods the companies use for them.

Short subjects are donning a new look not only through new techniques and revising the format of old types but through the simple device of nonconformity. Naturally there are still many series of shorts that follow a formula of subject matter, running time and quantity but more and more shorts from all companies are getting away from the routine and going into the unusual.

The old barriers are falling and shorts, rarely ever more than 20 minutes, are running as long as a half-hour which should please those who have advocated the single-feature-with-good-shorts program. The number of categories from each studio and thus the total number of shorts is decreasing with the emphasis now placed on quality, novelty and, as cited, timeliness.

Irving Sochin, Universal short subjects sales manager, feels that smart exhibitors who are exploiting the inherent box office values and timeliness in his company's lineup of shorts are reaping extra revenue and that Universal itself has been rewarded for the additional money it put into its short subjects production program this past year and is continuing this expanded budget during the coming year.

Citing specific examples of inherent box office values in Universal shorts, Mr. Sochin points out that alert exhibitors are featuring the Steve Allen name in the current two-reel color short, "The King's Secret" (which Mr. Allen narrates while puppets act out the story). The impact of television, where the comedian has achieved his fame, is also felt in the production planning of Walter Lantz, who releases his Technicolor cartoons through Universal, according to Mr. Sochin. He says the success of "Dragnet" inspired Lantz to the subject of "Private Eye Pooch" and the cartoon maker's forthcoming "Bunco Buster" also was a takeoff on the television show, "Racket Squad."

Other timely subjects recorded on film which Universal is releasing is the "rock and roll" vogue (Bill Haley's Comets and the Crew Cuts are seen in the musical short), the mambo craze ("Mambo Madness," a special two-reel subject, is the title) and the popularity of Nat "King" Cole ("The Nat King Cole Story," which Universal considers one of its most important shorts, is scheduled for release next year).

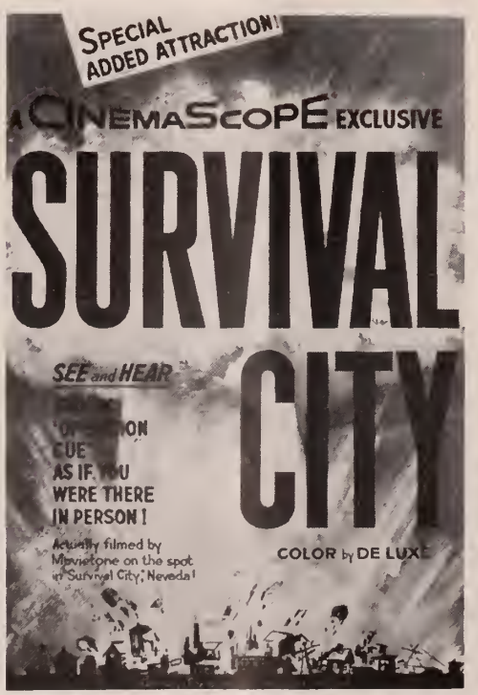
Norman Moray, Warner short subjects sales manager, is enthusiastic about the new season, saying, "We look forward to the 1955-56 theatrical year with much optimism, knowing that it will be the best year short subjects have ever enjoyed. Along with the picture business, short subjects have weathered the storm and more than ever exhibitors everywhere are on the lookout for outstanding short subjects."

He believes that "bigger, better and longer features have again created a spot for outstanding short subjects to act as companion features" and that "no show is complete unless it includes one or two shorts which in many instances often save the show. Apple pie a la mode often makes the diner forget a piece of tough meat, and a good short is our apple pie a la mode for every theatre."

Oscar Morgan, Paramount short subjects sales manager, however, takes exhibitors to task for what he calls the "gimmick" aspects of theatre operating. He talks of his recently-completed six-month field study of the short subjects market when he talked with approximately 200 circuit and independent exhibitors.

He says, "I was struck by the fact that an unexpectedly large number of theatre men have allowed preoccupation with the 'gimmick' aspects of theatre operation to cause them to lose their erstwhile keen sense of programing. These 'gimmicks' are the

(Continued on page 28)





The Public's No. 1 Choice in Shorts Entertainment!

20th CINEMASCOPE® SHORTS

Every one a "show-maker"!

Every one replete with feature-attraction production values! Only 20th consistently gives you such a variety of subjects—so timely, so exciting, so entertaining!

THE WORLD TODAY
COLOR by DE LUXE

DESERT FANTASY
World Premiere at Radio City Music Hall
LAND OF THE NILE
TEARS OF THE MOON
ISLES OF LORE
CHILDREN OF THE SUN
CARIOCA CARNIVAL
LAND OF THE BIBLE
QUEEN'S GUARD

NEW FRONTIERS
COLOR by DE LUXE

SUPERSONIC AGE
VOLCANIC VIOLENCE
THAT OTHERS MAY LIVE
SURVIVAL CITY
CLEAR THE BRIDGE
STATUE OF LIBERTY

SPORTS
COLOR by DE LUXE

PUNTS AND STUNTS
PAGEANTS AND PASTIMES
COLORADO HOLIDAY
NAUGHTY MERMAIDS
WINTER JAMBOREE
GODS OF THE ROAD
WATER WIZARDRY

A CINEMASCOPE® EXCLUSIVE

SURVIVAL CITY

COLOR by DE LUXE

SEE and HEAR

ATOMIC "OPERATION CUE"... AS IF YOU WERE THERE IN PERSON!

Actually filmed by Movietone on the spot in "Survival City," Nevada!



THIS TICKET-SELLING 1-SHEET AVAILABLE AT YOUR NATIONAL SCREEN BRANCH

Plus

TERRYTOON CINEMASCOPE CARTOONS
COLOR by TECHNICOLOR

IGLOO FOR TWO
GOOD DEED DALY
BIRD SYMPHONY
THE LITTLE RED HEN

...and

MOVIETONE NEWS
issued twice weekly



"It's a pleasure to play these great shorts! See your 20th branch manager today."





NEW HORIZONS

(*Continued from page 26*)

new big-screen developments, new and different renditions of sound, and other recent innovations connected with projection. They appear to have taken the exhibitors' mind off programing essentials, to the detriment of entertainment values.

"The new projection developments of course have given much needed new life to the industry. Paramount's own success with VistaVision testifies to this. However, it is short-sighted for theatre men to assume that previously held ideals of theatre program management must be sacrificed on the altar of technological progress. Certainly the industry must utilize its technological progress, but it must use it in conjunction with programing fundamentals, not instead of them."

Mr. Morgan feels the wise exhibitor is one who keeps program makeup uppermost in his mind. "Providing a balanced program of judiciously-selected feature or features, newsreel and cartoons or other short subjects that are suited to the tastes of a theatre's patrons," he comments, "is the keystone of effective theatre management. On the other hand, to book film at random, overlooking the choice entertainment and education that shorts and newsreels offer, is to risk loss of substantial numbers of customers."

Putting it another way and just as succinctly is Maurice Grad, Columbia short subjects sales manager, who says, "When you get right down to it the basic thing about the short subject in relation to the entire field of motion pictures is that it is another avenue to a lot of extra dollars.

"To bring about top results it is necessary for everyone concerned to put forth their top efforts, and that means the studios, the distributors and their salesmen and bookers, and the showmen who exhibit the subjects. When they cooperate on wringing every possible showmanship value out of an idea or a personality involved in a one-or-two-reeler they will attain maximum results."

The companies are not sitting back and merely talking good showmanship. Not only are they producing the novel but also they are selling them in a novel way, reminiscent of methods used for their longer, feature-length counterparts.

The "King Cole" musical featurette from Universal in CinemaScope and color is said to be one of the most ambitious short subjects ever produced by the company. This week a special screening for more than 125 disc jockeys and music critics was given at a reception for the singer at Danny's Hide-a-Way restaurant in New York which was sponsored by Capitol Records. This screening is being tied in with the launching of a comprehensive promotional campaign.

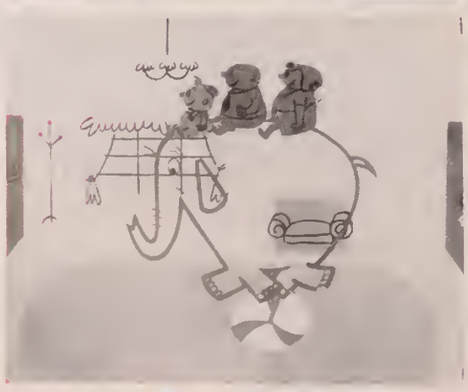
Above left, a scene from Universol-Internotionol's "The Nat 'King' Cole Story," most ombitious short produced by the compony which is to get speciol exploitation treotment. The project grew out of the kind of musicol short typified above in the Souter-Finegon band short.

Below, Wolter Lontz, veteron cortoon producer with his famous Woody Woodpecker chorocter.





Columbia features the ever populor "Three Stooges," right, and, below, the extroordinorily populor UPA cortoons featuring "Christopher Crumpet," left ond "Mr. Mogoo," right.





Another specialized short being given extra attention is the MGM cartoon, "Good Will to Men," especially produced by Fred Quimby, Joseph Barbera and William Hanna for the Christmas holiday season. Only eight minutes in length, the company has specifically requested the trade press to review it, a rarity among shorts and practically unique for a cartoon.

A third instance of this lately-discovered selling approach is for the 20th-Fox CinemaScope special, "Survival City." A special one-sheet has been specifically designed to stir up interest in the featurette. This is the first time material of this type has been prepared for a special subject. The office of Civilian Defense in Washington, in addition, has asked CDA offices throughout the United States to give full cooperation to every engagement of the picture. In a letter to Clayton Bond, 20th-Fox executive, the CDA, through Leonard H. Lieberman, director of the special events division of public affairs, said, "Please be assured that we will do everything we can to give 'Survival City' as much exploitation as possible from the Civil Defense angle."

Despite the decreasing number of new shorts to be made available this season, all the companies will continue to reissue the

(*Continued on page 30*)







Above, Paramount depends on the powerful "Popeye" and, below, on "Herman and Katnip" in the cartoon department. Above right is a sample of their "Topper" series of shorts.





RKO's "The Whitetail Buck," above, is a new special from that company.

NEW HORIZONS

(*Continued from page* 28)

best of their older ones. MGM, for instance, is taking six Robert Benchleys and six Passing Parades from its vaults, in addition to a group of its celebrated cartoons. Paramount will bring back 12 Cartoon Champions and six "Speaking of Animals" Champions, while RKO, Warners, Universal and Columbia have several series of past winners on their schedule.

In addition to the distinctive and offbeat subjects discussed, the companies will also distribute the customary types — cartoons, comedies, sports, musicals. The breakdown by companies follows:

Columbia—plans to release four serials and 97 shorts during the 1955-56 season. Two of the serials, "The Sea Hound" and "The Monster and the Ape," are reprints and the others are "Perils of the Wilderness" and "Blazing the Overland Trail." There will be 27 two-reelers including the Musical Travelark, eight starring the Three Stooges, six All Star Comedies featuring Andy Clyde, Joe Besser, Wally Vernon and Eddie Quillan, and 12 reprints (Assorted Favorites and Comedy Favorites) starring Hugh Herbert, Vera Vague, Buster Keaton, Gus Schilling and Richard Lane.

UPA will provide 13 cartoons including nine in CinamaScope, eight starring Mr. Magoo. There also will be 15 Color Favorites, reprints, on the schedule. Others include 12 Screen Snapshots, 12 World of Sports, six Topnotchers and 12 reprints—Thrills of Music and Candid Microphone.

Paramount—will provide, in addition to its VistaVision and reissue shorts, 8 Popeye cartoons, 6 Noveltoon cartoons, 4 Herman and Katnip cartoons, 6 Casper cartoons, 6 Grantland Rice Sportlights and 6 Paramount Toppers for a total of 58 subjects.

20th-Fox—is going to have 50 shorts for the coming season to be divided in but two categories, CinemaScope shorts and Terrytoons. There will be 24 in the former which will be subdivided into Musical Cameos, Sport and Adventure, and World Today, and 26 Terrytoons, half of which will also be in CinemaScope.

Universal—will have a total of 52 two-reel and one-reel subjects. They are 13 Musical Featurettes including "The Nat King Cole Story"; eight Color Parade; eight Variety View which includes the "Brooklyn Goes —" series; 13 new Walter Lantz Technicolor Cartunes featuring Woody Woodpecker, Chilly Willy and others; six Lantz reissues; two two-reel specials in color, and two in black-and-white ("A Time Out of War" which the company bought after it had won the Academy Award this year, and "Mambo Madness").

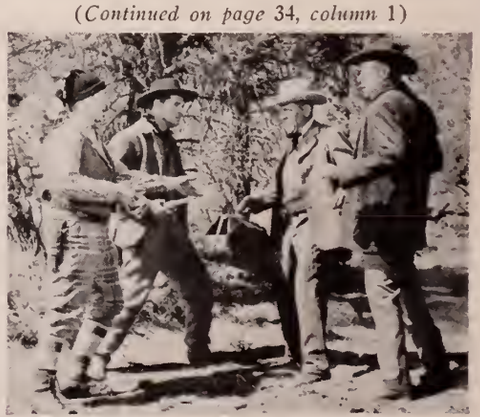
Warners—plans 93 shorts for exhibitors including the nine anamorphic ones. Others on its schedule are 10 two-reel Color Specials, six Sports Parade in WarnerColor, 13 Blue Ribbon Cartoons (reissues), six two-reel black-and-white featurettes, seven black-and-white Warner Varieties, 30 Cartoons (including the Merrie Melodies, Looney Tunes, Bugs Bunny groups), six Joe McDoakes Comedies and six Melody Master Bands (reissues).

MGM—will provide five series. Among these are six MGM CinemaScope Cartoons,

(*Continued on page* 34, *column* 1)



MGM plans a special Christmas campaign for "Good Will to Men," above.



Columbia still plugs its serials. Above, "Perils of the Wilderness."

EXTRA! ★★★★

COLUMBIA'S GREATEST SHORTS LINEUP!

EXTRA! ★★★★

A New High in Sock Audience-Boosters!

SPECIAL CINEMASCOPE **SHORT SUBJECTS**

ACADEMY AWARD WINNERS*
IN TECHNICOLOR CARTOONS · produced by U.P.A.

8
MR. MAGOO
LAUGH SENSATIONS!

GERALD McBOING-BOING ON PLANET MOO

THE FUNNIEST CARTOON CHARACTER OF THEM ALL!



THE ONE AND ONLY GERALD McBOING-BOING!



MUSICAL TRAVELARK in CINEMASCOPE

WONDERS OF MANHATTAN

2-REEL FEATURETTE IN COLOR BY TECHNICOLOR
DELIGHTFUL! DIFFERENT! NEW TECHNIQUE!
TRAVELOGUE WITH LYRICS
sung by **BILL HAYES** OF "BALLAD OF DAVY CROCKETT" FAME!

26 TWO-REELERS!

8	6	6	6
THREE STOOGES *Top draw hits!*	**ALL-STAR COMEDIES**	**ASSORTED FAVORITES** (REPRINTS)	**COMEDY FAVORITES** (REPRINTS)

FILMDOM'S GREATEST LINEUP OF LAUGH STARS!

66 ONE-REELERS!

3	6	15	12
U.P.A. ASSORTED (Technicolor Cartoons)	**U.P.A. MR. MAGOO** (Technicolor Cartoons)	**COLOR FAVORITES** (Technicolor Cartoons) (REPRINTS)	**SCREEN SNAPSHOTS** Watch for JACK LEMMON!
12	**6**	**6**	**6**
WORLD OF SPORTS with famed commentator **BILL STERN!**	**TOPNOTCHERS** CREAM OF THE CROP!	**THRILLS OF MUSIC** *Top Name Bands!* (REPRINTS)	**CANDID MICROPHONE** *Movies' most intriguing shorts!* (REPRINTS)

4 BIG STAR SUPER-SERIALS!

THE SEA HOUND *starring* **BUSTER CRABBE** (REPRINT)	**PERILS OF THE WILDERNESS** *Terrific Frontier Thrills!*	**THE MONSTER AND THE APE** *starring* **ROBERT LOWERY GEORGE MACREADY** (REPRINT)	**BLAZING THE OVERLAND TRAIL** Made to order for Western fans!

* Best cartoon ACADEMY AWARD winners: "When Magoo Flew," 1954; "Gerald McBoing-Boing," 1950.

SHORTS STILL PAYING HANDSOME DIVIDENDS IN PATRON ENJOYMENT

by WALTER BROOKS
Director, Managers' Round Table

WE ARE in a changing world—this is a changing business — and the upper and nether millstones are grinding small those who don't appreciate that there is nothing unchanging except the fact of change itself, which is inevitable. The old lessons that we learned, so many years ago, are as pertinent today as they were in 1915. And the necessity of theatre management to learn these lessons is as vital now as then. We can put it off a few more years, another generation in our business, and find that the public no longer needs the old-fashioned theatre, which stood still while progress marched on, to new dimensions, new outlooks, new customers—and more of them.

Remember when the butcher used to throw in the liver, when you bought a roast at 25 cents a pound? Now, the roast costs you 85 cents a pound and it has been discovered that liver is a very nutritious dish, worth exactly as much over the counter. Remember when the clothier would give you a pair of suspenders when he sold a man's suit for $28? Now, you pay extra for the suspenders, while you pay $65 for the same suit—or at least, you do, if you want to keep your pants up. We think the average exhibitor has been caught with his suspenders missing when it comes to the intelligent buying and booking of short subjects.

They said then, in 1915, when Educational had 400 letters a week, asking for short films, that we were on the verge of a new era in exhibition. But it was proved that 400 letters a week didn't represent an industry, much less a national market. The simple fact is that then and now the theatre manager has never yet given short subjects quite the break that we expected, 40 years ago. Certainly, there are exceptions—but our mail of 400 letters per week was exceptional, too.

AS long ago as that, we urged theatre managers to book short films, and to compile short-film programs, to the exclusion of double features, which have done more to create the "lost audience" than any other factor in film business. Folks simply won't bargain with you any longer—as to which is the "B" picture—for they can get half a dozen "B" pictures, every day on television, and if it's *quantity* they want, they can well afford to stay home. Television costs money, even in the living room.

In 1919, we started explaining that short films were "the spice of the program"—and Educational had a big lift from abroad, with the generous financing of the Hudson's Bay Company, of London, England. But the recurrent theme got in its deadly work—and eventually, Educational was folded into a fondue, with Grand National, to make more "B" pictures for more double-feature programs, and is now defunct.

It was said then, and it can be said again, that the movie-going public doesn't like double features—but that they *do* like short films.

RECENTLY, in the ROUND TABLE, we've said repeatedly that the new CinemaScope and VistaVision shorts are a joy to the "arm chair travelers" who always wanted to see the world, but couldn't get off home base. Now, they can enjoy "arm chair travel" in their theatre chairs, and as a dividend with their moviegoing. We believe that five million people who subscribe to the *National Geographic Magazine* will agree—and additional millions who may be able to afford limited travel, but can't quite accomplish a world cruise. You can offer them a world cruise, in your theatre, for nothing extra.

Many theatre managers use cartoons in quantity—and that's quite all right, too, if and when a sponsor buys the program and pays a theatre "rental" to entertain a thousand kids, for a "Kartoon Karnival"—it's no more *quantity*, and considerably more *quality* than they'll get at home, on television. We had an exploitation picture, recently, from Lester Pollock, manager of Loew's theatre in Rochester, where he used 20 cartoons as a sponsored show for Noah's Ark Stores. But Lester made history, years ago, when he ran a program of Tom Mix Westerns with the sponsorship of a breakfast cereal advertiser, and packed 5,000 kids into his theatre, when that kind of business was almost unbelievable.

If they don't find what they want in your theatre they will find it elsewhere, and that's not too hard to do in this age. You may consider, if you wish, the rigor mortis of newsreels in theatres, a subject which was aptly covered by Charles Peden in The HERALD for July 9.

TIME was when the newsreels were buoyant with their own high spirits. Terry Ramsaye put much of this in his promotion of Mutual and later, Pathe News, in a day when there was competition among rivals—and a struggle to outdo each other, not merely to survive. Those were the good old days. But in World War II, the newsreels slipped into a military and bureaucratic similarity that was the real lethal blow.

We can suffer from the same Indian sign, placed upon us by new competitive sources aided and abetted by official or military bodies who would cheerfully supplant Associated Press, if they thought they could get away with it. Consider your newsreel, and your short films, as though these brief subjects were part of your heritage in this industry, and you proposed to fight and keep this inheritance for yourself, your family—and your audience in many towns where the theatre has it's loyal following, beyond any approach from the sidelines.

THE LEADERS IN THE BATTLE

Heading the fight to prove and maintain the showbuilding value of short subjects are the short subjects sales managers of the distributors. These are men with faith in their product and with the enthusiasm it takes to keep developing new lines, not only in ways of selling but in improving the content. All of them are expert and veterans in the field.


Maurice Grad (Col.)


Oscar Morgan (Par.)

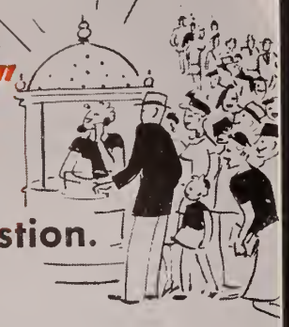

Irving Sochin (U-I)


Norman Moray (WB)


Lem Jones (20th-Fox)


W. Zoellner (MGM)

"WHAT TIME DOES THE SHORT GO ON?"



Get used to this question.
You'll hear it often
when you play these

THREE OUTSTANDING TWO-REELERS FROM U-I



Here is sensual, scintillating, seat-selling excitement that will start word-of-mouth buzzing the whole town over.





If you want to get 'em away from the TV sets and into your theatre, Steve Allen is the Pied Piper you want on your marquee.

A feature picture in every respect — except length. Great Story! Top Production! Wonderful Songs by the man who, year in and year out, sells more records than any other singer.

Universal-International

THERE'S AN APPROPRIATE U-I SHORT FOR EVERY PROGRAM . . .

12 2-REEL MUSICAL FEATURETTES, presenting the best names in entertainment; **8 U-I COLOR PARADES,** the Industry's most popular 1-reel color subjects; **13 WALTER LANTZ TECHNICOLOR CARTUNES,** famed the world over for consistent, high quality entertainment; **8 VARIETY VIEWS,** interesting subjects with top-name commentators; **6 WALTER LANTZ RE-ISSUE TECHNICOLOR CARTUNES,** the very best of Lantz of recent years; and the famed **UNIVERSAL NEWSREEL** twice each week.

NEW HORIZONS

(*Continued from page 30*)

six MGM Cartoons, 14 Gold Medal Reprint Cartoons, six Passing Parades (reprints) and six Robert Benchleys (reprints). The cartoons series features such characters as Tom and Jerry, Tex Avery and Barney Bear.

RKO—will have a new series for the season, Wildlife Album, the first of which will be "The Whitetail Buck" which will run 28 minutes with narration by Thomas Mitchell. The rest of the schedule includes eight RKO Pathe two-reel Specials plus the two-reel Specials, Football Headliners and Basketball Headliners, 13 one-reel Screenliners, 13 one-reel Sportscopes and several new Walt Disney CinemaScope Cartoons. In addition there will be 16 re-releases of two-reel subjects including two My Pal, two Gil Lamb, two Ray Whitley, two Brown-Kirkwood, four Edgar Kennedy and four Leon Errol.

There also will be the usual number of twice-weekly issues of newsreels from Warners, 20th-Fox, Universal, MGM and Paramount.

Theatre Deal Dissolved

CLEVELAND: The deal to acquire the RKO 105th Street theatre by P. E. Essick, Ray Essick and Jack Essick, fell through at the last moment. They had announced an October 15 opening.

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Lester Schoenfeld, Distributing Manager

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Flood Does Little Hurt To Theatres

by ALLEN M. WIDEM

HARTFORD: Connecticut motion picture executives breathed a sigh of relief as weekend flood waters did less than anticipated damage to theatre properties throughout the state. Situations in the Danbury and Norwalk areas, however, were badly hit, damage to the over-all business communities of both cities reaching staggering proportions.

"By no stretch of the imagination," one executive said, "was the damage this past weekend so extensive as occurred during the August floods. Certainly, business was off, either because of closed situations or persistent newspaper-radio-TV bulletins requesting people to stay off streets and highways unless absolutely necessary. But in the main, theatres in the less-hit cities, such as Hartford, did fairly well considering the weather."

Highway facility breakdowns between New York and Connecticut caused a break in film truck deliveries and many theatres were forced to substitute scheduled bookings from the Connecticut exchange. The Meadows drive-in was Hartford's only flood victim, waters causing a three-day shutdown.

Otherwise, in other sections of the six northeastern states hit by the storm, the situation was similar. Property damage to theatres was much less extensive, in the main, than in August. Circuits reporting property damage included Stanley Warner, Brandt and Comerford. These circuits and Loew's Poli New England also told of losses sustained at the box office due to the weather.

Tri-State Theatre Owners Will Elect New Officers

MEMPHIS: Election of officers will occupy the first business session at the annual convention here next Thursday and Friday of the Theatre Owners of Arkansas, Tennessee and Mississippi. Speakers at the meeting will include Warren Foster, Atlanta public relations man; George Kerasotes, who will represent the Theatre Owners of America president, Myron Blank; and Alex Harrison of 20th-Fox. Dick Stern will conduct a forum on consessions and advertising.

Times Executive in Paris

Felix Bilgrey, attorney for Times Film Corp., has left for Paris to join Jean Goldwurm, president of the distributing outfit, in negotiations for the acquisition of new product. Mr. Goldwurm, who has been abroad for three months, is extending his stay in Europe to complete plans for the co-production with Robert Siodmak of a film to be made there. Both Times executives will also consult with a French producer for a co-production in France.

Arrest Drive-in Manager For Admitting Juveniles

LORAIN, O.: Last week on the day that the state of Ohio's amended House Bill No. 712 went into effect, the manager of the Lorain drive-in, Richard Calvin Kline, was arrested for selling admission tickets to two boys, aged 16 and 17, to see a burlesque picture, "Teaserama," which, according to Lorain County Sheriff Carl B. Finegan and Lorain city policemen, who are members of the juvenile squad, "has a tendency to corrupt morals." They asked that the film be confiscated. The arrest took place in the home county of State Senator Charles A. Mosher, one of the bill's sponsors. Mr. Kline was freed in $500 bail. The Lorain drive-in showed the picture with all the eliminations required by the New York and Pennsylvania censors. It has been shown in several area drive-ins without criticism.

Cinema Lodge Luncheon

New York's Cinema Lodge of B'nai B'rith will have an innovation in its membership meetings when it holds its first general meeting of the Fall season at a luncheon at Toots Shor's restaurant, New York, October 25, it has been announced by Max E. Youngstein, president. The decision to hold such an informal luncheon meeting is in response to the request of many members who ordinarily do not have the opportunity to attend evening meetings, according to Mr. Youngstein, and other such meetings will be held depending on response.

SHORTS OF DISTINCTION

"REPORT ON LOVE"
In Color **a la Kinsey!** 15 Min.

LEONARDO'S
"TRAGIC PURSUIT OF PERFECTION"
"An Epic Film"—*N. Y. Times* 27 Min.

"RETURN TO GLENNASCUL"
With ORSON WELLES 26 Min.

HALAS & BATCHELOR'S
"THE MOVING SPIRIT"
In Color 18 Min.

NORMAN McLAREN'S
"NEIGHBORS"
Academy Award Winner 8 Min.

JACQUES TATI'S
"LIFE WITH CAESAR"
Hilarious! 8 Min.

"ROMANCE OF TRANSPORTATION"
Winner of 8 International Prizes
In Color 14 Min.

HALAS & BATCHELOR'S
"THE OWL AND THE PUSSY CAT"
In Color 6 Min.

KINGSLEY INTERNATIONAL PICTURES CORP.
1501 BROADWAY, NEW YORK

The National Spotlight

ALBANY

Debated, as the end of the drive-in season approaches, is whether some patrons attend only outdoor theatres. Some studies are said to show that the closing of automobilers brings little, if any, increase in business to nearby-city conventional houses. . . . Betty Garrett, who signed autographs in Palace lobby the opening night of "My Sister Eileen," later stood in the rear, with Fabian division manager Elias Schlenger, watching herself in several scenes. The friendly star also visited newspaper offices, radio and television stations in Albany, Schenectady and Troy during a 36-hour stay. . . . A daughter was born to Irwin Ullman, area supervisor of Fabian Theatres, and Mrs. Ullman, Oct. 11. It's their second child. . . . Serving on Variety Club's new membership committee, which has fixed a goal of 75 associate and regular barkers, are: Chairman Gene Teper, Jack Goldberg, Jules Perlmutter, Leo Rosen, Lew Sumberg, Harold Gabrilove, Sid Urbach and Charlie Stevens. . . . Mrs. Ottilie Fearing resumed her post as manager of Avon, Utica, after a leave of absence in which she gave birth to a daughter.

ATLANTA

M. C. Moore, former owner of theatres in Jacksonville, Fla., is the new owner of the Coosa Theatre, Gadsden, Ala. . . . Sale of radio station WGWD to radio and newspaper interests headed by Charles Smithgall, of Atlanta, has been made in Gadsden. . . . Doris Moore, former booker for Howco Films (Atlanta), gave birth to a baby boy in Miami. . . . In for a booking trip were: Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; Ebb Duncan, theatres in Georgia; Mr. and Mrs. R. H. Brannon, theatres in Georgia; Nat Williams, Interstate Enterprises, Thomasville, Ga.; Don Wenger, Pekin, Montgomery, Ala.; Dick Kennedy, theatres in Alabama and Tennessee. . . . The following drive-ins have closed for the winter; Circle, Savannah, Ga.; Starlite, Crossville, Tenn.; Cadet, Milledgeville, Ga. and the Twilite, Roanoke, Ala. . . . E. H. Moon has reopened the Grand theatre, Tallapoosa, Ga. . . . W. E. Blue has closed for the winter his drive-ins, the Jackson, Jackson, Ga. and the Woodbury, Woodbury, Ga. . . . Doris Honea has resigned from Atlanta office of Buena Vista. . . . Mrs. Shag Jordan, whose husband was formerly sales representative for U.A., is in the hospital here.

BALTIMORE

Morris Mechanic, owner of New and Keith's theatre, has purchased Loew's Century theatre from Loew's Theatres and will continue to operate it. The change was effected last Thursday—Loew's having stopped operation at the close of business on the 19th and Mechanic taking over on Thursday with the new feature. . . . Mr. and Mrs. I. M. Rappaport have returned from a European vacation. . . . Henry Jones is the newly appointed manager of Rappaport's Town theatre, replacing Richard Dizon who resigned. Jones moves over from the assistant's job at the Hippodrome. . . . Orville Crouch, Loew's eastern division manager, was in town for the management changeover. . . . Harry Goldstein, Allied Artists publicity representative, was in town ahead of "Phenix City Story." . . . Harold (Bud) Rose, for many years United Artists salesman in this territory, has resigned. . . . Irving Cantor, Hippodrome manager, has returned to his desk after being in Fort Howard Hospital. . . . The Variety Club Tent 19 election of new officers will be held in the club rooms Nov. 19.

BOSTON

Lloyd Mills, manager of Smith Management's "Cinema" at Shoppers World, Framingham, Mass., announced arrival of a fifth daughter, Andrea. Mills is planning a warm welcome for the theatre's 3,000,000th patron in mid-November, offering a year's pass, with additional gifts from 40 co-operating merchants. The Cinema opened October 4, 1951. For two summers it played live stock shows. . . . Jack Markle of Columbia and Karl Fasick of Loew's Boston Theatres arranged a press luncheon for Betty Garrett, star of "My Sister Eileen"—her sixth stop on the current tour. . . . The Majestic, West Springfield, has been leased from Elihu Glass by Murray Lipson of Holyoke, Mass. Lipson has been a projectionist in the Springfield region. Affiliated Theatres is handling buying and booking. . . . Joe Tuttle, manager of the Saxon, Fitchburg, underwent an appendectomy while his wife was in hospital for the birth of their second child. . . . Tony Russo, manager of Interstate Theatres' Star at St. Johnsbury, Vt., has purchased a restaurant close to the theatre, which is being managed by his wife.

BUFFALO

Murray Whiteman is recovering from a slight heart attack in Millard Fillmore hospital. Whiteman is a past chief barker of Tent 7, Variety Club of Buffalo and has been a delegate for many years to the Variety International conventions. . . . Louis Sanella is operating the Masque, one of Buffalo's oldest community theatres on a part-time basis. . . . George H. Mackenna, managing director, Basil's Lafayette, is a busy man these days as he also acts as president of the Main Street Association. . . . The expression "twi-night shows," which means two shows a night in the legitimate theatre, will be heard often these days by Buffalonians. There is a strong trend toward doing away with Wednesday and Saturday matinees in favor of playing two performances in one evening. . . . Two University of Rochester scientists have developed and designed X-ray motion picture equipment which has made its commercial debut. Dr. James S. Watson and Sydney A. Weinberg, associate in radiology, both of the University Medical Center, worked on the equipment which will soon be produced by General Electric. . . . Eastman Kodak has purchased about 343 acres of land partly in Rochester and partly in Greece, N. Y. for possible expansion. . . . Eddie Miller, manager of the Paramount is putting on a special pre-Hallowe'en midnight spook show Oct. 28 and is selling tickets in advance. . . . A committee of city executives has been named to raise funds for the painting of a portrait of Elmer F. Lux, council president and long identified with the motion picture industry in both the distribution and exhibition department. The portrait will be presented to Lux, who is retiring Dec. 31 as president of the Common Council. . . . Lou Levitch, manager of the Granada, north Buffalo Schine community theatre, reports an entire row of seats slashed by youth hoodlums one night recently.

CHICAGO

Richard A. Kubick, assistant manager of Stanley Warner's Highland theatre here, is engaged to marry Miss Mauree Curran, a secretary. . . . Ernest Prickett has taken over as manager at the Piccadilly theatre. He succeeds Herb Ellisburg, who resigned to take a rest for health reasons. . . . Jack Ryan, an Oriental theatre manager, is taking an autumn vacation by motoring through Wisconsin and Michigan. . . . Sympathy is extended to Leo Brown, manager at the Uptown, because of the death of his father, Isadore Brown. . . . Lance Steel is a new assistant manager at the Austin theatre. . . . The Cinema negotiated an exclusive one-week run of "Maddalena." The film, which appeared at the Ziegfeld for its midwest premiere, just closed a record-breaking four-week run. . . . October 30 is the date finally set for closing the Astor theatre, a loop landmark.

CLEVELAND

"To Catch a Thief" finally bowed out of the downtown area after eight weeks of better-than-average business. This run is exceeded only by "Country Girl" which played 10 weeks and thereby holds the 1955 record run to date. . . . Running close seconds were "White Christmas," 7 weeks and "Not As a Stranger," 7 weeks. . . . Nat Barach, National Screen Service branch manager, was laid up with a virus infection. . . . Funeral services were held in Toledo this week for Hubbard Steele Woodbury, 83, father of G. Mitchell (Mitch) Woodbury, theatre and film editor of the Toledo *Blade*. His wife and a grandson also survive. . . . Meyer Fine, head of Associated Theatres circuit, underwent foot surgery this week and will be a patient in Mount Sinai Hospital for two weeks. . . . Avalon theatre, Toledo, closed Oct. 15, probably is permanently closed according to word received by the exchanges from the owner, Marvin Harris. . . . Max Shagrin, twin brother of Joe Shagrin, who owns the Foster theatre, Youngstown, made the rounds of the Cleveland film exchanges one day this week to renew his old film friendships before heading back to his home in Los Angeles. . . . Arthur Spaeth, film editor of

(*Continued on following page*)

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The News, was to be guest speaker at the Oct. 20 meeting of the Motion Picture Council of Greater Cleveland.

COLUMBUS

Members of the Columbus Diocesan Council of Catholic Women meeting here charged that the Ohio Legislature's failure to enact a film censorship law "leaves Ohioans unprotected from immorality, sadism and immodesty as shown in many films." . . . Allen Gundersheimer and William Knepper of Columbus are two of the four members of the State House Parking Commission appointed by Governor Lausche. Warren Grimes, Urbana manufacturer and Walter Schott, Cincinnati industrialist, are the other members. The commission will have charge of plans for the erection of the multi-million dollar underground parking garage in the heart of the downtown theatre district. . . . Mrs. Phyllis Ann Hamilton, 34, wife of Paul E. Hamilton, local projectionist, died. . . . James Corriveau, former manager of RKO Grand, is now supervising drive-in concessions for the Berlo Vending. . . . Charles Sugarman ended the run of "Marty" at the World after eight big weeks. . . . Robert Little showed "Devil in the Flesh" at the Bexley. This film was banned by the now-defunct Ohio censor board.

DENVER

Frank H. Ricketson, Jr., president of Fox Inter-Mountain Theatres, has been named as a member of the Denver Centennial Celebration Commission, to plan for appropriate events for 1958, Denver 100th anniversary. . . . Doris, wife of Ralph Bonar, Alexandar Film Co. salesman, died. . . . Gloria Pinney, secretary at the Allied Rocky Mountain Independent Theatres, is quitting to be married Dec. 3 to B. I. Noble. . . . Burl E. Lingle has closed his Star, Estancia, N. M. . . . Gale Poland, manager of the Hot Springs, Hot Springs, S. D., and Phyllis Krutsch, also of Hot Springs, were married. . . . Fred Brown, Black Hills Amusement Co. booker and buyer, and Mrs. Brown, vacationing in Tacoma, Wash., visiting their son, Jordan, and his family. . . . Alex Harrison, western division manager for 20th-Fox, was in from his New York headquarters for conferences with V. J. Dugan, branch manager. . . . Laura Haughey, office manager at Realart Pictures, was uncomfortable with a case of the hives following penicillin shots.

DES MOINES

Sam Watson, owner and operator of the Watson theatre at Graettinger, has purchased new projector equipment. . . . The Home Savings & Loan Co. of Davenport has purchased the Orpheum theatre in Waterloo for a reported $65,500. The deal included both building and site. The building, which has been vacated by the theatre, will be torn down next year and a new bank erected in its place. . . . The Clark theatre at Clarksville has reopened and plans to show two nights weekly—Saturdays and Sundays. The reopening was made possible through an advance ticket sale to business and professional people in the community. Management is under the direction of David Clark. . . . Mary Miles Daughters, "Miss Texas," paid a visit to Lou Levy's Universal office to get in some plugs for "Hell and Back." She made several TV and radio appearances while here. . . . Mildred Holden, Universal cashier, is a grandmother. It's a baby girl. . . . Mildred Davis' husband, Tommy, escaped serious injury in an accident last week and was briefly hospitalized at Iowa Lutheran. . . . Betty Hemstock, NSS, was at Mercy hospital for minor surgery. . . . Bill Evans, NSS shipper, is back on the job following his recent honeymoon. . . . Lorene Turk is a new receptionist at NSS. . . . Earl Kerr came to the Row for a booking tour. His home is in Colorado. . . . The M. E. Lees of Central States have a new outdoor fireplace at their new home. It's the gift of the Filmrow managers.

DETROIT

Revamping and new ownership of the Old Carlton is expected to inject new blood into the art theatre scene. The new one, named the Surf will operate as a sister to the Surf in Chicago. Don Shields will be manager, with Lloyd Turel at his right hand. Marshall Davis is president and secretary, Phyllis Dezel, wife of Albert, Detroit-Chicago distributor, will act as treasurer. Mrs. Dezel was formerly manager of Cleveland's Little theatre. . . . A large lunch was thrown for Joseph Lee, 20th-Fox manager, honoring his 30th anniversary with the company. . . . Howard Pearl hurried through the city rooms mumbling about handling three pictures at once for UA. . . . Betty Noland, Music Hall chief of service, was married October 8. . . . The first two weeks of the credit card ticket sales system at Music Hall brought 100 requests for tickets on charge accounts. . . . The Van Duke on Detroit's east side has abandoned the matinee policy in effect since 1939. Additional expense was not justified by patronage. . . . "I Am a Camera" hit no censorship snags here. . . . The Mexico expects to begin showing of Mexican CinemaScope films in about three months. Juan Morales, manager, reports a 50 per cent pickup in business during the past two years.

HARTFORD

Al Schuman, formerly general manager of the Hartford Theatre Circuit, and Mrs. Schuman, have returned to their home at Daytona Beach, Fla., following a Connecticut visit. . . . G. Malcolm Clark, assistant manager of the Brandt Portland drive-in, Portland, Conn., has been promoted to manager of the Brandt Bridge drive-in, Groton, Conn., replacing Ernest Grecula, resigned. . . . Hugh J. Campbell of the Central, West Hartford, and Mrs. Campbell are noting their 40th wedding anniversary. . . . Mrs. Joseph Borenstein, wife of the manager of the Stanley Warner Strand, New Britain, Conn., is recuperating from surgery. . . . Otto Esposito, for many years with Loew's Poli and Strand Amusement Co. theatres in Bridgeport, Conn., has returned to the industry as manager of Strand Amusement's Strand, Bridgeport. . . . James V. Landino, manager of the Perakos Hi-Way theatre, Bridgeport, and Mrs. Landino, the former Rosemary Drab, are honeymooning in the west.

INDIANAPOLIS

Marc J. Wolf, Variety International's main guy, attended its board meeting in New Orleans Oct. 14-15. Mr. Wolf also addressed a state meeting of the Women's Department Club on "show business" October 11. . . . Michael G. Murphy, 31, Huntingburg exhibitor, died of a heart attack October 10. . . . Theatres in the New Castle area, where martial law was declared after strike violence, are being closed at 9 P.M. Drive-ins have closed altogether until the curfew is lifted. . . . Foster Gauker, MGM branch manager, has returned from a Florida vacation. . . . Leon Vance took over the State at Fort Wayne from Johnny Micu October 2.

JACKSONVILLE

Haines "Pop" Drayton, who began his life-long work in show business at the old Park theatre in 1895, was honored by scores of tenants and employees of the Florida Theatres Building at a surprise 75th birthday party. . . . Lynn Goodyear, manager of the Empire theatre, Daytona Beach, was a delegate to the Kiwanis convention at Forst Walton Beach. . . . Arv Rothschild, National Theatre Enterprises executive, left on a business trip to Galveston, Tex. . . . Leaving here for his annual hunting trip in Tennessee was John Thomas, manager of the Imperial theatre. . . . A Florida trade screening of Astor's "Apache Woman" was conducted in the Studio theatre by Jimmy Bello of Atlanta. . . . FST leaders Mark DePree and Kenneth Barrett addressed a meeting of Florida State personnel, urging 100 per cent support of the Community Chest drive. . . . Hap Barnes, ABC Theatrical Enterprises, returned from a visit to California. . . . Here to book and buy for Ace Amusements of Eustis was C. K. Ellis. . . . Carl Floyd and Bob Daugherty, heads of Floyd Theatres, Haines City, were both in to see Joe Thrift, their head booker. . . . Visiting exhibitors were Elias Chalhub, Carefree Center, West Palm Beach, and Charley Nelson, Park Theatre, Hahira, Ga. . . . Offices and warehouse of the Roy Smith Co., theatre suppliers, were being completely renovated and redecorated.

KANSAS CITY

Beverly Miller, president, and Jay Wooten, exhibitor of Hutchinson, Kas., former president of the Allied unit of Kansas and Missouri, will represent the unit in the national convention next month in Chicago. Fred Harpst, general manager of the Kansas City unit, will also attend the convention. . . . The Motion Picture Association of Greater Kansas City is sponsor of a luncheon to be held October 31 at the Hotel Muehlebach, honoring Jack Langan, retiring after more than 25 years in film distribution. He was for 15 years manager of Universal-International's branch at Kansas City, being succeeded October 3 by Morris Reeder. Mr. Langan had previously been manager of the Universal branch at Denver. . . . Frank Smith, who had managed theatres for RKO before entering his present assignment in personnel at the Chicago office, is substituting for Matt Plunkett, manager of the RKO Missouri at Kansas City, during the latter's vacation. Mr. Smith is now handling labor relations over the western division for RKO Theatres.

LOS ANGELES

Ken Derby, former office manager for Paramount, has joined Sero Enterprises. . . . Charles Tarbox has acquired the Carmel theatre, which was recently shuttered by Fox West Coast. Exhibitors Service has

(*Continued on opposite page*)

(*Continued from opposite page*)

been assigned the buying and booking for the theatre. . . . Louis Leithold, who operates the Sombrero theatre in Phoenix, has taken over the T-Bar-T theatre in Scottdale. House was formerly under the Harry L. Nace banner. . . . The Dale theatre, which was recently re-opened by Bill Jenkins, was destroyed by fire. . . . In town to buy and book were Ben Bronstein, Palm Springs; Hugh McKee, Montrose, and Tom Muchmore, Canoga Park.

MEMPHIS

Memphis was overflowing with hundreds of exhibitors from all parts of Tennessee, Arkansas and Mississippi this weekend as they gathered for the two-day Tri-State Theatre Owners Convention at Hotel Gayoso Monday and Tuesday. . . . A busy two days of business sessions and entertainment was waiting. Nathan Flexer, Waverly, Tenn., Tri-State president, arranged a boat-ride on the Mississippi River aboard the Memphis Queen for Monday night and a banquet with dancing Tuesday night. . . . Business sessions will be held Monday and Tuesday mornings. At Monday's luncheon Warren Foster, Atlanta, public relations executive, will speak. Dick Stern, Bijou Amusements Co., Nashville, will speak at Tuesday morning's session. At Tuesday's luncheon, George C. Kerasotes, representing TOA president, and Alex Harrison, 20th-Fox official, will speak. Tuesday's luncheon will also feature a fashion show. . . . John Rickert, Universal branch operations representative, New York, is in Memphis for the opening of a new Universal exchange at 138 Huling Street Oct. 24.

MIAMI

Wometco is treating the younger set to a gala Hollywood type premiere October 28, when seven neighborhood houses have a simultaneous world premiere of "Mystery of the Black Jungle." Each theatre will have an MC to greet arriving Jr. VIP's, who will be in formal attire. A good time is promised for all. . . . Tom Rayfield and Mel Haber of the Carib held an invitational screening of "To Hell and Back" for local ex Third Army G.I.'s, many of whom met again for the first time since being discharged, making the event an impromptu re-union. . . . Local Variety Club held an election recently and elected the following crew: Sig Eisenberg, Richard Wolfson, George Storer, Jr., Carl Gardner, Woodrow Giordano, Al Mercur, Abraham Gurevitz, Victor Levine, George Maclean, Franklin Maury and Albert J. Hirsch. Jack Bell, newspaper columnist, is the club's delegate to the national convention in New York some time in May. . . . Arthur Davis of Gold Coast Pictures reports "One Step to Eternity," now playing in New York, has been booked into seven north and central Florida houses. Local exhibitors are due for a private screening in the near future. . . . Gordon Spradley, manager of the Lincoln, reports Howard DeBold, formerly with Stanley Warner's in Pittsburgh, will take over as assistant while Mario Vallé recovers from the broken heel he received in a fall.

MILWAUKEE

Gordon C. Hewitt, general manager of the Fox-Wisconsin Amusement Corp., for the last 14 months, will be going back to the West Coast about November 1. Mr. Hewitt took over the leadership of the Fox-Wisconsin when Harold Fitzgerald retired from that post in August, 1954. Mr. Hewitt has been here for the past 11 years, but was formerly from the West Coast. His new position there has not been announced. . . . Liberace is making a personal appearance here November 11 in connection with the opening of his film, "Sincerely Yours," which will play at the Warner theatre. Al Meskis, manager of the Warner, is busy making plans for the event. . . . A public hearing for the planning and zoning commission of St. Francis was to be held October 17, to discuss the proposed $250,000 drive-in Barney Sherman of Milwaukee wants to construct. He wants to build the 1,000 car capacity drive-in southeast of E. Bolivar and S. Clement avenues. . . . Louis M. Weaver, 55, projectionist at the Franklin theatre for the past five years, passed away last week. He had been a projectionist for 25 years at various theatres, including the Century and the Plaza. He was a member of the Projectionists' Union, No. 164 (AFL). He was a flier during World War I.

MINNEAPOLIS

Allen Paulson and Raymond J. Batko of Warren, Minn., and their associate, Sam Segal of Minneapolis, have announced that they are definitely going ahead with their drive-in at Thief River Falls, Minn. Grading work already has started on the 350-400-car outdoor stand. Home Theatres circuit also announced that they are going to build a drive-in at Thief River Falls. . . . Avalon, neighborhood house, has reopened under an art policy—making four suburban art houses in the city. Theatre has been refurnished and a section of the balcony has been glassed in for a refreshment lounge. . . . A St. Paul man who had planned to buy a ticket for "To Catch a Thief" at the neighborhood Uptown, St. Paul, tried to do just what the title says when he was informed by the cashier that the man ahead of him had taken the theatre receipts. The patron pursued the bandit, but was forced to stop when the bandit fired a shot into the sidewalk. The thief got $110. . . . Clifford Luzar is the new booker at Warner Brothers. . . . Preliminary grading work will be started soon on the new drive-in which Tillie Smith plans to build at Long Prairie, Minn. . . . Orlin Nehring, formerly assistant manager of the Lyric, is the new assistant at Radio City. Replacing him, Marlow Windbeger.

NEW ORLEANS

W. Otho Long who obtained a 10-year lease on the Winn theatre frame building, Winnfield, La. which was condemned a year or so ago and closed, is having it completely renovated at a cost of $12,000 which includes rebuilding on the front of brick and glass. The job, which started in early September, is nearing completion with the reopening date scheduled for early November. . . . Joy N. Houck, president of Joy's Theatres and co-owner of Howco Productions, has returned from Enterprise, Miss., where he watched production of Panorama Pictures' "Davy Crockett's Daughter." . . . The Rex, Baton Rouge, La., a Pittman unit, was broken into twice within eight nights. The first time the burglars got away with a 600-pound safe containing between $600 and $800. The second go-around yielded the thieves nothing. . . . Arthur Barnett, former buyer and booker for United Theatres, who recently blossomed out in his own business, acquired the handling of buying and booking for Woolner Bros. Jefferson and Airline drive-ins; Nila Corporation's Twin Do drive-in, Metairie, La. and E. R. Sellers and Milton Guidry's Yam drive-in, Opelousas, La. in addition to his initial account, the Rex, Prichard, Ala.

OKLAHOMA CITY

Business is good, theatre owners report. . . . "You're Never Too Young" was showing at four drive-in theatres this weekend. . . . J. E. Holt, Coalgate, Okla., theatre owner died of a heart attack Oct. 10. Holt, owner of two theatres in Coalgate, was a member of the board of directors of the United Theatre Owners of Oklahoma, Inc. His sister has theatre interests at Antlers, Okla. . . . 325 carrier salesmen who deliver the Oklahoma City *Advertiser* each Friday morning were guests of the Criterion theatre Oct. 8 at a special film showing through the courtesy of Gordon Leonard, manager. . . . The Crest theatre, Stillwater, Okla., has formed a new Comic Club for children. The first 300 children get comics and free bonus tickets every Saturday. . . . Both the Rex and Star theatres at Amarillo, Texas, have been redecorated. Owner is Les Dollison.

PHILADELPHIA

Dedication ceremonies were held at Hahneman Hospital for the new William Goldman Laboratory of Microscopic Anatomy, the contribution of William Goldman, head of the movie chain here bearing his name. He previously gave the hospital a laboratory for the study of radioisotypes in medicine. . . . At the closing session here of the convention of the Pennsylvania Speech Association, film actor James Stewart was singled out for an Award of Merit for his "distinction in the art of speech." . . . Birk Binnard, director of advertising and publicity for the Stanley Warner Theatres, was in Jefferson Hospital. . . . Theatre architect David E. Brodsky is a candidate for City Council on the Republic ticket. . . . Frank Kovaletz left his post as manager of the Paramount, Wilkes-Barre, Pa., to join the executive staff of the Concession Division in Disneyland at Anaheim, Calif. . . . Acme Investigations, checking service for theatres, have established local offices in the Commercial Trust Building. . . . Irv Loomis, formerly with the accounting department of the Stanley Warner Theatres, joined Allied Artists here in a similar capacity. . . . Walter Reade Theatres closed their Absecon drive-in near Atlantic City, N. J., but will keep open their nearby Atlantic drive-in throughout the year. . . . Abe Sablosky, veteran exhibitor, in Graduate Hospital recovering from a bad case of blood poisoning. . . . Mrs. Jo Wolf, wife of Bill Wolf, owner of the Chestnut Hill, is in Memorial Hospital recuperating from a heart attack. . . . First-run pictures in Atlantic City, N. J., will now go to the highest bidders, with the bidding now up to Apollo Theatres, George A. Hamid, Stanley Warner and George Schwartz. . . . Ted Schlanger, Stanley Warner Theatres zone manager, and MGM branch manager William Madden are recuperating from an illness.

PITTSBURGH

"Desperate Hours" gets a Stanley booking following "Rebel Without a Cause" and

(*Continued on following page*)

(*Continued from preceding page*)
"Lucy Gallant." Incidentally, the Stanley went to one of its infrequent dual bills with "Illegal" and "The Warriors." . . . An upsurge in business is keeping "Marty," now in its ninth week in the Squirrel Hill, there indefinitely, with "The Divided Heart" and "Gate of Hell" penciled in to follow. . . . Cinerama passed its 500th performance in the Warner this week. . . . Leonard Mendlowitz, *Sun-Telegraph* critic, off to New York for a two-week gander at Broadway plays. . . . Henry Burger and Phil Katz of the local Stanley Warner office copped a Harry M. Kalmine award for the excellence of their handling of Stanley Warner publicity in this territory. Katz' assistant, Jules Curley, also copped a $100 cash bonus. . . . "My Sister Eileen" and "The View from Pompey's Head" go into the Harris following the current "The Tall Men." . . . "Night of the Hunter" and "Quentin Durward" scheduled for the Penn following the current production, U.A.'s "Gentlemen Marry Brunettes."

PORTLAND

Mr. and Mrs. Al Forman are back from the TOA meet. So is Marty Foster of the Guild theatre. . . . Evergreen's Orpheum theatre manager Kenny Hughes is back at his desk after a week's vacation. . . . Broadway theatre manager Herb Royster gave away some pups and a trophy during showing of "Bar Sinister." Over 2,500 kids joined a club he formed. . . . Paramount theatre manager Dick Newton gave free tickets to every lady that got a "Ulysses" hairdo at Lipman's Dept. Store. . . . Don Prince, RKO executive, was in town for a few days working with Richard Lange, RKO branch manager and Herb Royster.

PROVIDENCE

R. Willard Matthews, manager of the Majestic, will be missing from the local scene for the next few months. He has taken a brief leave of absence, going to Scranton, Pa., where he will handle operations for the Comerford circuit. He has temporarily been replaced by Paul C. Tighe. The latter, with 34 years in show business, has handled conventional and drive-in operations, as well as vaudeville, in and around Scranton for many years. . . . To supplement their customary film-fare, E. M. Loew's Providence drive-in recently presented the Serenaders on stage. . . . In an unusual promotion, the Quonset drive-in recently set aside a Chevrolet Night. All drivers of this car were admitted free, along with all passengers. . . . The Uptown, neighborhood house, inaugurated an Aristocrat Wild Oats dinnerware deal. This premium set-up will be available Mondays and Tuesdays. . . . The Avon Cinema was the locale of the Rhode Island premiere of "Marty." . . . "Blood Alley" held for a second week at the Majestic. . . . The RKO Albee held "To Hell and Back" for another week. . . . The special golf tournament arranged by theatremen for the benefit of the Jimmy Fund as part of their extensive campaign to raise funds for the foundation specializing in study and treatment of cancer among children, was washed out by heavy rains. The committee will reschedule the event at a later date. . . . Airman 2/c Robert F. Aiken, former chief-of-service at the RKO Albee, has completed advanced schooling at Orlando Air Force Base, Florida, and has started practical operations.

SAN FRANCISCO

Fund raising and nominations for new crew were the order of business of Variety Club, Tent No. 32, at their October meeting. Over $6,000 were raised by the audience collection in 250 Northern California theatres where the Tent's trailer for the Blind Babies Foundation were shown, Chief Barker, George Mitchell reported. Canvasman Nate Blumenfeld reports the receipts from the annual golf tourney and dinner at the Lake Merced Golf club were over $1,800, and the "best turn out yet." Fourteen nominations for the eleven man crew were accepted. . . . Frank Noege, 42, long time salesman for Warner Bros. Pictures Distributing Corp., was killed in a head-on collision with a cattle truck on the Feather River Highway. . . . Hanna Oppie, long associated with San Francisco theatre owner groups and currently with the Westland theatres of the Harvey Amusement Co., is convalescing after surgery. . . . New manager of the Paramount theatre here is Harold F. Borreson, who transferred from the Mid-West. . . . S. J. Gardiner is now branch manager of MGM San Francisco office. . . . Mel Hulling, Allied Artists western district manager, and Harold Wirthwein, division manager, returned from Portland and Seattle. Mr. Wirthwein continued on to his Los Angeles office.

ST. LOUIS

The 21 drive-in theatre, located at the Reynolds and Carter county line near Van Buren, Mo., has just inaugurated family nights Tuesdays and Wednesdays when two people in an automobile pay fifty cents each and the remainder of persons in the car are admitted free. . . . The Cahoka drive-in theatre, which is located on Highway 460 at East St. Louis, Ill., next to the Cahoka Downs Race Track, now is open for business and will open the year round. . . . Ronald Reagan was to visit the General Electric plant at Bloomington, Ill., October 20, and meet employees. . . . The old Normandy theatre, movie picture house, in North St. Louis, has been replaced by a men's and boys' furnishing store. . . . A special screening of the picture, "A Man Called Peter," was shown at the Roseland theatre in Bismarck, Mo., for ministers and their wives and other citizens of St. Francois county.

TORONTO

The Film of the Year Award, presented by the Canadian Film Awards will be presented to a representative of the National Film Board at the annual Pioneer of the Year Award dinner of the Canadian Picture Pioneers. The award is to be made for "The Stratford Adventure." Also at the same dinner will be the award by the CFA's management committee to Hye Bossin, managing editor of the *Canadian Film Weekly*, "for valuable contribution" to the Canadian Film Industry over the year. . . . Visitor to the local clubrooms and pet project of the Variety Club here was Barker George Erlick, member of the London Tent, and manager of the Mantovani troupe. . . . George Altman of Mavery Film Delivery Service added another $1,000 to Variety's Heart Fund, bringing his one-man scrap drive contribution to $15,503. . . . Film world saddened by the loss of Doug Cronk, Toronto *Star* photographer, and son of Ben Cronk, a film pioneer. Doug was aboard the U. S. Navy plane which was lost investigating the eye of a hurricane. . . . Charles Chaplin, general manager of United Artists, will speak for the Canadian Motion Picture Distributors' Association at the Saskatchewan Motion Picture Exhibitors' Association meeting coming up.

VANCOUVER

Jack Ellis, manager of the downtown Paradise, was moved to the Odeon-Olympia with the return of Arthur Grayburn, former manager of the Plaza, from a Calgary holiday. . . . "Mr. Roberts," on its third week at the Capitol, is in the lead in the downtown sweepstakes and is moving over to the Strand for a fourth downtown week. . . . Jack Senior, branch manager of Harlan-Fairbanks, slipped on the stairs of the new film building and was hospitalized in a cast for back injuries. . . . Bill Winterton, manager of the Capitol, Saskatoon, Sask., is back from a three-month holiday spent in his native Great Britain. . . . Mike Hall, former projectionist at the now closed Metro, New Westminster, has quit show business. He is now with the Sun Life of Canada as an insurance salesman. . . . A party was held by the Odeon-Park staff for Colin Raynor, of the floor staff, who is moving to Hollywood, Calif. He was replaced by Stan Green, formerly of the Paradise. . . . Famous Players have closed the Starlite drive-in at Nanaimo on Vancouver Island. It's only drive-in owned by FPC in British Columbia. Other drive-ins have cut down playing time to weekends for the rest of the season.

WASHINGTON

Mrs. Sara S. Young, 20th Century-Fox booker, spent a weekend in Albany, New York, visiting her son, Dick, who is a booker at 20th Century-Fox's Albany exchange. . . . Arthur Jacobson, 59, former branch manager for National Screen Service, died on October 13, at Sibley Hospital, Washington, D. C., after a long illness. . . . The Variety Club will have a Halloween Party October 29, with the following serving on the committee: Charles Demma, chairman; George Nathan, Joseph Kronman, Ralph Deckelbaum, Nathan Shor, and John Broumas. . . . Steve Allen will be the Variety's Club's Personality of the Year, receiving a plaque at the club's annual dinner dance November 19 at the Statler Hotel. . . . The Lee Highway drive-in theatre was robbed of $1,100 by a gunman wearing a paper sack over his head. . . . Mr. Ivan Rosenbaum, Neighborhood Theatres, Richmond, Virginia, and his wife vacationed in Schenectady, New York, and have returned.

Interstate, Dallas WOMPI Present Jewelry Show

DALLAS: Interstate theatres and the Dallas Women of the Motion Picture Industry are currently featuring motion picture jewelry designed and manufactured by Mme. Joan Joseff at an exhibit in the Woman's Building of the State Fair, of Texas, which is to run through October 23, it was announced by R. J. O'Donnell, Interstate's general manager. Members of the organization are modeling the jewelry and all studios are represented in the show. There was a similar exhibit last year of Edith Head's Academy Award winning costumes.

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Hotel Morrison, Chicago, Ill., November 6, 7, 8, 9, 1955

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"Oklahoma!" Starts Big

A very healthy box office of $58,000 was estimated for the first week of "Oklahoma!" at the Rivoli theatre in New York—the figure representing a virtual sellout on all performances, according to a spokesman for the Magna Theatre Corporation Tuesday.

The spokesman said that the first production in the Todd-AO process brought in $36,797 through Sunday night, the receipts on the first 10 performances of the two-a-day roadshow engagement. The only performance in which business was reported somewhat off was the first public matinee last Thursday.

Meanwhile, in Hollywood last week Mike Todd told the United Press he was something less than pleased with the introduction of the process at the premiere. He said a "bad print and bad showmanship" were to blame for some press notices which hailed "Oklahoma!" with more enthusiasm than the Todd-AO process. He said his new film, "Around the World in 80 Days" is more suited to the process and that he'll do the showmanship on it himself.

Danny Kaye Honored at United Nations Dinner

Danny Kaye was honored by the American Association of the United Nations Monday night at a dinner at the Waldorf-Astoria Hotel in New York, kicking off the nationwide observance of United Nations Week. Dr. Ralph Bunche, Under Secretary of the U.N., presided and Mrs. Franklin D. Roosevelt, chairman of the Board of Governors of the AAUN, presented Mr. Kaye a special award "for his unique accomplishment in aiding the children of the world."

People in The News

E. C. Rhoden, Jr. and Richard H. Orear have been elected vice-presidents of Commonwealth Amusement Corp., Kansas City. Mr. Rhoden has been assistant to Robert Shelton, president.

Arthur M. Loew, president of Loew's International, left New York last week for a month's visit to Europe.

Samuel Schneider, Warner Brothers vice-president, accompanied by his wife, went last weekend on a trip to the company's offices in London, Rome, Paris and Amsterdam.

Leon Feldun has been appointed general sales manager for United Artists in Germany, with headquarters in Frankfurt. He has been a member of U.A.'s foreign executive staff at the home office during the past year.

Keith Goldsmith has been appointed to an executive post with Allied Artists International Corp. He will work with the company's European, Far Eastern and Latin American departments, coordinating the activities of the sales forces.

Stan M. Cole has joined Mel Gold Productions, Inc., as executive director of the Industrial Films division.

George Ornstein, United Artists representative in Spain, has arrived in New York from Europe to confer with company executives.

Dr. Renzo Rufini, director of I.F.E. Releasing Corporation's Rome office, arrived in New York this week for conferences with home office executives.

Republic, 20th-Fox Sign New Australia Pact

SYDNEY, AUSTRALIA: Republic Pictures releasing agreement with 20th Century-Fox International here has been renewed for an indefinite period, according to Vic Green, Republic representative for Australia and New Zealand.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

RANDOLPH SCOTT in A LAWLESS STREET

co-starring ANGELA LANSBURY with Warner ANDERSON · Jean PARKER · Wallace FORD · John EMERY

Screen Play by KENNETH GAMET · A SCOTT-BROWN Production · Produced by HARRY JOE BROWN · Directed by JOSEPH H. LEWIS

Color by TECHNICOLOR

THE CROOKED WEB

starring FRANK LOVEJOY
MARI BLANCHARD
RICHARD DENNING

Story and Screen Play by LOU BRESLOW · Directed by NATHAN HERTZ JURAN
A CLOVER Production

JOHN IRELAND · MARLA ENGLISH · BILL WILLIAMS · HUGH BEAUMONT

in HELL'S HORIZON

with LARRY PENNELL

And Introducing CHET BAKER and His Trumpet

Written and Directed by TOM GRIES · Produced by WRAY DAVIS

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Broadway and the Book Trades Like It This Way

THE motion picture industry is often blamed for the unsanitary condition of script or performance in cases where we have bought "the cream of the crop"—based on Broadway's acceptance of the best plays, or the book trades listing of the best sellers.

Actually—while it is true that film industry buys the best, or pays the highest price, we are more often the detergent that cleans up after the property has already achieved the absolute low in decency. Broadway sources often "dirty it up"—for the box office, and it is axiomatic that some expect play producers to make money in direct proportion to the amount of dirt they can get in, often using situations that are only meant to add spice, and profits, to the potential box office draw.

This is the new season on Broadway, and it is unfortunately a fact, that too many of the plays running have had an added element of pure filth, written in to obtain "word-of-mouth" advertising for "a dirty show," which always means cash in the till. The lending libraries are full of books whose jackets indicate filth, and which have been written so a cursory examination will reveal something dirty at recurrent intervals, as you turn the pages—to attract buyers.

Ours is a family trade, and we cater to all the family, in a majority of situations. Visitors to Broadway, often from nice families, seem to go on a binge, seeking out shows that they know are talked about—for sex or perversion or plain dirt. Don't ask us why—but when they come to Broadway, they are looking for the honky-tonks, and Broadway doesn't disappoint them. There are plenty of producers whose real art is getting away with a maximum of dirt and a minimum of risk, for the greatest possible profit. When these stage properties are purchased for motion picture production, it frequently takes a full year, of re-writing and re-vamping, to eliminate the filth and keep the family trade.

Theatre managers can be thankful that there is a way of acquiring and producing hit shows and best sellers, and putting them in motion picture form acceptable to the family group. We could cite a very recent example of a very clean show, which has been intentionally "dirtied up"—to attract a certain kind of publicity and patronage. The current best-seller, at the top of the list in the *New York Times* book review section, will not possibly make a motion picture unless it is completely rewritten.

SHORT SUBJECT ISSUE

This copy of The HERALD is our annual issue devoted to short films, and we suggest that Round Table members take special pains to note the product that is suggested, and read the discussion by sales managers and producers in this particular branch of film industry.

We have been negligent, in taking full advantage of short films—nor is this news, in our business. For too long, too many theatre managers have brushed aside the short films as something apart from their chief interest—but, in fact, a wiser policy and a wider use of short films by more theatres, would go far to remedy many of the ills which we lament as "trade practices"—unfair to exhibitors and also to the public.

One satisfying thought in this connection is that Cinerama, from its inception, has been no more or less than an assembly of short film ideas, presented as a complete program. "This Is Cinerama" and the second picture, "Cinerama Holiday" have grossed more than twenty million dollars, in about twenty theatres, in something less than three years. And the forthcoming production, "Seven Wonders of the World"—will again be short takes and encores, along lines that follow short film practice.

Any exhibitor can assemble his own program of short films—at low cost, on flat rental, without percentage contracts or problems of clearances and booking—and many have done it, successfully, in the last forty years, for we can remember these successful situations.

¶ IRVING MACK says, "How ridiculous it would be, if a firm that had everything, a fine product, the latest equipment and capable management, *didn't* have a sales or advertising department. Naturally, it wouldn't be long before the sheriff's sign would be out. You'll agree, they couldn't stay in business very long. But, that very same thing holds true with theatres!

"There are theatres that have everything they need for success, except a manager who is promotion-minded. If we were an exhibitor, and had an assistant, we'd train him to do all of the perfunctory work, while we devoted our time to advertising and selling. We wouldn't just open the doors and pray that people would come in, as many exhibitors do. There are so many gimmicks and so many thousands of things that can be done, that sometimes we wish we dared razz a theatre manager who tells us there is nothing he can do to exploit his theatre. A good idea, which we throw in with this little talk, is to get the local bank to sponsor the newsreel, as they sponsor news on the air.

"We know thousands of theatres where they *do* get out and work. There are many circuits that have advertising managers who constantly push these promotion ideas—so it must pay off. In fact, we have proof that it does!"

¶ THE RIVOLI has been completely refurnished for the opening of "Oklahoma!"—with new seating, new carpeting, a new stage curtain, all very beautiful and expensive. There are two new box offices to handle the reserved seat sale, with tickets available at least eight weeks ahead, at all times. The new lobby and marquee with everything fresh and colorful makes the Rivoli the most modern theatre on Broadway. And Monty Salmon is back on the job as managing director, for which we are very thankful, after his long siege of hospitalization, following an accident in England last Christmas. He can be proud of the new theatre—and be sure that the current attraction will be playing at the Rivoli for a long, long, time—let's say, until 1958, or thereabouts. —*Walter Brooks*



Quigley Grand Award winner, W. T. Hastings, manager of the RKO Orpheum theatre, Denver, staged the world premiere of MGM's "Trial"—using these colorful placard girls at a football game where there were 22,000 spectators, and they rose to the occasion.



Joan Collins, star of 20th Century-Fox's "Girl in the Red Velvet Swing" throws the switch to inaugurate the "Carnival of Lights" as an event in the uptown shopping area of the Bronx, New York.



Pulling crowds for "Gentlemen Marry Brunettes" at the Oriental theatre in Chicago—this tug of war between shapely teams of blondes and brunettes lined up sports fans and students of form on the box-office line.



Karl Fasick, publicist for Loew's theatre in Boston, got to the sole of the campaign with this huge pair of walking ballyhoos for "Footsteps in the Fog" at the Pilgrim theatre.



Forrest Thompson, manager of the Majestic theatre in Dallas, used authentic vintage rifles and a gun-fondling model as an attention-getter for "The Kentuckian."



An overall view of "Guys and Dolls"—the visiting Goldwyn Girls, the movie critics, women's page editors, disc jockeys, etc., arranged in Toronto by Chester Friedman, Canadian press representative for MGM Pictures, in behalf of Samuel Goldwyn's upcoming production.

Showmen in Action

Ed Linder, who resigned his position as manager of the Gopher theatre in Minneapolis to become a partner in the Orbo Theatres, with headquarters at Rockville, Maryland, has assumed his new duties as general manager of the circuit and is established at the new Villa theatre. His company plans to operate theatres in Maryland, Virginia and adjoining areas. Ed Linder is well known at this Round Table, for his previous experience with Loew's and at various theatres on Broadway, and elsewhere.

▼

Fred Trebilcock, manager of the Tivoli theatre in Toronto, was in town briefly last week, and fortunate enough to see "Oklahoma!" at a press preview, besides visiting the Round Table. Now, tickets for "Oklahoma!" are not to be had except from the speculators, and the show is considered off-limits, unless you send a mail order and enclose check.

▼

The Southern California Theatre Owners Association has promoted a huge giveaway program in connection with the National Audience Poll, and capital prizes will include a new $15,000 house and two 1956 Dodge cars. More than 200 theatres in the area have joined their resources behind the campaign, representing circuit and independent houses, drive-ins and conventional theatres.

▼

"Nick" Carter, manager of the Rex theatre, Clay Center, Kansas, a town of 4,000 population, turns in good business with his "Shop-and-Show" plan, sponsored by local merchants, to encourage buying at home. The theatre is a "rental"—the merchants give away the tickets—and concession sales are excellent.

▼

Hulda McGinn, director of public relations for California Theatres Association, arranged a screening of Louis De Rochement's "The Great Adventure"—filmed in the woods of Sweden, for a meeting of school superintendents in San Diego. Hulda was the moderator when students discussed movies in open forum, for three hours.

▼

Comes word from Gilbert Swenberger, general manager of Berger Amusement Company in Minneapolis, that he has found "a very fine young man"—Vern Huntsinger, who was formerly with Cinerama—to replace Ed Linder, at the Gopher theatre. Local friends arranged a surprise farewell party for Ed and Bunny Linder when they left Minneapolis to join his new circuit in Maryland.

▼

William Murphy, manager of the Paramount theatre, Barre, Vermont, where they had all that "Trouble With Harry" so recently, is a new member of the Round Table, and we shall look forward to future examples of his showmanship.

Norm Levinson, MGM fieldman in Minneapolis, made a tieup with the local Ford dealer to play up the line "There's a FORD in your future"—only he meant Glenn Ford—and used a big cut-out head of the star. The ad went on to say—"Come in for your TRIAL of the new 1956 Ford."

▼

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., sends a tearsheet of the *Daily Telegram* to show a meeting of local theatre managers, with opinion makers and the press, to launch the National Audience Poll. Michael Stranger, manager of E. M. Loew's theatre, and Leo A. Lajoie, manager of the Capitol theatre, were also in the newspaper picture.

▼

Jerry Schur, manager of the Fox Uptown theatre, Los Angeles, had a camel in a street ballyhoo truck, and some *houris*—(we looked that up in the dictionary) but they show in the picture of this promotion for "Desert Sands" in local Fox theatres.

▼

Norm Levinson, whom we've mentioned in today's dispatches, certainly gets around over his Minneapolis territory for MGM. While in Sioux Falls, South Dakota, he was told by Stan Goodman, manager of the Hollywood theatre, that a local girl, Betty Hanson, had appeared in "Bar Sinister"—and sure enough, she had, and also in "The King's Thief" and "Guys and Dolls" and fifty other Hollywood productions — and Norm says, "She was beautiful!" A promotion if we ever saw one.



Chana Chaikijkarana, of Paramount Pictures, Bangkok, sends this photo of the front of the New Odeon theatre, dressed for the run of "Conquest of Space"—which grossed 411,242 ticals in 19 days. As additional exploitation for the picture, they had an eclipse of the sun, visible only in that part of the world.

Robert Solomon, manager of Loew's Victoria, had a fine campaign on "It Came From Beneath the Sea"—and says that for two weeks in advance of playdates, "IT" was put to work, meaning his well-planned showmanship, including 24 sheet cutouts, newspaper tieups, and even bottles thrown in the Harlem River, with distress messages, seeking help from the monster, but getting free publicity.

▼

Norm Levinson (wasn't he just in here?) designed and prepared the jumbo Day-Glo window card for "Trial" for use in his Minneapolis territory, which has out-sold any other throughout the country. It shines, it shouts, it demands attention!



Lim Keng Hor, of Loke Theatres, Ltd., Singapore, forwards this picture of a 22-foot "sailing lorry" used as exploitation for "Soldier of Fortune" by the manager of their Cathay Cinema, Penang, to prove that street ballyhoo works effectively in any language.

Small Town Showman Visits MGM Studios









The name "Jeff Hardin" is well known. As city manager for Wallace circuit theatres in Levelland, Texas, his campaigns have made showmanship history. We met Jeff, in Dallas, last year, on his home grounds. And now, after thirty years, he has made his first trip to Hollywood—and with Mike Simons as his guide, visited the MGM studios. He was accompanied by Mrs. Hardin, who is his able assistant in theatre operation, and the Hollywood excursion was the top award given by Ralph Blankenship in a contest for all Wallace Theatre managers.

On the first day, the couple met James Cagney, who stepped out of an 1870 ranchhouse set built for "Tribute to a Bad Man" to greet fellow Texans, at upper left. And then, Jeff Richards, playing in "Bar Sinister" and many other MGM pictures, took them to lunch at the studio commissary, where you eat with the stars. Then, at lower left, Leslie Caron—working in a studio replica of smoke-filled Victoria station, London, as a scene for "Gaby"—posed with the visitors outside her dressing room. And finally, Mike Simons, at lower right, took them to see how cartoons are made, where Joseph Barbera, flipping sketches for "Good Will to Men"—a new MGM cartoon—and William Hanna, showed them current productions, with Hal Elias, business manager for the cartoon plant, standing in the background.

Jeff won his Hollywood junket for superior promotion—but he says, "If I ever had ideas of promotion before, I have a lot more now. I've been inclined to take the studio part of our business too much for granted, like a lot of exhibitors. You have to see them in action to realize what a lot of effort by a lot of mighty clever men in a lot of different lines is required to turn out a modern film production. Mrs. Hardin would have liked to spend a couple of days in the wardrobe department alone. We enjoyed meeting the stars, and were especially impressed with the making of 'Good Will to Men'—the cartoon subject that MGM is making as a Christmas release. All these trained technicians add up to perfection on the screen, which cannot be accomplished any other way."

Global Tours as Prizes

Norman Rydge, chairman of Grand Union Theatres in Australia, is offering global tour prizes to his champion city and suburban managers, in a contest beginning October 1st. We've always wanted British and American managers who won ocean trips to fit into the plans of circuits on other continents, on a reciprocal basis, so they would come to New York, and keep on going, around the world.

New Twists To Auction In Theatre

James J. Beebe, manager of Smalley's theatre, Walton, N. Y., describes a new twist which he has devised for "Auction Night" at the theatre—at least, it's new so far as we are concerned, for we never heard of anything quite like it. Ten merchants contribute merchandise to be auctioned on stage, and Jim says this can include anything from a quart of motor oil to a new toilet seat. Anyhow, whether for laughs or for values, the audience gets a lot of fun out of bidding for these "articles"—and take home things that cost less than they would otherwise.

But the cash collected is all put in the "kitty"—and added up as the auction progresses, so when everything has been sold, lucky ticket holders in the audience divide up the cash according to a pre-arranged plan, with a major prize and some runners-up. Jim also says, "We have had as much as $300 in cash, on a single night." That gives money prizes in addition to the auction, which makes for audience participation, cooperative advertising and cash in hand. The merchants, of course, get lots of credit, and kidding, from the auctioneer, as the sale goes on.

Another promotion, for "Davy Crockett" is turning up new talent for the movies, as the youngsters do their stuff on stage. Jim says, this brought more business into the theatre than any single stunt in a long time. He's sure his talented small-fry will some day be stars. Now, he's working on a "Hollywood Premiere" for the senior class of Walton High School, in which the students arrive and are announced as various stars, "in person"—and look it!

Richard DeBow, manager of the Trans-Lux theatre at 85th and Madison Avenue, New York City, had a tieup for flood relief on "Lady and the Tramp"—and whatever he has booked now, he can do it all over again, for the floods are in today's papers. The Red Cross Disaster Fund was the beneficiary.

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Ken Davies, manager of the Odeon theatre, London, Ontario, ran a cooperative page, and if you found your name printed in the twelve sponsored ads, you received guest tickets for the theatre and $15 worth of dance lessons at Arthur Murray's.

▼

George Peters, manager of Loew's theatre, Richmond, had a very nice by-line article by a staff writer in the *Times-Dispatch* to celebrate his 30th anniversary with Loew's and to compliment him on his birthday and his wedding anniversary, as well, with good and sufficient praise for his skills in theatre management and public relations.

Selling Approach

GENTLEMEN MARRY BRUNETTES—United Artists. CinemaScope, in color by Technicolor. The big, buxom, beautiful musical, with Jane Russell, Jeanne Crain, Alan Young, Scott Brady, Rudy Vallee. From the story by Anita Loos, with enough eye-popping, show-stopping entertainment for two musicals, in a great big, wonderful whirl. 24-sheet and all posters have those gals in pictorial art, suitable for marquee and lobby display. The 6x9 herald keys the campaign in most situations. And the pressbook admits—we hid Paris under a bushel in our preliminary advertising, and everybody says the authentic Parisian backgrounds, on the spot with the stars, are better than anything! "Brunettes" capture the "Ooh, la la" of Paris—Oui! Whee!" Nine great songs, some new and some old, all famous, to make music tieups and disc jockey comments. A national contest, running until June, 1956, will take two prize winners to Paris. Entry blanks are mat No. 4C and you print them yourself locally. Newspaper ad mats are generous in size and style, with accent on the stars. A set of teaser ads gives you several in medium sizes, and the composite campaign mat for small situations has eight ad mats and slugs and two publicity mats, all for 35¢ at National Screen. Other publicity mats in larger sizes will land free space, if you show them to your newspaper man. Try him on No. 2A, which will cost you 30¢ as a special two-column publicity mat of Jane Russell, looking exactly like Jane Russell. The trailer is a "wow"—and the pressbook suggests a special preview for the trailer!

THE TALL MEN — 20th Century-Fox. CinemaScope, in color by DeLuxe. Here comes the saga of the Tall Men who saw the horizon beyond the horizon — Clark Gable, Jane Russell, Robert Ryan — they stood tall, fought tall, loved tall, and one man towered above them all! They don't come any bigger. 24-sheet and all posters contain the art materials for lobby and marquee display—all of the best at the lowest cost. You can do wonders with the 24-sheet, and a little ingenuity. Special giant two-color folder herald from Cato Show Print, really puts this picture on the box-office line. A set of four door panels properly describes "The Tall Men" at the point of sale. Newspaper ad mats are up to the standing of the stars in this fine picture, very big ones, but the "teaser ads" will be just right for many situations, and they are very good indeed, in not-too-big space. Better take home a couple of these teasers, in addition to the complete campaign mat, which only costs 35¢, and includes six ad mats and slugs and two publicity mats. You might also take home publicity mat 2-H because it is provocative, and No. 2-J, which shows Jane singing the title song, with her guitar.

MY SISTER EILEEN—Columbia Pictures. CinemaScope, in color by Technicolor. With Janet Leigh, Jack Lemmon and Betty Garrett, in a joyous musical version of a celebrated stage comedy. You can start telling them they haven't seen anything until they see "My Sister Eileen"—which is the special advertising slant to sell this picture. The excellent, and amusing set of teaser ads—13 of them, all 2-columns wide—have been extensively used in the trade press and will be as effective in your own newspapers, if you spread them around. The other newspaper ads are mostly very big, but the composite campaign mat for small situations has seven ad mats and slugs, and two publicity mats, all for 35¢ at National Screen. The 24-sheet and all posters consist of legs—to indicate musical comedy, but without offense and with gayety in action. A folder herald is available, and there is a very large mat, No. 701, with which you can print your own herald, or a tabloid advertising page. Pressbook suggests using the teaser ads as throwaways, printed on cards for street and house distribution, and making them different with colored stock. Every day is "Sister's Day" with Eileen—and there are Eileen songs and Eileen dances.

SEVEN CITIES OF GOLD—20th Century-Fox. CinemaScope, in color by DeLuxe. The story of the faith that became California. The spectacular saga of the Conquistadores, who came to loot with the Sword and were stopped by the Cross, as Father Junipero Serra led them to the wonderous missions of our Golden State. With Richard Egan, Anthony Quinn, Michael Rennie, Jeffrey Hunter and Rita Moreno. 24-sheet and all posters sell the picture with striking pictorial art, for your lobby and marquee display. Two color herald from Cato Show Print. Newspaper ad mats in good assortment for size and shape, plus the complete campaign mat, which includes five ad mats and slugs, and two publicity mats, at the cost of a single mat, at National Screen. The picture, with its adventure and apostolic fervor, has special appeal for Catholics and schools.



Order Your SPECIAL TRAILERS from famous for dependABILITY
FILMACK
1327 S. WABASH, CHICAGO • 630 NINTH AVE., NEW YORK

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

A New Popcorn Display Piece

The newest point-of-purchase display piece developed by the Popcorn Institute, Chicago—an animated unit featuring the rotating head of a youngster—was demonstrated to theatre refreshment operators at the recent convention of the Theatre Owners of America in Los Angeles by William E. Smith, executive director of the Institute.

The new display, which is equipped so that the youngster's eyes and tongue are moving, is powered by a motor and dry-cell battery. Described as "more elaborate than anything previously prepared by the institute," it was produced at the request of theatre operators for a top quality popcorn display, Mr. Smith said.

Adoption of "super-market merchandising techniques" in the promotion of "combination" sales was also urged by Mr. Smith. "Popcorn and soft drinks are natural allies," he said. "The crisp saltiness of popcorn builds thirst. Anticipate that urge by placing the soft drink dispenser next to the popcorn machine. After the initial popcorn or soft drink sale has been made, push for a double sale. Instruct attendants to suggest the purchase of complimenting commodities—popcorn and a beverage."

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New Version of Pecan Bar

A new version of the five-cent "Pecan Feast" candy bar, which it produced until a few years ago, has been announced by Rockwood and Company, Brooklyn, N.Y. The bar is a combination of milk chocolate, pecans, and raisins, and it will be launched nationally "as rapidly as we can put it into distribution," according to Don E. West, vice-president in charge of marketing. The bar will be packaged in 24 count boxes, with 12 to the case.

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Back-Bar Milk Shake Machine

A new milk shake machine, completely self-contained and designed for back-bar installation, has been announced by the Sweden Freezer Corporation, Seattle, Wash. Catalogued as the "Model 211 Shakemaker," it is 19 inches high, 21½ wide and 16 deep. It has a six-gallon mix tank and features the new "Air-O-Metric" mix feed system which is said to need no adjustment. Production capacity is rated at four 12-ounce shakes per minute.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

FOR SALE OR LEASE. INCOME PROPERTY including neighborhood theatre. LYRIC THEATRE, Erie, Pa.

WE WANT TO LEASE THEATRES IN NEW England area. State full particulars in your reply. BOX 2861, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX 500 CAR OUTFIT $3,495, others from $1,595; Incar speakers w/4" cones $13.95 set. Time deals available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

MAINTENANCE MECHANIC. EXPERIENCED. Desires steady position doing all kinds of repairs in three or four theatres. Has own tools. Repairs seats. BOX 2877, MOTION PICTURE HERALD.

MANAGER AVAILABLE FOR NEW YORK CITY and vicinity. Experienced in all phases of theatre operation. Box 2878, MOTION PICTURE HERALD.

AT LIBERTY FEMALE BOOKER. EXPERIenced qualified booker for distribution of Independent Films. BOX 2882, MOTION PICTURE HERALD.

YOUNG THEATRE MANAGER DESIRES POSItion anywhere in country. Outstanding in promotional work. Reliable family man. Four years' experience. Please reply giving full details. BOX 2884, MOTION PICTURE HERALD.

SERVICES

PHOTO BLOWUPS, 40x60, $7.50; 30x40, $5, unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

BUSINESS BOOSTERS

APPROVED CHILDREN'S COMIC BOOKS, FULL covers, $27.50 per thousand. Balloons, $16.50 per thousand. Samples upon request. JANSON SALES, 4173 Third Ave., New York 57.

NEW EQUIPMENT

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for $595. W/used prime lenses $495. Metallic seamless screens 75c sq. ft. Buy on time with $200 down. S. O S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SPECIAL SURPLUS SALE HOLMES PARTS! Intermittents $24.50 each; Star-Sprocket assembly $10; EE-14070 vertical drive shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus lamps $25 dozen ($3.95 each), DeVry Intermittents $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WANTED — THEATRE MANAGERS WHO share our confidence in the motion picture industry. One of America's leading independent circuits offers top salaries, paid vacation, insurance benefits, etc. If you have the goods, here's real opportunity for aggressive showmen. Answer, giving full resume and availability for interviews. BOX 2879, MOTION PICTURE HERALD.

MANAGER, TO TAKE CHARGE OF HOUSE IN Newark area. Must be able to do everything a house requires. State experience and salary expected. BOX 2881, MOTION PICTURE HERALD.

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

PROJECTIONIST WANTED. MUST BE CAPAble to run Simplex equipment, CinemaScope, etc. State experience, age, references. One letter. BOX 2883, MOTION PICTURE HERALD.

VENDING MACHINES

I HAVE 37 BRAND NEW ICE CREAM BAR vending machines and 28 used that originally sold for over $300 each. Will sell complete lot for $35. each. Contact JOE FISHER, care Dressels Bakeries, 6630 S. Ashland Ave., Chicago, Ill.

STUDIO EQUIPMENT

MOTORIZED DOLLY WITH 2 SEATS, TAKES heaviest cameras $195; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Moviola 35mm composite sound/picture $495; Art Reeves 35mm recording outfit, $5000 value—$495; Bardwell McAlister Studio Floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Blimp for Bell & Howell 70D w/syncmotor, $195; 10' Title Animation stand, motorized zoom, stop motion, $2500 value, $975. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

RICHARDSON'S BLUE BOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

SURPLUS SALE EXCELLENT COATED PROjection lenses! Super Snaplite fl. 9 2"-2¼" $170 pr.; Superlite 2¾"-3-3¼" $150 pr.; Superlite 3½" $90 pr. Trades taken. Brenkert Enarc Arclamps, good condition $395 pair. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE AT STAR! AMPRO 16MM ARC PROJECtor, rebuilt, complete, $675; Century mechanisms, rebuilt, $750 pair; pair Motiograph K mechanisms, good, with upper 3000' magazines, good, $175; thousands of bargains. Write us at our new address, STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

Coyne to Talk to Managers Of Jamestown Amusement

PITTSBURGH: Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, will be guest speaker to talk about the Audience Awards campaign at the opening session of the meeting of Jamestown Amusement Company managers at the Roosevelt Hotel here October 26-27. Rodney Bush and Hal Marshal of 20th-Fox will be guests at the second day's sessions at which special holiday exploitation will be discussed.

Legion Approves Six of Nine New Productions

The National Legion of Decency this week reviewed nine films, putting two in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults; two in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Lucy Gallant" and "Headline Hunters." In Section II are "All That Heaven Allows," "Helen of Troy," "Treasure of Pancho Villa," and "Return of Don Camillo," the latter with the qualifying note that "certain elements depicted in this film are susceptible of conveying impressions misrepresentative of Catholic practice." In Class B are "Lawless Street," because of "excessive brutality," and "Queen Bee," because of "low moral tone." In Class C is "The Desperate Women" because "the subject matter is judged entirely objectionable and morally unacceptable for presentation in entertainment motion picture theatres. Moreover, it ignores completely essential and supernatural values associated with questions of this nature."

Kitty Kallen Touring for "Greatest Sex" Promotion

Kitty Kallen, co-starred in Universal's "The Second Greatest Sex," began a two-week promotional tour this week on behalf of the picture and her Decca recordings. She has recorded "How Lonely Can I Get," which she sings in the picture and the title song, and she is visiting Philadelphia, Baltimore, Washington, Cleveland, Detroit, Chicago and New York during the tour. A second tour is planned for Miss Kallen at Christmas time, when the picture is scheduled for release. The film, in CinemaScope and color, also stars Jeanne Crain, George Nader, Bert Lahr, Mamie Van Doren and Paul Gilbert.

Tom Brennan Dies

DENVER: Tom Brennan, northern district manager for Fox Inter-Mountain Theatres, a brother-in-law of Frank H. Ricketson, Jr., president, died in a Laramie, Wyo., hospital following a heart attack suffered while attending a football game. Mr. Brennan managed theatres for the company in Laramie, Rawlins and Cheyenne, Wyo., prior to being named district manager. He served in the Navy in World War II. He is survived by his wife, Virginia, three daughters, one son, his mother, three brothers and two sisters.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 105 attractions, 3,591 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	11	7	1
Ain't Misbehavin' (U-I)	–	3	27	6	1
Annapolis Story (A.A.)	–	3	12	11	6
Bedevilled (MGM)	–	–	8	12	18
Blackboard Jungle (MGM)	26	35	5	–	–
Bring Your Smile Along (Col.)	–	–	1	–	7
Bullet for Joey, A (U.A.)	–	–	2	5	3
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	1	6	6
Chief Crazy Horse (U-I)	2	13	26	17	5
Cobweb, The (MGM)	–	4	14	8	4
Conquest of Space (Par.)	–	–	10	18	9
Creature with the Atom Brain (Col.)	–	9	4	1	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	27	7	6
†Dam Busters (W.B.)	–	–	2	–	2
Davy Crockett (B.V.)	9	32	26	7	1
Detective (Col.)	–	3	8	9	4
East of Eden (W.B.)	3	11	15	17	7
End of the Affair (Col.)	–	2	3	14	12
Escape to Burma (RKO)	–	4	18	16	14
Eternal Sea, The (Rep.)	–	1	12	17	9
Far Horizons (Par.)	–	1	31	10	6
Female on the Beach (U-I)	1	2	19	2	1
5 Against the House (Col.)	–	–	12	3	2
Foxfire (U-I)	–	15	18	9	–
Francis in the Navy (U-I)	–	10	22	2	–
Girl Rush, The (Par.)	–	–	1	9	15
Glass Slipper, The (MGM)	1	23	15	13	16
Hell's Island (Par.)	–	–	13	10	10
Hit the Deck (MGM)	–	12	36	23	3
House of Bamboo (20th-Fox)	–	19	13	11	9
How to Be Very, Very Popular (20th-Fox)	–	4	30	7	7
I Am a Camera (DCA)	–	2	–	–	3
Interrupted Melody (MGM)	–	6	14	17	3
It Came from Beneath the Sea (Col.)	1	17	5	3	3
It's Always Fair Weather (MGM)	–	1	6	3	3
Jump Into Hell (W.B.)	–	1	4	5	–
Kentuckian, The (U.A.)	5	10	5	1	–
King's Thief, The (MGM)	–	–	1	1	3
Kiss Me Deadly (U.A.)	–	–	5	1	14
Lady and the Tramp (B.V.)	27	23	8	–	–
Land of the Pharaohs (W.B.)	–	3	13	16	5
Las Vegas Shakedown (A.A.)	–	–	3	1	–
Last Command, The (Rep.)	–	–	2	1	2
Left Hand of God, The (20th-Fox)	–	6	6	–	–
Looters, The (U-I)	–	–	4	11	8
Love Is a Many-Splendored Thing (20th-Fox)	16	8	19	5	–
Love Me or Leave Me (MGM)	7	33	26	4	2
Ma and Pa Kettle at Waikiki (U-I)	5	24	20	12	1
Magnificent Matador (20th-Fox)	2	–	14	18	16
Man Called Peter, A (20th-Fox)	42	42	1	13	–
Man from Bitter Ridge (U-I)	2	–	12	9	7
Man from Laramie (Col.)	10	18	15	3	1
Man Without a Star (U-I)	–	10	32	15	4
Marauders, The (MGM)	–	3	8	5	2
Marty (U.A.)	7	1	6	3	4
McConnell Story, The (W.B.)	1	5	2	4	–
Mister Roberts (W.B.)	19	20	1	–	–
Moonfleet (MGM)	–	3	4	11	5
Night of the Hunter (U.A.)	–	2	1	2	1
Not As a Stranger (U.A.)	8	20	4	9	–
One Desire (U-I)	–	–	5	13	2
Pearl of the South Pacific (RKO)	6	–	7	8	8
Pete Kelly's Blues (W.B.)	2	10	2	7	3
Phenix City Story, The (A.A.)	8	6	1	–	–
Private War of Major Benson (U-I)	1	6	15	6	–
Prize of Gold, A (Col.)	–	2	10	7	1
Prodigal, The (MGM)	4	18	34	24	7
Purple Mask (U-I)	–	1	8	12	6
Purple Plain, The (U.A.)	–	–	14	14	9
Rage at Dawn (RKO)	–	2	9	9	2
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	2	6	1	–
Robber's Roost (U.A.)	–	2	5	2	2
Run for Cover (Par.)	–	–	18	23	14
Santa Fe Passage (Rep.)	–	1	9	3	7
Scarlet Coat (MGM)	–	–	4	3	7
Sea Chase, The (W.B.)	1	7	49	15	4
Seminole Uprising (Col.)	–	–	4	2	2
Seven Little Foys (Par.)	33	27	9	3	4
Seven Year Itch (20th-Fox)	43	26	10	1	1
Shotgun (A.A.)	1	10	14	–	–
Shrike, The (U-I)	–	1	1	5	2
Smoke Signal (U-I)	–	4	17	22	12
Soldier of Fortune (20th-Fox)	–	25	23	12	4
Son of Sinbad (RKO)	–	2	9	16	14
Strange Lady in Town (W.B.)	–	11	20	14	1
Stranger on Horseback (U.A.)	–	10	6	1	4
Strategic Air Command (Par.)	38	25	7	–	–
Summertime (U.A.)	–	–	3	3	1
Tall Man Riding (W.B.)	–	12	5	8	1
This Island Earth (U-I)	1	10	26	8	2
Three for the Show (Col.)	–	–	13	21	22
Tight Spot (Col.)	–	4	7	9	7
To Catch a Thief (Par.)	4	5	3	–	–
†To Hell and Back (U-I)	2	2	1	1	–
To Paris with Love (Cont. Dist.)	–	–	3	2	–
Untamed (20th-Fox)	2	17	41	13	5
Violent Saturday (20th-Fox)	–	1	10	15	33
Virgin Queen, The (20th-Fox)	1	–	5	5	7
We're No Angels (Par.)	–	6	12	7	5
Wichita (A.A.)	2	14	10	1	–
Wizard of Oz (MGM) (Reissue)	–	3	1	1	3
You're Never Too Young (Par.)	1	18	9	1	–

A Holiday Gift from N.S.S.





The new 1955 Xmas-New Year Trailer and Display Book for Holiday Promotion and Exploitation is ready now with ideas for screen, lobby, out-front, away-from-theatre and a host of merchant tie-up ideas to increase your holiday profit. Get it . . . immediately. . . from your nearest National Screen Service Branch!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

GO SHOWMANSHIP DURING THE "GEO. F. DEMBOW SALES TRIBUTE", SEPT. 5-DEC. 15

OCTOBER 29, 1955

MOTION PICTURE HERALD

PRODUCERS SIGN IA'S 5-DAY PACT; SEE COSTS UP 10% PLUS

COMPANY HEADS HIT CHARGES OF CONSPIRACY ON 16mm-TV

ALLIED SOFTENS ON COMPO, FORECAST VOTE TO STAY IN

HOLLYWOOD TODAY

Scramble for Roadshow Techniques

by Martin Quigley, Jr.

REVIEWS (In Product Digest): THE TENDER TRAP, SINCERELY YOURS, THE VIEW FROM POMPEY'S HEAD, ALL THAT HEAVEN ALLOWS, THE RETURN OF JACK SLADE, HEADLINE HUNTERS, FOUR AGAINST FATE, LAY THAT RIFLE DOWN

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EYES ARE ON THE MUSIC HALL...

(and M-G-M!) ....

BECAUSE "TRIAL"



now playing to thrilled audiences has captivated the critics, as you see:

M-G-M presents "TRIAL." starring Glenn Ford · Dorothy McGuire Arthur Kennedy · John Hodiak Katy Jurado · with Rafael Campos Juano Hernandez · Written by Don M. Mankiewicz from his Harper's Prize novel · Directed by Mark Robson Produced by Charles Schnee

"Highest rating! Go see this exciting, spellbinding drama!" —**WANDA HALE, N. Y. Daily News**

"Excellent! Truly extraordinary!"—**ARCHER WINSTEN, N.Y. Post**

"A gripping movie! A distinguished picture!" —**WILLIAM K. ZINSSER, N. Y. Herald Tribune**

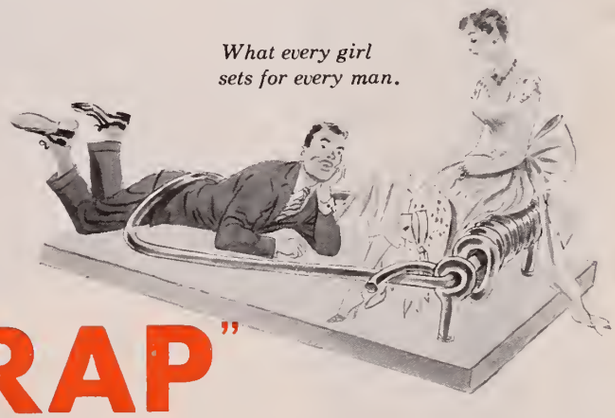
"Tense! Taut! Hard-hitting! Don't miss it!" —**ROSE PELSWICK, N. Y. Journal-American**

"First-rate."—**JUSTIN GILBERT, N. Y. Daily Mirror**

"Forceful! Powerful!"—**ALTON COOK, N. Y. World-Telegram and Sun**

"Topnotch!"—**Time Magazine**

What every girl sets for every man.

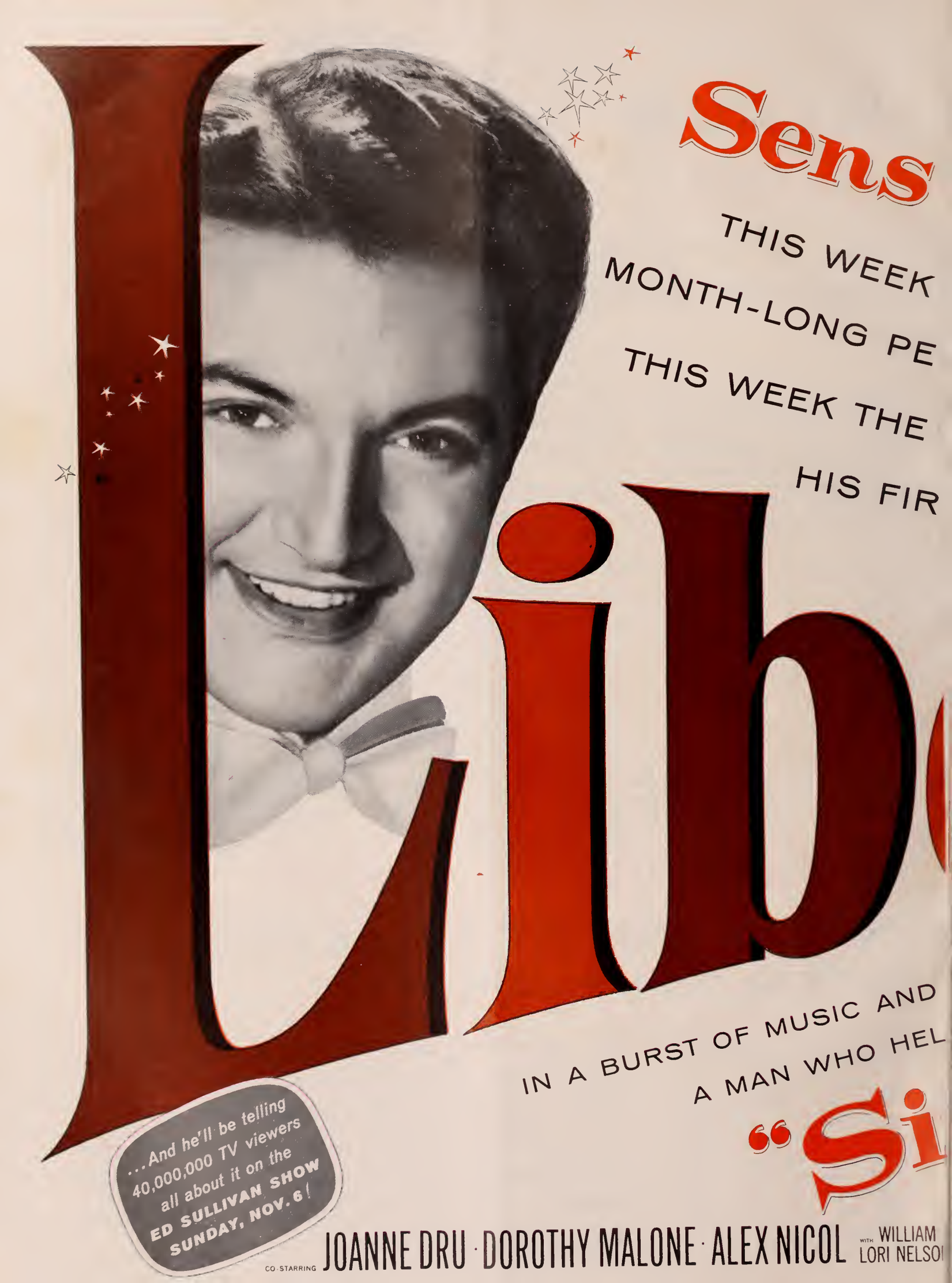


BECAUSE "THE TENDER TRAP"

next at the Music Hall, won the highest audience preview rating ever!

M-G-M presents in CinemaScope "THE TENDER TRAP" starring Frank Sinatra · Debbie Reynolds David Wayne · Celeste Holm · with Jarma Lewis · Screen Play by Julius Epstein · Based on the play by Max Shulman and Robert Paul Smith · And presented on the New York Stage by Clinton Wilder Photographed in Eastman Color Directed by Charles Walters Produced by Lawrence Weingarten

Yes, it's a fact! In all the years Film Research Surveys has polled audiences, "THE TENDER TRAP" preview in New York topped every picture in history. M-G-M has made a wonderful entertainment of the stage play. Bait your boxoffice with this daring, delectable, deluxe audience attraction.


Sens
THIS WEEK
MONTH-LONG PE
THIS WEEK THE
HIS FIR
Lib
IN A BURST OF MUSIC AND
A MAN WHO HEL
"Si
...And he'll be telling 40,000,000 TV viewers all about it on the ED SULLIVAN SHOW SUNDAY, NOV. 6!
CO-STARRING JOANNE DRU · DOROTHY MALONE · ALEX NICOL WITH WILLIAM LORI NELSO



ationally Yours!

HE STARTS HIS MAMMOTH
RSONAL APPEARANCE TOUR! (GEORGE LIBERACE, TOO!)
FIRST ENGAGEMENTS OF
ST STARRING MOTION PICTURE!



erace!!!

A BLAZE OF COLOR—THE WONDERFUL STORY OF
PS HIMSELF TO HAPPINESS, BY HELPING OTHERS!

ncerely Yours"

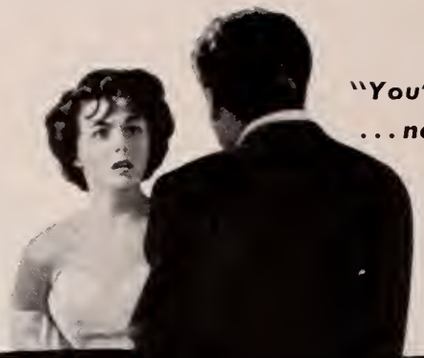


FROM WARNER BROS. IN WARNERCOLOR

EMAREST
· LURENE TUTTLE · SCREEN PLAY BY IRVING WALLACE · PRODUCED BY HENRY BLANKE · MUSIC ADVISOR GEORGE LIBERACE
AN INTERNATIONAL ARTISTS LTD. PROD. DIRECTED BY GORDON DOUGLAS · PRESENTED BY WARNER BROS.

SENSATIONAL NEW STAR!

Not since Scarlett and Jezebel has the South produced such a woman! Wait'll you meet DANA WYNTER!

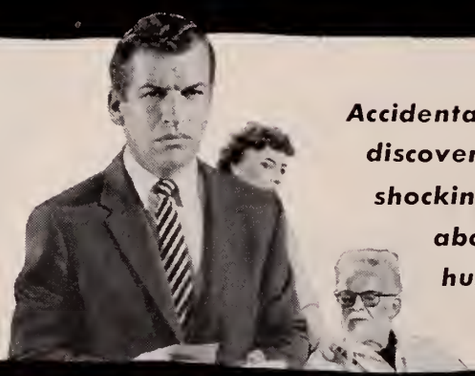


"You're my wife ... nobody's got a better right to you!"

GET THE SENSATIONAL

SENSATIONAL THEME!

It lays bare the story of that town called Pompey's Head— and its "very respectable" people!



Accidentally she discovered the shocking truth about her husband!

BOXOFFICE VIEW ON

SENSATIONAL BEST-SELLER!

Over a year...and still topping the nation!



"Do you think I go walking on the beach for the exercise?"

THE VIEW FROM POMPEY'S HEAD

CINEMASCOPE® COLOR by DE LUXE

Starring

RICHARD EGAN · DANA WYNTER · CAMERON MITCHELL

with Sidney Blackmer · Marjorie Rambeau

Produced, Directed and Written for the Screen by PHILIP DUNNE



"It's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 201, No. 5 — October 29, 1955

Quarters at the Box Office

HOLLYWOOD is so used to dealing in big figures that there is considerable difficulty in translating these sums into quarters that Mr. and Mrs. John Q. Public and their children must lay down at the box office to make it all possible. In good times—as these are in Hollywood—it is understandable that when the October 25 contract deadline approached there was quick agreement with the IATSE granting studio workers substantial increases.

Just what the new increases will actually amount to is anyone's guess. Some time ago Y. Frank Freeman, president of the Association of Motion Picture Producers, estimated that the shift from the six-day to five-day week would cost the studios in Hollywood as much as $40,000,000 a year. The new basic agreement grants a 2½ per cent "across the board" increase. Moreover workers are to receive six days' pay for five working days. While it is true that the working day has been lengthened, there still will be a net increase of approximately ten per cent more in wage costs, in addition to the 2½ per cent.

Higher wage costs can only work out well provided there is a comparable increase in productivity or in the ability of a producer to increase costs of his merchandise to the consumer. It would seem unlikely that there could be any further general increase either in admission prices or in film rental scales. Both have increased significantly in recent years. This means that the solvency of the studios, and indirectly of distribution and exhibition, will depend importantly on the productivity of Hollywood guild and craft members.

If the costs of production increase $20,000,000 or more annually—which is definitely possible—that means approximately 300,000,000 additional quarters must be paid in at the box office to cover this item alone, allowing for average film rental and distribution expense. Expressed in another way the $20,000,000 at 1955 prices could have made another dozen "A" budget feature attractions.

The only reasonable way out is to let the studio workers have a five-day week, which certainly is their due, but expect shooting schedules to complete as much in the five days as has been customary in Hollywood in the long-established six-day week. That should not be impossible if the problem is approached in a spirit of cooperation.

■ ■ ■

¶ Quote of the Week: "We do not believe that TV is anyway going to replace the cinema. We are entering the television field because we believe that 28 years of catering for public entertainment fit us for fulfilling the function of program contractors in the new medium. The whole of our cinema operation is based on family business and television is essentially a form of family entertainment."—Sir Philip Warter, chairman, Associated British Picture Corp.

■ ■ ■

Warner Looks Ahead

IN one of his rare public statements Maj. Albert Warner this week painted a bright picture of the current economic condition and future outlook of the motion picture industry. In an address to sales executives at the company's office in New York Major Warner said that the motion picture industry is undergoing a definite upsurge. He predicted, "This will continue indefinitely as long as our company, and other companies, adhere to the policy of producing and distributing top quality pictures." Referring to the new techniques Major Warner said, "By constant research and experimentation, we have made tremendous improvements in filming and projecting motion pictures."

All branches of the industry can take satisfaction from the fact that the three Warner Brothers elected to continue with the producing-distributing company when the divorce required by the consent decree took place. The record of Warner picture making since that date compares favorably with any similar period in the long and eventful history of the company.

The Warners expect to continue making quality films indefinitely.

■ ■ ■

Allied Convention in Chicago

EXHIBITORS are sure of an interesting time at the Allied Convention to be held November 7 to 9 at the Hotel Morrison in Chicago. As is customary, a welcome is extended to non-members as well as members of the various Allied regional organizations. The host unit this year is Allied Theatres of Illinois, whose president, Jack Kirsch, is convention chairman. Key addresses are scheduled by Ruben Shor, president; Abram F. Myers, chairman and general counsel, and others. Major topics of discussion are expected to be the plan to seek Government intervention, the arbitration plan recently endorsed by TOA, pre-release engagements and other current trade practice problems.

Simultaneous with the Allied convention the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association are holding their joint convention and trade show. The latest in theatre equipment and service items will be on display for inspection by exhibitor delegates.

—Martin Quigley, Jr.

Letters to the Herald

Greatest Asset

To the Editor:

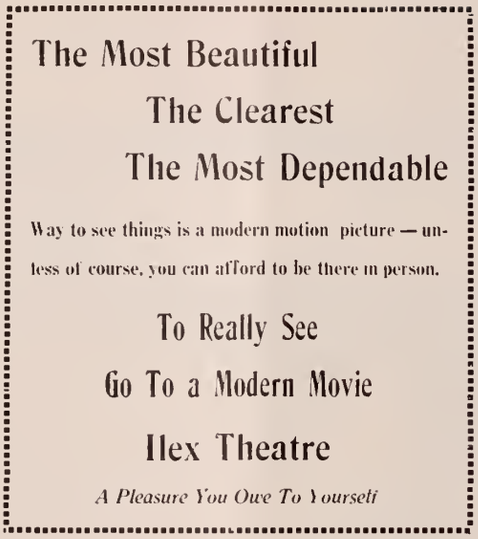
I believe we exhibitors are failing to take advantage of our greatest asset. The modern motion picture is the most beautiful, the clearest and the most dependable way for the public to *see* things. Yet we say little or nothing about it while another system, which has little to offer besides novelty, is hurting our business.

Enclosed herewith are some advertisements we have run in our local weekly newspaper (see cut) which aroused some favorable comment. If the motion picture industry would run something similar in our national magazines the prestige value would point up a fact already in many potential customers' minds.

You will note our advertisements mention no other system but say only we have by far the best—unless you can be there in person. Actually the modern movie view is *better* than being there in person unless you have the choice viewpoint—and unless you know just what to look for.

I recently came upon a magazine clipping of a coarse-screened halftone I believe they are called. It would be a good idea to have a similar cut, based on line scanning, just to illustrate what is meant without mentioning any names. In contrast, the modern exhibitor is disturbed about any faint suggestion of "grain" when our picture is magnified thousands of times. And so far as I am able to learn there is no present prospect of improving the now used "scanning" method of our competitor.

So I feel that our industry could reap great rewards if the public was only reminded of the generally acknowledged fact that the most beautiful, the clearest, the most dependable, and generally the lowest price, way to *see* things is to see a modern movie. This reminding should be done in a dignified and authoritative manner without referring to any other method whatever. We think the motion picture industry could be sold on the idea.—*D. B. McDONALD, Interstate Enterprises, Quitman, Ga.*



Congratulations

To the Editor:

The members of the West Indies Film Exhibitors Union will take this opportunity to congratulate Motion Picture Herald on its 40th Anniversary of service to the Motion Picture Industry. — *GEORGE RAMGOOLAM, Monarch Cinema, Tunapuna, B.W.I.*

Showmanship

To the Editor:

Mr. Lou Brown and his "Showmanship Is Only Good Salesmanship" deserves a cellophane-wrapped Cadillac and blonde Pallas Athene chauffeur for his thinking on page 40, Motion Picture Herald of October 1, 1955. More of this we should have!—*BRUCE A. OGILVIE, Manager, Palms Theatre, Phoenix, Arizona.*

Great Value

To the Editor:

We subscribe to Motion Picture Herald regularly. It is of great value in assisting us in our selection of films for our movies at this institution. —*GROVER D. SAWYER, Supervisor of Education, Federal Correctional Institution, Dept. of Justice, Texarkana, Tex.*

Combing the Seconds

To the Editor:

We would like to see some up-to-date listings on pictures released to television. I have difficulty at times when selecting a second feature. Sometimes even the exchanges are not sure which pictures have or have not been shown on television, since some independents sell features to Television after a short run at the theatre. — *JACK E. GRAHAM, 105th St. Theatre, Cleveland, Ohio.*

Print Shortage

To the Editor:

Our big problem, working out of the New York exchanges, is the shortage of prints. For the last six program changes, every feature has been baggage-checked, and on one particular instance a feature arrived here one hour late. Baggage-checking means a round-trip of 17 miles plus 50¢ toll on the Mid-Hudson Bridge, and an hour's time for the trip. The companies certainly are taking full advantage of the product shortage. — *PETE RERTANO, New Paltz Theatre, New Paltz, N. Y.*

Page

U. S. HUFFS and puffs seeking to find 16mm "evil" 12

IATSE, STUDIOS reach amicable new three-year contract 13

DORE SCHARY tells of industry problems at Chicago session 13

"MOON can play Kansas, but censor stays, says high court 14

DISNEY announces ten new films for the next year 14

MYRON BLANK details TOA policy as incoming president 18

ALLIED holds "preview" of convention at New England meet 19

WARNER stresses economic upturn at New York meeting 22

SCRAMBLE for "roadshow" technique—by Martin Quigley, Jr. 27

BRITISH CEA considers basic changes in its makeup 30

NATIONAL SPOTLIGHT—Notes on personnel across country 33

SERVICE DEPARTMENTS

Refreshment Merchandising 47

Film Buyers' Rating 3rd Cover

Hollywood Scene 29

Managers' Round Table 43

People in the News 28

The Winners Circle 30

What the Picture Did for Me 40

IN PRODUCT DIGEST SECTION

Showmen's Reviews 649

The Release Chart 652

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On the Horizon

VETOES ARBITRATION PLAN

Harry C. Arthur, president of the Southern California Theatre Owners Association, announced in New York Wednesday that his organization has "declined with thanks" any participation in the proposed industry arbitration plan. SCTOA, the first exhibitor group to reject the plan, feels that it will not accomplish what it is intended to do and will stymie any other plan of the future, said Mr. Arthur. The rejection came after an SCTOA committee recommendation.

INCREASE

Although studio statisticians haven't succeeded so far in figuring down to a final percentage point the precise amount of the increase in production costs caused by the IATSE's achievement in converting Hollywood labor to a five-day week--for six-day pay, naturally, plus other gains--there is no uncertainty at all, in anybody's mind, about the connection between the occurrence and Hollywood's customer, the exhibitor. He'll get the bill.

FOR PRESENTATION

There should be an international prize for the best theatre presentation, Andre Debrie, French equipment inventor and manufacturer, proposed in Hollywood last week. He commented: "The studios are spending millions to get the best picture on the screen. Such an international 'Oscar' would be an incentive to the theatre operator, manager, and projectionists--to match this quality."

BINFORD OUT

Lloyd T. Binford will end on January 1 a career of some distinction. He is 88 now, and said the other day "younger blood" is needed. He admitted "conditions are changing". Mr. Binford's distinction, such as it is, is that of fearsome censor. For 27 years, by arbiter dicta capricious, baseless and prejudiced his opponents said, Mr. Binford barred certain pictures from Memphis and Shelby County, Tenn., where he ruled the censor board absolutely. Mr. Binford was not happy about pictures showing whites with blacks, and he had what sociologists like to term a cultural lag.

OTHER BUSINESS

When Allied Artists' stockholders meet in Hollywood November 9, they will be asked to authorize a capital increase in stock from 1,650,000 shares to 3,150,000 shares, said stock to be used perhaps in the acquisition of other businesses. The board feels the best interests of the company would be served by acquiring interest in other enterprises. Other financial stock details will be considered by the stockholders, who also will elect 10 directors.

PLANNER

Add to the duties, business, philanthropic and civic, of Paramount president Barney Balaban. He is chairman of a committee which is to find a site and plan a civic auditorium for Washington, D. C. Congress established the committee. The auditorium will be for music and other fine arts.

NO SPONSOR

COMPO's Audience Awards on television will have no commercial sponsor. Elmer Rhoden, National Theatres chief and Awards head, said in Kansas City this week the show is to sell to the public the motion picture industry, not any other product. The Motion Picture Association of America in New York indicated it would underwrite the television program up to $150,000.

RELEASE

All British monies now blocked in Japan--estimated at $500,000 --will be given to British distributors under an Anglo-Japanese trade agreement signed in Tokyo October 17. American distributors are reported from that city to be disturbed. Their blocked monies amount to $10,-000,000 and are said to be accumulating at $600,000 per month.

WHEN AND WHERE

October 31: Annual convention of the national committee of the Motion Picture Exhibitor Association of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

November 2: Annual dinner of Canadian Motion Picture Pioneers, Toronto.

November 4: 17th annual dinner of the Motion Picture Pioneers, honoring Herman Robbins as "Pioneer of the Year," Waldorf-Astoria Hotel, New York City.

November 6-8: Annual convention of the Motion Picture Exhibitors of Florida, Jacksonville.

November 6-9: Annual convention of Allied States Association, in conjunction with the annual TESMA - TEDA - IPA trade show, Morrison Hotel, Chicago.

November 15-16: Fall convention of the Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 17-27: Public ballotting in the National Audience Awards Poll sponsored by the Council of Motion Picture Organizations.

November 19: Variety Club of Washington, annual dinner dance and presentation of this year's Personality of the Year Award to Steve Allen, Statler Hotel, Washington, D. C.

November 19: Annual election of officers of the Baltimore Variety Club, Variety Club headquarters, Baltimore.

November 21-22: Annual convention of the Missouri Independent Theatre Owners, Chase Hotel, St. Louis.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas - Missouri Theatre Association, Kansas City, Mo.

HIGHER AND HIGHER

What with the TV-sponsoring advertisers buying more and more display space in more and more daily and Sunday newspapers, to get the consumers to look at their advertising-programs, how long will it be until the cost of advertising their advertising mounts so high that nobody can afford either kind?

William R. Weaver-Floyd Stone
J. A. Otten-James D. Ivers



by The Herald

HUMAN RELATIONS AWARD. The industry's first such honor went last week to performer Danny Kaye, at luncheon in New York tendered by the Joint Defense Appeal of the American Jewish Committee and the Anti-Defamation League. At the left, New York Mayor Robert Wagner congratulates Mr. Kaye, as Harry Brandt, Arnold Forster, and Barney Balaban applaud. Mr. Kaye, whose work for the United Nations has excited comment, told some 400 industry executives the film industry not only is a most effective weapon for the free world but itself is a great democracy in which admittance is by ability only.

This week in pictures

Promotions and Appointments



SIDNEY KRAMER now is foreign sales manager for RKO Radio Pictures, in New York headquarters. Mr. Kramer, 26 years with the company in many and varied positions, lately has been general sales manager for RKO-Pathe. He succeeds Edwin J. Smith, Jr., who went to Allied Artists International as vice-president and European supervisor.

AT WARNERS' New York headquarters, sales vice-president Benjamin Kalmenson, center, congratulates executives whom he transferred last week in a staff realignment. The men are John Kirby, promoted from southern division to midwest division managership; Roy Haines, who heads the new West Coast division; W. O. Williamson, Jr., who follows Mr. Kirby into the southern division; and Grover Livingston, who succeeds Mr. Williamson as southeastern district manager. Mr. Livingston had been Atlanta branch manager.







AT UNITED ARTISTS, the gentleman at the left, Albert M. Kane, replaces Sidney Cooper, at the right, as Washington branch manager; and Mr. Cooper takes over a post vacant several years, that of central district manager. Mr. Kane comes to UA with 30 years' experience in the industry, lately at Paramount. Mr. Cooper joined the company in 1944, and headed the Washington operation the past 18 months.

LAWRENCE TERRELL is the newly named branch manager in Charlotte, N. C., for Paramount.





EDWARD L. KINGSLEY, president of Kingsley International, importers of foreign pictures, also will head Columbia Pictures' new "special sales division" which will distribute importations.

BLAKE WARWICK-OWENSMITH, center, seated, below, is honor guest at an Association of Motion Picture Producers international committee Hollywood luncheon, upon his resignation after eight years as Canadian Cooperation Project representative. With him, seated, are John J. Fitzgibbons, Famous Players Canadian president, and Y. Frank Freeman, AMPP board chairman; and, standing, Mrs. Warwick-Owensmith, and Leslie Chance, Canadian Consul General.





by The Herald

SAM GOLDWYN'S DAY, in New York. At the Radio and Television Sales Executives Society luncheon Mr. Goldwyn is the featured attraction (he was cited, too) as an "interviewee" for reporter-commentator Edward R. Murrow. He shook the house with some Goldwynisms, put across some of his more serious ideas, and managed to let it be known several times he has a fine picture coming, "Guys and Dolls." With him on the dais are AB-Paramount Theatres chief Leonard Goldenson, playwright Robert Sherwood, Society president Robert Jay Burton; Mr. Murrow, standing; Goldwyn Productions president James Mulvey, NBC vice-president Manie Sacks, "This Week" publisher William Nichols.



by The Herald

NEW YORK'S CINEMA LODGE, B'nai B'rith Tuesday held its first luncheon ever, featuring the wit of Max Youngstein, announcement that goals for BB fund raising have been exceeded, and drawing for a Cadillac (awarded to coast press agent Bill Blowitz). At the left, past president Martin Levine; Grand Lodge representative Manny Sonnenreich, president Max Youngstein, actress Eva Gabor, A. W. Schwalberg, and executive vice-president Robert Shapiro.



MRS. GEORGE P. SKOURAS, wife of the New York circuit owner, has been most active in helping the Boys' Towns of Italy through benefit premieres, bazaars, and other works in which theatres are enabled to cooperate.



THE DEAL, whereby Frank Sinatra's commitments to United Artists (through his Kent Productions) are increased. Of especial significance is the agreement on the first of six, "Johnny Concho!". With the performer, above, is Robert F. Blumofe, U.A. West Coast vice-president.



ACCEPTING the first annual "Winged Victory" award at a dinner in New York is Mrs. Kenneth Gilpin, daughter of the late, famed air power advocate, General Billy Mitchell. The presentor is H. B. Johnston, president of the Aircoach Transport Association, and the witness is General Albert Wilson, Air Transport Service. Warners, by the way, has a picture coming around, "The Court-Martial of Billy Mitchell."



NOTATION, about the opening of Columbia's Jack Cohn sales drive, named for the executive vice-president. In Cincinnati, the ceremonial assemblage at the exchange includes, right, Robert Morrell, manager of the Shor Circuit; Harold Rullman, salesman; Rube Shor, circuit owner; Dave Stenger, salesman; Phil Fox, branch manager; Wess Huss, Jr., Huss circuit; Margaret Woodruff, booker; William Stanforth, salesman; Fred Krimm, Krimm circuit; William Borack, Tri-States circuit buyer; Robert Laws, booker; and Ross Spencer, office manager.

U. S. HUFFS AND PUFFS TO FIND 16mm "EVIL"

Majors Erect Defense to Government Charge of Conspiratorial Action

by WILLIAM R. WEAVER
Hollywood Editor

Does Macy's tell Gimbel's?

Since the smoggy morning of September 22, in this City of the Angels, a battery of U. S. Department of Justice attorneys has been trying to prove to Federal Judge Leon R. Yankwich that, unlike the Messrs. Macy and Gimbel, Warner Brothers, Columbia, RKO, Columbia and 20th Century-Fox do tell each other—specifically that they've been telling each other, for years, what they have meant to do and have done about keeping 16mm prints of their 35mm pictures away from places of exhibition that are or could be operated in competition with the theatres for which they were made.

Accused Building A Solid Defense

If the Government succeeds in proving this contention, then the five companies presumably shall be adjudged guilty of conspiracy, within the meaning of the Sherman Act, and what that would lead to is conjectural beyond the scope of this report. But it sounds bad, whatever else may be said of it, and the accused companies are putting up a stout defense. It is a side circumstance that all of the principal exhibitor associations have been named by the Government as co-conspirators, which isn't as bad as being named defendants, since co-conspirators do not have to stand trial—much as some might like to—but is bad enough to bulk up a charge that, as has been observed, is only 16mm wide at bottom.

The Justice Department hurled its charge at these and other companies, now absent by reason of consent decrees, in July of 1952, which, as everybody knows, was a long time ago—way back in another national administration, in fact—and in the long, expensive months between the 22nd day of that distant month and the like-numbered day of September last, the plaintiff's good men and true researched the files and records of the defendants, the co-conspirators, the bystanders and the used-to-bes, from border to border and coast to coast, for documents, letters, contracts, this, that or another item of physical evidence that could be used to bulwark a complaint attributed to no identified individual or individuals at its inception or since.

Documentary Evidence Piled from Here to There

From the accused companies direct, and at their expense, was required a series of interrogatories that elicited, in addition to many other things, a record of every 16mm transaction made from 1928 to the date of the charge. This took lots of time, as did depositions, and there were postponements, extensions, delays of various kinds, with all parties polite to all, and with man-hours piling up on both sides, like sands on a shore. Nearly 1,500 documents have been entered in evidence.

Now the battle is joined, and it looks like it'll last another week beyond this one, barring sudden and unforeseen termination.

The Justice Department's assault force is led by Samuel R. Flatow, far here from his beloved Brooklyn to press the attack on concerns charged with declining conspiratorially to permit diminutive reproductions of their creations to be presented in competition, and comparison, with the full-sized originals. Counselor Flatow is stocky, muscular, a gesticulating-type attorney, dynamic in approach and argumentative in manner. Three-quarters of a century ago the West would have appointed him Sheriff. He'd have been a good one.

Judge Famed for His Penetrating Decisions

The defendants' forces are led by Homer I. Mitchell, Los Angeles resident, whose oratory is in the Ivy League tradition, his speech soft, his manner meticulously formal, a scholarly law man rich in aplomb. He wouldn't have blended into that West of 1875 at all; probably wouldn't have stayed.

The jurist to whom these sharply dissimilar opponents address their forensics is dissimilar to both of them. Judge Yankwich, famed throughout American jurisprudence for razor-keen decisions slicing through to the core of colossal corporate conflicts, and for precedental findings set down in the *Yale Law Review* and kindred periodicals, is a lean, close-sighted, slow-graying jurist, light of step, lightning of wit, and as ready with a relaxing sally at a distraught witness as with an edged comment to a dawdling examiner. In that 1875 West, or any other place and time, Judge Yankwich would have been a judge. Unquestionably.

JUDGE DEFINES THE DIFFERENCE

LOS ANGELES: **Federal Judge Leon Yankwich, presiding here at the trial of the Government's 16mm anti-trust suit, last week took time in the course of defense testimony to define the fundamental difference between the motion picture in a theatre and on television. As shown in a theatre, said the judge, the motion picture is entertainment, while on television the motion picture becomes a means of attracting advertising to television stations. He said the motion picture is a special kind of product and requires special marketing.**

Each Side Led Off with Top of Batting Order

When the last of the witnesses has been heard, the last document admitted into evidence, and after the counsel for the plaintiff and the counsel for the defense have completed their arguments, the case will be taken under consideration by Judge Yankwich, who has been keeping closely abreast of documentary as well as oral evidence presented. Some time after that—he hasn't long withheld his decisions in past instances—he will reveal whether, in the world of films, specifically 16mm films, Macy *does* tell Gimbel. Until then, it is futile to forecast an outcome, but a small recapitulation of testimony turned in by the first of the Government's witnesses and the first of the defense's is interesting if it may be assumed, as it usually is in such cases, that each side led with the top of his batting order.

The Government's first witness, J. L. Van Volkenburg, president of the CBS Television Corporation, said he'd undertaken to buy some 16mm prints of major company productions during the 1948-51 period, and never had been denied opportunity to make a money offer for them, but had found them too expensive to purchase for telecasting purposes. He said, answering questions, that increase in the number of television stations, and receiver installations, had lifted the going TV-bid for features from $150-$300 in 1948 to as much as $10,000 today, but confessed he hadn't tried to buy any at that figure, or any other, for the past five years, because he "understood" the major companies were not disposed to sell any features to telecasters. When Judge Yankwich asked him where he got that "understanding," the witness said he might have got it "from the trade papers" (no names, please) and the court remarked, "I thought so."

Says There Has Never Been A 16mm Business Here

Defense's first witness, Ned E. Depinet, taking the stand last weekend, told Attorney Flatow, on cross-examination, "There is not, and never has been, a commercial 16mm business in the United States, and there never will be." The former president of RKO had testified that his company had leased out its 16mm distribution in 1938 to Walter O. Gutlohn, who operated it independently for seven years, after which, he said, RKO took the 16mm activity back into its own operation, using its own exchanges

(*Continued on page* 14, *column* 1)

IATSE, STUDIOS REACH AMICABLE 3-YEAR PACT

15,000 Workers Covered by Deal Seen Adding 10% to Production Costs

HOLLYWOOD: Climaxing 13 weeks of negotiations, the Association of Motion Picture Producers and the International Alliance of Theatrical Stage Employees Monday announced agreement on new contract terms putting the production branch of the motion picture industry on a five-day week basis for the first time in its history.

Four Non-IATSE Unions Accept Same Contract

The contract, which replaces the pact which expired Wednesday, covers about 15,000 workers, who will henceforth receive six days' pay for five days of work. The pact runs until January 30, 1959, and provides that all workers included in its coverage will receive two-and-a-half per cent increase January 30, 1958.

Shortly after agreement with the IATSE was announced, Charles Boren, AMMP vice-president in charge of industrial relations, announced that four other non-IATSE unions, which traditionally negotiate contracts after agreement has been reached with the IATSE, had accepted the same terms. The agreements are expected to add between 10 and 12 per cent to the cost of film production, it was estimated.

Under the new agreement, announced jointly by Mr. Boren and Richard Walsh, international IATSE president, daily workers, as differentiated from weekly workers, are to receive an additional 25 cents per hour effective Wednesday this week. The non-IATSE unions included in the coverage are those representing teamsters, culinary workers, building service employees and common laborers. The general terms of the contract went into effect Wednesday, with the five-day week effective January 30, 1956.

Under the five-day schedule, weekly employees will receive the same pay they have been getting for six days, with reduced schedules of total hours which can be worked without overtime payments.

Hourly Work Schedules Are Proportionally Reduced

Sixty-hour schedules will be reduced to 54 hours in five days; 54-hour schedules to 48.6 hours; 48-hour schedules to 43.2 hours. Minimum daily calls for 54-hour employees will be nine hours; for 48.6 employees, eight hours; 43.2 employees, seven hours.

"On call" employees, who receive no overtime payments, will be given an additional day off with pay for any Saturday or Sunday worked, with the extra time off to be mutually agreed upon or added to vacation time. This provision applies only to Sunday when the work is on a distant location. For both weekly and daily employees, Saturday is a straight time day on locations unless 40 hours have been previously worked.

Saturday work in the studio will be paid at time and a half during the period January 30, 1956, through January 29, 1957; for the balance of the contract Saturday time in the studio will be paid at double time.

The new agreement was reached after 13 weeks of negotiation marked by a remarkable spirit of cooperation, both Mr. Walsh and Mr. Boren declared. For the past week meetings have been held day and evening at the AMPP offices.

PENSION AND WELFARE PLANS INCREASED

HOLLYWOOD: The new agreement between the International Alliance of Theatrical Stage Employees and the Association of Motion Picture Producers, which need only be reduced to final terms and signed by all parties, provides importantly for increases in pension plan and health and welfare fund payments. Commencing November 28, 1955, the employer will pay into the pension plan an additional four cents per hour, and the employee will pay an additional two cents. Effective October 26, 1955, the employer was to pay an additional one cent an hour into the industry health and welfare fund. There also is provision for three weeks' annual vacation for employees after 12 years with one employer.

RCA Reports Record Sales in Nine Months

Sales of the Radio Corporation of America during the first nine months of 1955 set a new record volume of $740,662,000, showing an increase of $80,277,000 or 12 per cent over the previous record established in 1954, David Sarnoff, chairman of the board of RCA, announced last week. Earnings before Federal income taxes also attained an all-time high, totaling $62,593,000, an increase of $6,170,000 over the first nine months of 1954. After providing $31,598,000 for taxes, net profit amounted to $30,995,000, an increase of $3,438,000 or 12 per cent over the corresponding period of 1954. Net earnings per share of common stock for the first nine months of 1955 were $2.04, an increase of 24 cents over the same period a year ago. During the third quarter, RCA sales of products and services totaled a record $252,112,000, an increase of $36,136,000 or 17 per cent above the same period last year.

Schary Tells Press Film Problems

CHICAGO: Both this country's press and its motion picture industry serve the public on a mass basis, both have a responsibility to that public and both are constantly facing pressures which work on them, said Dore Schary, vice-president and production head of MGM, before the Audit Bureau of Circulation convention here last week.

He listed some of the pressures which work on newspapers—those from readers, advertisers, government, civic groups, religious leaders, publicity experts and opportunists, then told the newspaper group, "Believe me, they work on us, too."

Mr. Schary said, "Over the course of a hundred years you have developed an armor and guardian. It is called 'freedom of the press.' We, only 50 years old, have no such protection. We are fair bait for most everyone who carries a club and chooses to use it." He said the industry needs "an active program of constructive thinking in publicity and advertising, with new standards based on a public that has changed" and emphasized that the industry's position of being "fair bait" for the club-users is largely its own fault.

"Despite the enormous glamour that is attached to us, and despite the sporadic good we, as an industry, have done for ourselves, our public relations in the main have been a shambles," he said. He told the convention because of freedom of the press, "you have the unchallenged right to report the facts without having your motives suspect. One day, I hope that we in the picture business will share that invulnerability."

Cinerama Names LeBaron To Advise on Atomic Film

Cinerama, Inc., has retained Dr. Robert LeBaron, former deputy to the Secretary of Defense for Atomic Energy, as consultant in the making of the recently announced motion picture dealing with the peacetime uses of atomic energy, it is announced by Grant Leenhouts, Cinerama, Inc., vice-president in charge of production of the picture. Dr. LeBaron, who was also chairman of the Military Liaison Committee to the Atomic Energy Commission from 1949-1954 under Presidents Truman and Eisenhower, served as senior policy advisor on atomic energy matters to four successive Secretaries of Defense during the period of rapid post-war atomic buildup.

"MOON" CAN PLAY KANSAS BUT CENSORS STAY, TOO

WASHINGTON: The Supreme Court said Monday that Kansas film censors had gone too far in banning "The Moon Is Blue."

The court reversed a Kansas Supreme Court decision that the censors had acted properly in banning the film as "obscene, indecent and immoral."

The justices, in reversing the lower court decision, did not give detailed reasons for their action, merely citing earlier high court actions in the "Miracle" and "M" cases. In those cases the court overturned state censorship actions on the ground that the terms used in censoring the films were unconstitutionally vague.

Monday's action, noted briefly in a long list of orders handed down at noon, still does not go as far as many industry officials want—a ruling banning as unconstitutional all film censorship prior to showing. However, the ruling, taken together with other recent court actions, makes it clear that if the court is not yet ready to lay down a general rule against all prior censorship, it nonetheless is very prone to outlaw prior censorship in each specific instance that is brought to its attention.

The court is apparently taking a very demanding view as to the amount of clarity and exactness which censorship standards must meet to be upheld. This means that while groups desiring to fight state or local censorship must do it on a case-by-case basis until such time as the high court is willing to outlaw all pre-censorship, nonetheless their chances of success in each specific case which they may bring up are now pretty good.

No dissenting opinion was indicated on the court's action in the Kansas case.

The current case started when the Kansas State Board of Review banned the film in 1953. The suit, brought by Holmby Productions and United Artists, challenged the constitutionality of the state censorship law as imposing illegal prior censorship. It also argued that the words in the Kansas statute were too vague and broad, and therefore unconstitutional. Finally, it raised the point of whether there was adequate judicial review of the Kansas state censor board's decisions.

In reply, the state said regulations issued after the suit was brought made the censorship standards far more specific. It also contended that the Supreme Court in 1916 upheld a Kansas film censorship law "substantially identical" with the current law, and therefore had already decided the issue.

U.S. HUFFS and PUFFS

(*Continued from page* 12)

for distribution and service, and that his company strove vigorously to make a success of it, commercially, but never was able to bring its yield up to as much as one-percent of the RKO revenue.

Points made in his day-long testimony included:

RKO 16mm policy never was discussed with any other company;

The board of directors of the Motion Picture Association of America, on which he was RKO representative, never discussed formulation of a uniform policy with regard to supplying 16mm prints to television, or anybody;

COMPO, of which he was president, never discussed formulating 16mm policy, in its 1952 Beverly Hills conferences or elsewhere;

Reissues, he said, citing many specific films, have yielded RKO far greater returns than sales to television ever could;

He was frequently asked by exhibitors about RKO 16mm policy and "always told them what it was";

He was offered between a half-million and a million dollars for 50 "ordinary" pictures from RKO's backlog, but when it came to deciding which pictures were meant, he discovered the prospective buyer wanted none but the hits, and none were ever sold.

Throughout the trial, so far, Government and defense witnesses alike have dwelt on the point that television's going bid for the purchase of feature pictures has increased about 800 per cent since 1948. From that fact has been drawn the steady inference that producers who have withheld features from sale to TV have followed sound business procedure. Judge Yankwich has stated several times from the bench that no act that is legal in itself can be construed as illegal because it is performed by many.

By and large it appears to have been made clear to everyone that producers have acted similarly with respect to a situation that has confronted all of them. But this is not what Government counsel says it is trying to determine. Counsel says it wants to find out whether they talked it over—unlike Macys and Gimbels — beforehand. And all the Macys and Gimbels say no.

Ottawa, Windsor, Canada Have Film Celebrations

Motion picture celebrations are currently being held in two Ontario cities, Windsor and Ottawa, for the inauguration of a "Greater Movie Season" under the auspices of the respective theatre managers associations. A highlight at Ottawa was a street parade accompanied by a civic proclamation of Mayor Charlotte Whitton while the month-long celebration in Windsor began with a banquet of the Windsor Advertising and Sales Club.

M. A. Mechanic Acquires Two Loew Houses in Baltimore

BALTIMORE: Morris A. Mechanic, local real estate operator and theatre owner, has purchased Loew's Century and Valencia theatres here from the Century-Parkway Corporation, a subsidiary of Loew's. Mr. Mechanic, when he took control of the properties, said he plans to continue a first run policy at the Century but that the Valencia, which is located atop the Century, will be converted into new, air-conditioned offices.

Name "Dinner" Chairmen

Ralph W. Pries, International Representative of Variety Clubs International, and Edward Emanuel, International Property Master, have been named co-chairmen of the Philadelphia County "March of Dimes" 1955-56 campaign committee, sponsored by Variety Club Tent 13. Also named to the committee was Howard Minsky.

Disney Sets 10 for Next 18 Months

HOLLYWOOD: Buena Vista Film Distribution Co. will have the largest program of feature releases since it was organized as the distribution arm of Walt Disney Productions, it was announced this week at its first national sales convention, held this week at the Disney Studios. There are 10 feature productions scheduled during the next 18 months. Of these, one is completed, four are in production, three are in preparation and two are re-releases. The entire program is in color.

The completed picture is "The Littlest Outlaw" made on location in Mexico. In production in Georgia is "The Great Locomotive Chase" in CinemaScope starring Fess Parker; "Secrets of Life," a True-Life Adventure; "Davy Crockett and the River Pirates," being prepared for television and then to be released theatrically, and "Perri," described as a "true life fantasy."

The three features in preparation are "Light in the Forest," to be made in CinemaScope; "Toby Tyler," from the book by James Otis, and an untitled production based on the book by Mary Jane Carr, "Children of the Covered Wagon." The re-releases are "Song of the South," combination live-action and cartoon feature, and "Fantasia," to be shown now in SuperScope and full stereophonic sound.

In addition to the program of features, Buena Vista also announced the release of six new half-hour films, all in the "People and Places" series. They are "Blue Men of Morocco," "Sardinia," "Polynesia," "Lapland," "Men Against the Arctic" and "Alaskan Sled Dog." "Polynesia" and "Sled Dog" will be in CinemaScope.



What a Glorious Triumph for a

WORK PRINT!

"GOOD MORNING, MISS DOVE"

Recently, I sat in on the screening of a rough work print of "Good Morning, Miss Dove." Even in its crude, incomplete form, it reached out to me as few pictures have.

→

In the projection room with me were about a hundred men and women, comprising representatives of the Board of Education, heads of national women's clubs, parent-teacher groups, men of the cloth, civic leaders, Rotarians. Important people all, with widespread influence – molders of public opinion.

When the picture ended, there was an outburst of spontaneous applause. These people loved it! They're ready to call attention to the picture in every community throughout the United States. It impressed me as the ideal picture for Thanksgiving.

If you were to jot down your own specifications for Thanksgiving, you would find that they were all anticipated in "Good Morning, Miss Dove." We couldn't have produced a better picture for the occasion. It's perfect!

Thanksgiving is a family holiday. The kids are home from school; everybody gets together, thankful for the blessings they have received during the past year. It's a joyous holiday!

It is most important that you book the right picture for Thanksgiving Week – one that will appeal to every member of the family; in fact, every member of your community.



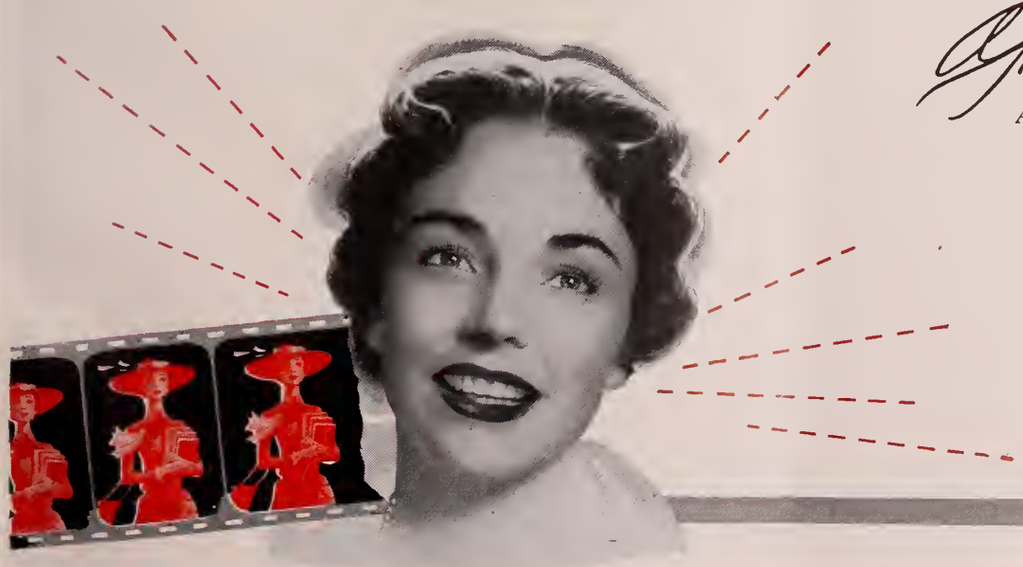
"Good Morning, Miss Dove" depicts life in a typical American community, such as yours. It can appropriately be called *"a picture of everybody for everybody!"*

Miss Jennifer Jones is the star. You are familiar with her Academy Award performance in "Bernadette," and recently in "Love Is a Many-Splendored Thing." Her deeply moving portrayal in "Good Morning, Miss Dove" is different from either of her two previous characterizations. We believe it to be the crowning achievement of her glorious career.

Release prints of "Good Morning, Miss Dove" will not be ready until November 14th. For this reason, I ask you to book the picture NOW! – even before you are able to see it.

Take my word for it, this CinemaScope production is one of the finest entertainments our company has ever produced.

You will thank me for suggesting "Good Morning, Miss Dove" for Thanksgiving.



Al Lichtman, 20th Century-Fox

BLANK DETAILS TOA POLICY

Five-Point Program Aimed to Promote Attendance and Use of Arbitration

Myron Blank, newly elected president of Theatre Owners of America, is setting a busy pace for himself and the newsmen who keep track of trade events. In the last seven days he:

Issued, from his home in Des Moines, Iowa, a five-point program which he will pursue as TOA chief;

Left Des Moines for New York where he paused long enough to put himself on the record as opposing any international movement among exhibitors to curb increasing film rentals; and

Arrived in Rome, Italy, where Wednesday he addressed a meeting of the Union Internationale de L'Exploitation Cinematographique and urged European producers to make more motion pictures with the American market in mind.

Mr. Blank's five-point program, accenting harmonious relationships within the industry, carried as its first point a pledge "to do everything in our power to increase the public's interest in the motion picture theatre so that we shall have a more prosperous industry, which prosperity should be shared by all branches of the industry."

The second point in the program called upon distribution and exhibition to adopt "the right spirit" so that the new arbitration system can be made to work. It cannot be a "one-way street" for either branch, he warned.

Other points in the program pledged Mr. Blank and TOA "to help promote and aid in bringing into existence a single trade organization representing all exhibitors"; "to aid in preventing the closing of any theatres affiliated with TOA because of unfair film rental," and "to do everything in our power to help bring about more good pictures which are so badly needed by all theatres." The TOA chief took no cognizance of statements by Allied States officials, rejecting future cooperation with TOA as exemplified in the defunct TOA-Allied joint committee.

Prime Topic in Rome

Mr. Blank's statement in New York in opposition to any international exhibitor action to fight rising film rentals was prompted by the fact that the subject was to be of prime concern among the European delegates to the Rome meeting.

Conditions and film prices vary in each market for exhibitors, said Mr. Blank, and it is better to handle this pertinent problem on a local basis. "The way to curb these rising film rentals for the fewer films now being released," he said, "is to have more product made available by encouraging production and the development of new faces of box office calibre." This was the theme of his address in Rome Wednesday.

Mr. Blank opened his address by announcing that the TOA board had "approved unanimously" TOA's joining the international body. "We feel," he said, "that all exhibitors in all countries of the world have many problems in common and that the interchange of ideas and a better understanding of each other will be helpful to all exhibitors. I am certain that such benefits can be passed on to the 7,000,000,000 or more people who attend film theatres annually.

Tells of U. S. Conditions

Mr. Blank then recounted the rise of television competition in the United States and some of the causes which had effected the current product shortage. This led him into the subject of product from abroad for U. S. consumption. The only reason American exhibitors ever refuse to run foreign product is "because we cannot make money on them," he said.

He urged European producers to take steps to publicize their stars in the U. S. market, and suggested that one way of making their personalities known was by using U. S. names in their pictures as well. There is a market for more top films, Mr. Blank assured his listeners, and cited figures put forward by the Sindlinger Company that the frequent film goer in the U. S. would attend approximately 12 more top pictures a year, if they were available. These 12 pictures, he continued, could increase total U. S. theatre gross by $150,250,000 and bring in a film rental of over $50,000,000.

"This market," he concluded, "is ready and waiting for you in America."

OPPOSE SERIES FOR THEATRE TV

The Theatre Owners of America, whose leaders have been in the forefront of the battle against subscription television, is equally opposed to the transference from free home television to theatre television of such outstanding events as the World Series, as it is to their being put on toll TV at a meter rate. This was the gist of a statement released last week by the TOA headquarters in New York. The fact that many of TOA's most influential members have theatre TV installations and customarily carry most closed circuit sporting events offered by Theatre Network Television, has no bearing on TOA's official attitude on the subject, a spokesman said.

Pope Pius to Address World Film Meeting

ROME: Pope Pius XII was to grant an audience Friday to exhibitor delegates to the convention of the Union Internationale de L'Exploitation Cinematographique, which opened here Wednesday.

The Pope's address was to be the second part of an examination of motion pictures in general, the first part of which he delivered last June to an international film audience which had assembled here as guests of the Titanus Films convention.

Italo Gemini, president of the UIEC and of the Italian Association of Exhibitors, presided at the three-day convention. Myron Blank, president of Theatre Owners of America, arrived here from New York by plane Tuesday to attend the meeting as TOA's official representative.

Three New Dates Set For "Guys and Dolls"

Three new pre-Christmas openings for Samuel Goldwyn's "Guys and Dolls" have been set by MGM, which is distributing. The new dates are for the Plaza, Charlotte, N. C.; the Warner, Oklahoma City, and the Ohio in Cleveland, all December 23. With the three new bookings, the total list of local premieres for November and December now is at 14, seven December 23. Others scheduled for the same day are the Paramount, Hollywood; Orpheum, New Orleans; Riverside, Milwaukee; and Keith's, in Cincinnati.

The world premiere of "Guys and Dolls," to be held at the Capitol on Broadway, November 3, and a coast premiere at the Hollywood Paramount November 22 will be benefit performances, the entire receipts to go to the Will Rogers Memorial Hospital and Cedars of Lebanon Hospital.

International Film Group Meet Sets Top Delegates

Among those who have already announced their intention to attend the meeting of the Administrative Council of the International Federation of Film Producers Association in Washington, November 7-10 are the following officers of the organization: Charles Delac, of France, honorary president; Renato Gualino, Italy, president and also president of Italian Films Export; Sir Henry French, Great Britain, vice-president and director general of British Film Producers Association, and John Davis, Great Britain, BFPA president. Roger Fournier, France, general secretary to the council and Enrico Giannelli, Italy, general secretary to the Federation, also will attend.

U-I Purchases "Emperor Jones"

Universal has acquired film rights to Eugene O'Neill's "Emperor Jones," Edward Muhl, vice-president in charge of production, has announced. Jac Thall, who arranged the deal between the company, Clifford Cochrane and the estate of the late playwright, has written a new screen treatment of the play. An earlier screen version was released in 1934 by United Artists.

DARTS FLY IN ALLIED'S CONVENTION REHEARSAL

New England Regional Is Proving Ground with a Brisk Idea Exchange

WINCHENDON, MASS.: The eyes of the exhibition world were inevitably drawn to this little Massachusetts town Monday and Tuesday this week where the Independent Exhibitors of New England were in annual convention at the Toy Town Tavern. What started out as a comparatively simple regional meeting took on—with the attendance of various top officials of National Allied—all the appearance of a full-scale dress rehearsal for the annual Allied States Association convention at Chicago's Hotel Morrison November 7-9.

Highlights of the meeting here were passage of a motion putting the New England group on record as favoring continued National Allied membership in the Council of Motion Picture Organizations (subject to "certain reservations") and a speech by Abram F. Myers, Allied general counsel, in which he defined without equivocation Allied's attitude toward the latest draft for an industry arbitration system.

The COMPO motion instructed the New England group's president, Edward W. Lider, to appoint a committee to draft a resolution favoring COMPO "subject to certain reservations to be drawn up at a later date." The session had Wilbur Snaper of New Jersey as chairman, who told the convention that when he first represented Allied on COMPO, he felt he "was guarding a corpse."

He said, however, that he soon found the organization was not dying and that the Audience Awards campaign and the tax fight needed an organization on the order of COMPO. Now, said Mr. Snaper, he believes that if COMPO adheres to its constitution and is governed by a business-like administration, the organization can serve the industry.

To Be Decided at Board Meeting in Chicago

Mr. Snaper's remarks appeared to reflect the growing sentiment in many Allied circles, and given articulation last week in a resolution passed by Allied of Indiana, that National Allied should continue its membership in COMPO another year provided that "certain safeguards" are put into effect. Among the "safeguards" listed by Allied of Indiana was that no COMPO programs should be inaugurated without the full approval by the member organizations such as National Allied.

Allied's continued participation in the affairs of COMPO will be decided upon at the board meeting prior to the opening of the Chicago convention.

In his speech to the New England group, Mr. Myers wondered aloud how representatives of exhibition — specifically Theatre Owners of America—could have accepted the new draft for an industry arbitration system when portions of it were detrimental to the interests of exhibitors.

The Allied general counsel cited the deletion of a definition of clearance in the new draft which had been in the 1952 draft rejected by Allied, and the retention in the new draft of a provision permitting the pre-releasing of two pictures per company per year. The latter, he said, "constituted a deliberate attempt to legalize the pre-releasing practice with all the disruptions and injustices it entails."

Calculated to Protect Subsequent Runs

Mr. Myers said that in 1952 Allied rejected what he termed the Austin Keough-Adolph Schimel arbitration plan not only because it did not provide for the arbitration of film rentals and sales policies, but also because, by reserving to the distributors the right to pre-release two pictures a year, "it tended to nullify important provisions to the decree and would seriously injure its members."

The 1952 draft, Mr. Myers told the convention, contained a definition of clearance that was calculated to protect subsequent-run and small town exhibitors against unreasonable clearance of the kind not noted in the contracts. In the negotiations of the draft, he said, the distributors advanced the "now obsolete" definition of clearance which reads: "Clearance means the period of time stipulated in license contracts between runs of the same feature within a particular area or in specified motion picture theatres."

Bearing in mind the cases under the old consent decree arbitration plan of 1940 in which distributors "took the position that there was no arbitrable clearance because it was not specified in the contracts," Mr. Myers said he insisted that there be added to the definition the following: " . . . or which regularly occurs between the prior and subsequent runs in competing theatres in the absence of any express contract provision describing the same."

Cannot Understand How Exhibitors Are in Favor

The distributors, said Mr. Myers, finally yielded to his insistence and the definition of clearance contained in the Keough-Schimel draft contained this clause. But in the draft which recently was released, which he termed the Levy-Schimel draft (Herman Levy is the TOA general counsel), the amendment to the definition was eliminated, Mr. Myers said.

He continued: "Now, both Mr. Levy and Mr. Schimel were present at the negotiations in 1952. They heard all the arguments advanced in favor of the amendment. They could not have been unaware of its importance to the exhibitors. That the distributors should contend for this archaic definition is understandable. But I cannot understand why representatives of exhibitors should go for it."

Commenting on approval of the new draft by TOA leaders at their coast convention, Mr. Myers said: "Some day the strange events that occurred behind that iron curtain in Los Angeles will seep through and I will get a clearer understanding as to why the exhibitors present voted thanks to Messrs. Levy, Wolfson, Fabian and Wilby for their accomplishments in regard to arbitration. Maybe there are advantages in the draft for exhibitors which I have not discerned. Maybe the draft was not fully explained to them before they acted."

Mr. Myers promised that the subject would be aired thoroughly and "in the open" at Allied's forthcoming convention.

SEVEN "HOT ISSUES" FOR ALLIED MEET

CHICAGO: **Seven subjects, described as "hot issues that will not be soft-pedaled or ignored," are listed as highlight topics for discussion at the forthcoming annual convention of Allied States Association at the Morrison Hotel here November 7-9. Among the hot topics, listed by Jack Kirsch, general convention chairman, are arbitration, film prices, Government regulation, circuit expansion, admission taxes, the Council of Motion Picture Organizations and showmanship. Promised Mr. Kirsch: "To the assembled exhibitors, Allied will present the facts and then say, 'you be the judge.' "**

Houston Exhibitor Group To Reorganize Completely

HOUSTON: Lowell Bulpitt, president of the Houston Theatre Association, named a committee at a general meeting of the group to prepare by-laws as the first step in a complete reorganization of the association. Dick Wygant, Heights theatre, is chairman, while Fred Cannata, Uptown theatre and T. J. Cheney, Trail drive-in, are his assistants. The November 1 meeting has been called off and the by-laws will be submitted for the approval of the membership at the next meeting, November 15, at Frontier Inn.

WAVES OF F

"EVERYTHING IS TOP DRAWER, especially the exquisite Vivien Leigh. Her fierce performing indicates a depth charge set to go. Her physical movements have volcanic force." —*Bosley Crowther, Times*

"VIVIEN LEIGH RISES TO GREAT HEIGHTS. Splendidly acted. Magnificently photographed." —*BoxOffice*

"SURE OF VERY LONG RUN. Likely to assert strong rivalry against Hollywood's best on all the award lists." —*Alton Cook, World-Tele. & Sun*

"VIVIEN LEIGH GIVES ONE OF HER FINEST PERFORMANCES. Leaves spectators limp with emotion."
—*Showmen's Trade Review*

"WHAT AN EXCELLENT CAST, AND HOW BEAUTIFULLY THEY WORK TOGETHER!"
—*Archer Winsten, Post*

"Kenneth More is perfect. WONDERFUL PHOTOGRAPHY OF EUROPEAN LANDSCAPES."
—*Motion Picture Daily*

"Provocative drama. Excellent direction. EXCEPTIONALLY GOOD PERFORMANCES. Should appeal to mature audiences."
—*Film Daily*

"Vivien Leigh again proves that she is ONE OF THE SCREEN'S MOST BEAUTIFUL AND MOST GIFTED ACTRESSES."
—*Independent Film Journal*



RAVES FOR



"THE DEEP BLUE SEA"

CINEMASCOPE®

COLOR by DE LUXE

"VIVIEN LEIGH

rising to emotional dramatic heights in a prize-winning portrayal!" – *Variety*

"KENNETH MORE

Venice Film Festival's Best Actor of Year in an excellent performance of 'Oscar' calibre!" – *Hollywood Reporter*

Alexander Korda presents a LONDON FILM
VIVIEN LEIGH and KENNETH MORE
in an Anatole Litvak Production THE DEEP BLUE SEA
by Terence Rattigan co-starring Eric Portman • Emlyn Williams
Screenplay by Terence Rattigan • Produced and Directed by Anatole Litvak
A CinemaScope picture in COLOR by DE LUXE

"It's a pleasure to do business with 20th!"



STRESS ECONOMIC UPTURN AT WARNER SALES SESSION

The motion picture industry is undergoing a definite economic upsurge, Major Albert Warner told Warner sales executives at the closing session of a two-day meeting at the company's home office last week. He said this steady climb "will continue indefinitely as long as our company, and others, adhere to the policy of producing and distributing top quality pictures."

Major Warner told the sales force he was going out on a limb to make a few predictions. "First," he said, "I want to say that never in our 50 years of association with motion pictures have I felt as optimistic and as encouraged by what I see happening under my brother Jack's direction at our studio. Wasn't it just a few short years ago that some pessimists foresaw only dire things for this business? Well, maybe the prophets of gloom weren't around in 1926 when other pessimists said that talking pictures would upset the economic applecart. Maybe they weren't around during the thirties when this industry, and other major American industries, defied the signs of the times and came out of that period with renewed strength.

"Right now," Major Warner said, "I believe we are on the threshold of our greatest era. Our industry has successfully met every competitive threat thrown in our path. We have effected vast and brilliant improvements in motion picture engineering. And we have met the greatest challenge of all by bringing to our studio the best and most successful pictures this company has ever made. My brother Harry has given us the green light to spare no expense in bringing about, and making possible, productions of top quality."

Major Warner also discussed the "magnificent" technical developments in wide screen and color processes and said, "I am glad to see that our company believes that techniques are only important because they help make great pictures even greater. . . . you must remember that you are not distributing technical developments alone and there is no substitute for the quality of the product. The roster of productions which I saw at a recent visit to our studio has never been surpassed in the long and distinguished history of this company."

Ben Kalmenson, vice-president in charge of distribution, presided over the meeting. Among the pictures discussed at the sessions were "Rebel Without a Cause," "I Died a Thousand Times." 'Sincerely Yours," "The Court-Martial of Billy Mitchell," "Miracle in the Rain," "Helen of Troy," "The Lone Ranger," "The Darkest Hour," "The Searchers" and "The Spirit of St. Louis."

Among the home office executives attending were Roy Haines, western division sales manager; Jules Lapidus, eastern and Canadian division sales manager; John F. Kirby, southern division sales manager; Norman H. Moray, short subjects general sales manager; Ed Hinchy, playdate department head; Gil Golden, advertising manager; Larry Golob, east coast publicity director; Frank Cahill, director of research; W. W. Brumberg, in charge of field exploitation, and Sid Rechetnik, trade press contact.

Kentucky Allied Elects E. L. Ornstein President

LOUISVILLE: E. L. Ornstein was elected president of the Allied Theatre Owners of Kentucky, Inc., at the organization's first annual election held at the Seelbach Hotel here last week. Other officers elected were Joseph M. Reiss, vice-president, and Fred Switow, secretary-treasurer. Directors elected were: district one—W. E. Horsefield, Luther Heron, Arthur Morris and Mr. Ornstein; district two—Robert T. Enoch, Wilbur O. Fields, Louis A. Arru, Mr. Reiss, Jack Powell and Mr. Switow; district three—Mrs. Hallie Fisher, Vance Schwartz and Floyd D. Morrow; district four—Anna Belle Ward and Charles L. Seale.

Plan Huge Magazine Campaign on "Hours"

One of the largest national magazine advertising campaigns ever undertaken on behalf of a Paramount picture is lined up for William Wyler's "The Desperate Hours," the company has announced. This campaign is being carried out with the campaign of maximum market penetration already in work for the film. Double-spread ads in maximum market penetration already in *Life* and *Look* and full-page ads in *Saturday Evening Post* and *Collier's,* which represent reader circulation of more than 17,500,000, are included in the magazine program. In addition there will be a fan magazine campaign, local cooperative advertising and intensive radio-television promotion, the company said. The film stars Humphrey Bogart and Fredric March.

Charles Cohen New Assistant Allied Artists Ad Manager

Charles Cohen has been appointed assistant eastern advertising and publicity manager of Allied Artists, a newly-created position, it was announced this week by Martin S. Davis, eastern advertising and publicity head. Mr. Cohen resigned last week as 20th Century-Fox associate advertising manager. He was associated with the advertising and publicity departments of MGM and Universal before joining 20th-Fox in 1950. He had been in charge of trade advertising there since 1953.

Sees Biggest Year Abroad For Loew's

A forecast that Loew's International is in for one of its biggest years in its history was made last week by Samuel N. Burger, sales manager. In his resume of the 1955-56 outlook for the company abroad, Mr. Burger listed the following factors pointing to a record business year:

1. Business since September, the beginning of the company's fiscal year, is running ahead of last year.

2. The strong lineup of product Loew's International has for the foreign market.

3. The greater number of pictures utilizing the CinemaScope medium and Perspecta sound, ingredients of wide popular appeal overseas, according to Mr. Burger.

4. The "good" conditions prevailing abroad, in the main, with more money in circulation as compared to previous years.

Indicative of the company's faith in the growing foreign market, he said the company, which now owns 45 theatres abroad, is currently engaged in a theatre expansion program, calling for the construction of about 12 theatres. One in Buenos Aires will be opened in March and others are contemplated for Continental Europe.

He said Loew's International will have 14 pictures in CinemaScope this fiscal year as compared to five in release the previous one. He called the increase in CinemaScope and Perspecta installations gratifying, adding that more native firms have been licensed to manufacture Perspecta sound equipment handled by the company.

Montana Theatres Group Favors Tax Removal Drive

MISSOULA, MONT.: The Montana Theatres Association unanimously voted to give 100 per cent support to any move that has as its ultimate goal the removal of the Federal admission tax, according to Carl E. Anderson, president, at its semi-annual meeting held at the Florence Hotel here. Those who attended the meeting said "the Federal tax is a stranglehold and first mortgage on our properties," Mr. Anderson said. The organization, an affiliate of Theatre Owners of America, passed a resolution which says: "Montana Theatres Association does not favor 'at this time' any further governmental control of our business. But we do view with alarm the excessive film rentals now being asked from many of the theatres in our smaller towns."

"Naked Sea" in December

"Naked Sea," feature-length documentary of the daily adventures of men who fight the sea, will go into general release December 7, it has been announced by Walter Branson, RKO world wide sales manager. Photographed in color, it was produced and directed by Allen Miner.

Three Little Words
that mean so much...

♫ Guys And Dolls ♫



The Story Behind The Story...

1954

March 4—Samuel Goldwyn's bid for $1,000,000 for "Guys and Dolls" revealed as the highest ever made for a motion picture property.

July 9—Actual signing for "Guys and Dolls" takes place.

July 9—Joseph L. Mankiewicz is signed to write the screen play and direct "Guys and Dolls."

July 28—Michael Kidd is signed to do the choreography.

August 1—Mr. Goldwyn makes the announcement that startles the motion picture world. Marlon Brando agrees to play the role of Sky Masterson in which he will sing for the first time.

September 16—Vivian Blaine, who created the original role of Miss Adelaide, is signed for the screen part.

September 19—Frank Sinatra gets the coveted role of Nathan Detroit.





September 21—Jean Simmons, who never before appeared in a musical, rounds out the principals by signing to play the mission girl, Sarah Brown.

1955

March 14—Exactly at 9:02, Director Mankiewicz turns the cameras on the "Fugue for Tin Horns" number.

July 9—The last take of "Pet Me Poppa" is finished at 5:45, ending one of the longest and costliest shooting schedules. "Guys and Dolls" came in at upwards of $5,500,000.

July 15—Nation-wide poll on "Guys and Dolls" begins in 52 cities.

August 15—Report of coast-to-coast survey of 15,500 persons in 52 cities shows that "Guys and Dolls" has the greatest advance want-to-see interest of any picture since "Gone With the Wind."

August 22—World Premiere booking of "Guys and Dolls" for the Capitol Theatre, New York.

August 23—Chicago Theatre, Chicago, books The Picture of The Year.

August 25—The Paramount Hollywood Theatre, Los Angeles, announces it has closed deal for year's biggest attraction.

September 1—The Astor Theatre, Boston, tells its patrons the good news.

September 6—The Goldwyn Girls start on long nationwide tour of promotion. First cities visited yield a golden harvest of newspaper, radio and TV publicity.

September 8—Keith Theatre, Washington, joins first theatres in America to book "Guys and Dolls."

September 13—A Las Vegas hotel bids $50,000 for one week's engagement of "Guys and Dolls."

September 15—Randolph Theatre, Philadelphia, is added to list of celebrated showshops to play America's own musical.

September 16—Adams Theatre, Detroit, electrifies its patrons with the announcement of booking "Guys and Dolls."

September 19—Life magazine devotes 10 pages and a full color cover to "Guys and Dolls."

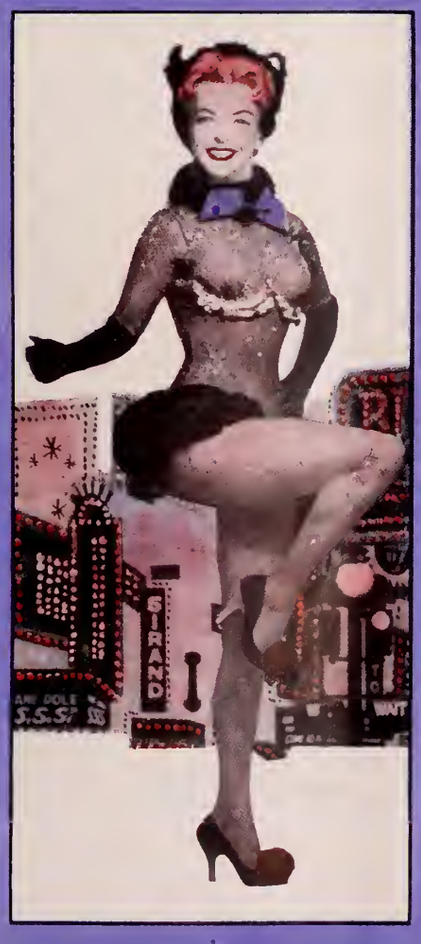
September 21—Orpheum Theatre, New Orleans, tells the South the good news.

September 21—Riverside Theatre, Milwaukee, publicizes its happy booking to the fans.

October 9—Ed Sullivan, on his CBS-TV Show, telecasts a half-hour Salute to "Guys and Dolls."

NOTE: This is just the beginning. Day by day the build-up grows as the national publicity mounts, as ads begin to break everywhere and TV and Radio add countless millions of "want-to-see" to the greatest potential advance audience ever created for a motion picture.





SAMUEL GOLDWYN'S

GUYS AND DOLLS

starring

MARLON BRANDO
JEAN SIMMONS
FRANK SINATRA
VIVIAN BLAINE

with

ROBERT KEITH • STUBBY KAYE • B. S. PULLY • JOHNNY SILVER

and

THE GOLDWYN GIRLS

Written for the Screen and Directed by

JOSEPH L. MANKIEWICZ

Music and Lyrics by FRANK LOESSER

Choreography by MICHAEL KIDD

in CINEMASCOPE • Photographed in EASTMAN COLOR

Distributed by M-G-M



ON AMERICA'S DOOR-STEP!

HOLLYWOOD TODAY

Scramble for 'Roadshow' Technique

[*The first article in this series dealing with current conditions in Hollywood was published in The HERALD on page* 13 *in the October* 22 *issue. In subsequent issues the question of results of negotiation establishing a five-day week and the television impact on Hollywood will be discussed.*]

by MARTIN QUIGLEY, Jr.

The word from Hollywood on the technological front is that the worst is yet to come—at least for the key exhibitor's pocketbook.

While the current scramble for new technical developments is not quite so hectic as it was two or three years ago when the drive for 3-D and wide screens was at its height, the long range implications of current experiments are more significant.

The first wave of the new techniques was all concerned with 35mm film. Even Cinerama, which is non-standard in its triple camera and projector setup, uses 35mm film. All other early new techniques — CinemaScope, SuperScope, VistaVision and the various 3-D systems — all were utilizing 35mm film and still do.

Stimulated by Cinerama's giant "wrap-around" screen, the basic industry technological drive for these past three years has been to have big pictures. To make this practical in view of the ceiling height in most theatres, the old screen aspect ratio of 4 to 3 or 1.33 to 1 had to be altered.

While some fought vigorous rear-guard actions in attempts to preserve maximum screen effectiveness of films shot at the standard 1.33 to 1 ratio by suggesting exhibitors use a 1.66 to 1 screen, the trend quickly was to screens as wide as theatres could accommodate without structural alternations. As time went on more and more theatres installed screens to handle CinemaScope which is supposed to be projected at 2.55 to 1. However, in present practice some theatres project CinemaScope at ratios somewhat less wide than 2.55 to 1. Few theatres have new screens for standard pictures narrower than 1.75 to 1.

HOLLYWOOD is aware of what has been going on in the theatres but even more aware of the long range problems of keeping pace with or keeping a pace ahead of television. Also for big pictures budgets have risen so high that grosses almost beyond the dreams of a few years ago must be realized in order to make a profit. This has put fire behind the drive for the best screen techniques possible, especially for the so-called "roadshow" engagements where the companies expect to get an important part of the gross on big films. Such runs set up a big picture's reputation and help a distributor get high terms on the subsequent playoff.

N.I.H. FACTOR IN HOLLYWOOD

Engineers and technicians recently have been making jokes in Hollywood about what they call the *"N.I.H. Factor."* It's no longer a laughing matter but deadly serious at most studios. "N.I.H." stands for *"Not Invented Here."* The implication is that if a particular technical development did not come about at the individual's home studio it not only is not important but may be deemed not even to exist.

That's the price of keen competition and personality conflict!

The development of the 65mm Todd-AO process has furnished an incentive to the studios to work out as good or better processes for themselves. Although wide film methods were extensively tested in the period around 1930 with the Fox Grandeur, Spoor-Berggren and other systems, it is certain that today better results are possible. Another reason why wide film is felt needed for key engagements is that stereophonic sound requires multiple tracks, taking up more of the available width on the film.

However, the fundamental factor stressed by Hollywood's technical wizards is that the magnification now required from a 35mm frame in order to fill a giant screen in a large indoor theatre and in most of the drive-ins is reaching—or has already passed —a workable limit for high quality pictures. In fact the level of light on the screen in all drive-ins and in many regular theatres is much less than what years ago was considered the standard for excellence. This is true despite fine work by carbon, lamp house and projector manufacturers in improving their products.

ONE potential answer to the problem of magnification is to project a bigger film. Hence Hollywood is now working with systems that use films having frames two, three and four times larger than the 35mm standard size.

While there is some agreement on the goal of the research—that is, an improved film for key engagements and better-than-now pictures when reduced for regular 35mm operation—there is no agreement on the best ways and means.

Points now at issue in Hollywood include:

1. Screens: Should they be flat, slightly curved or deeply curved?

The advocates of the flat screen feel that this is the simplest and most practical sys-

(*Continued on following page*)



At the 20th Century-Fox studios, right, the new 55mm camera, at the end of the boom, foreground, surveys the huge set for the Rodgers & Hammerstein musical, "Carousel."

SCRAMBLE FOR NEW TECHNIQUES

(*Continued from preceding page*)

tem as well as cheapest for theatres, some of which, like the Radio City Music Hall, must have a screen which they can fly to make room for a stage show.

The case for the slightly curved screens is made by those who feel that two things are gained without getting into the serious construction and optical problems of the deeply curved screen: (a) The picture looks better on a slightly curved screen (although this is a matter of opinion) and (b) More even distribution of light is possible than on a flat screen.

The deeply curved screen gets its cue from Cinerama, which is a system stressing a sense of audience participation. Todd-AO aims at somewhat the same type of effects from one projector. Not so well realized is that Cinerama is using three projectors, each projecting on an arc of one-third of the deeply curved screen, is really projecting only a moderately curved picture. The over-all effect is that of the deeply curved screen. Opponents of the deeply curved screen emphasize the optical difficulties, particularly in projection from theatre booths of various heights above the screen. Todd-AO aims to handle the distortion by special lenses and by making prints for each theatre having a different angle of projection.

2. Lenses: Should they be anamorphic or not?

CinemaScope has made the advantages of the anamorphic process well known. In CinemaScope there is a light gain because more pictorial elements are compressed in the standard area. There also is some reduction in negative grains. Disadvantages include certain optical problems, cost and necessity of theatres to have special anamorphic projection lenses. If different compression ratios are used, theatres must have a different lens for each or a variable anamorphic prism-type lens.

3. Sound: Should it be magnetic or optical—one, three, six or seven tracks—with or without surround speakers in the theatre auditorium?

The sound battle rages as furiously as ever. This is true even though the subjective element in hearing is more significant than in sight. Stereophonic sound or directional sound has been a plus factor in some pictures in some engagements. In other situations it is reported to mean little or nothing. There is no more agreement in Hollywood on the subject than in exhibition circles. However, there is in Hollywood virtually universal acceptance and use of magnetic recording instead of optical. Elaborate sound systems for theatrical release cost great sums whether for magnetic or optical systems.

4. Films: Should the industry use 35mm film or exclusively use some other standard? If another width, 55.625mm, 65mm, 70mm or what?

At least for the foreseeable future all the studios plan to have their pictures available —sooner or later—on 35mm film (with or without an anamorphic method such as CinemaScope). However, there is a general feeling that for reasons outlined above a bigger image area is needed for a better picture (and better sound) in key houses and larger drive-ins. Since the number of theatres expected to convert to the larger projectors is limited, at least at the beginning, it is likely that each of the new systems advocated will get a thorough test. National Theatres is sponsoring a plan to make triple projector Cinerama portable by getting all the equipment in one booth instead of three. This would save much expense in theatre installations while preserving the advantages of having three films and three light sources. Offsetting Cinerama advantages in this respect is the problem of making the three pictures join into one on the screen. Progress is reported in this front also.

(To be continued in next week's issue with a report on what is planned by the studios on the technological front. Included will be details on the MGM 65mm Panavision and 20th-Fox 55.625mm CinemaScope.)

People in The News

HENRY GINSBERG arrived in New York from Hollywood last weekend to confer with Warner Brothers home office executives on promotional plans for "Giant."

DAVID A. LIPTON, Universal vice-president, was scheduled to arrive in New York Friday for a week of conferences with home office executives.

STEVE BROIDY, president of Allied Artists, and MRS. BERTHAM ALLENBERG, wife of the William Morris executive, have been elected to the board of trustees at Cedars of Lebanon Hospital, Los Angeles.

CHARLES L. LEVY has been appointed national magazine publicity contact, effective November 4, for 20th-Fox. He recently was publicity, advertising and exploitation director of Walt Disney Productions.

C. S. PERKINS, Altec Service Corp. operating manager, has returned to New York following an extended business trip across the country.

IRVING SHIFFRIN has resigned his position with Allied Artists publicity department. He was with the company for the past year.

DOUGLASS R. ORENSTEIN, United Artists general manager in Argentina, has arrived in New York from Buenos Aires to confer with home office executives.

MORT SIEGEL has resigned as RKO foreign legal and operations executives to join Sol Lesser Productions in an executive capacity.

"Man With Gun" Set For 237 Key Bookings

A total of 237 key bookings, covering every exchange territory, have been set for Samuel Goldwyn, Jr.'s "Man With the Gun," it was announced last week by B. G. Kranze, general sales manager for United Artists. This extensive slate of bookings will follow the world premiere of the film at Loew's State theatre in New Orleans, October 27. The film stars Robert Mitchum and Jan Sterling.

$9,240,000 From Abroad UA Estimate

An estimated $9,240,000 in foreign billings from Europe and the Middle East by United Artists this fiscal year, ending November 30, was forecast last week by Mo Rothman, Continental and Middle East sales head. The figure represents a 40 per cent increase over the previous year for that territory, he said.

Big rises in the current U.A. fiscal year are occurring in Germany, where business is 148 per cent above last year; Spain, where billings are 140 per cent more, and Sweden, where there is an 80 per cent rise, Mr. Rothman said. He pointed to the increase in the "stable market" of Sweden as further proof that U.A. releases are commanding top playing time.

He said in Continental Europe the novelty has worn off of CinemaScope. "Our big success," he added, "is 'Not As a Stranger' which is black-and-white and in conventional form."

He talked of several "trouble spots" including Denmark, where shipments have been halted by American companies; Greece, where the film industry was said to be hurt by an onerous tax burden, and Turkey, where large balances have been blocked, but are due to be paid out over a two-year period.

Withdraw "Eternity"

A. Montague, general sales manager of Columbia Pictures, has announced his company's greatest money-maker, "From Here to Eternity," will be removed from release February 1, 1956.

Hollywood Scene

Houser and Ahern in New RKO Posts

Following the conferences held last week at the RKO studios between the company's New York and Hollywood executives, several important appointments were announced this week by Charles L. Glett, executive vice-president.

Daniel T. O'Shea, president, and Thomas F. O'Neil, board chairman and president of General Teleradio, returned to New York after conferring with Mr. Glett and other coast officials on company production, distribution and promotion affairs.

Mr. Glett announced the appointment of Mervin Houser as director of publicity and Fred Ahern as production coordinator at the RKO studios. Mr. Houser, formerly executive assistant to Perry Lieber at RKO, was eastern director of advertising, publicity and exploitation in 1952 and 1953. Mr. Ahern, who has been director of west coast television operations for CBS-TV since 1951, was assistant production manager for David O. Selznick from 1940 to 1947.

It was also reported that the company has obtained a loan of $15,000,000 from unnamed sources for production purposes.

Jonathan Productions In Deal with MGM

MGM has announced an agreement with an outside production firm, Jonathan Productions, whereby the latter will make films which MGM will finance and distribute. Jonathan Productions is headed by David Susskind, Robert Alan Aurthur and Alfred Levy. The first film to be made under the agreement will be a motion picture version of "A Man Is Ten Feet Tall," the televison play by Mr. Aurthur recently presented on the Philco TV Playhouse. Mr. Susskind will produce the films, with the first to be shot in New York.

"Pompey's Head" Stars On Publicity Tours

Richard Egan and Dana Wynter, stars of 20th-Fox's "The View From Pompey's Head," began separate two-week personal appearance tours on behalf of the picture this week. Mr. Egan arrived in Chicago Monday and other cities on his agenda include Detroit, Windsor, Ontario, Toronto, Boston, New York, Atlanta and Brunswick and Savannah, Ga. Miss Wynter began her tour in New York and other cities scheduled include Philadelphia, Washington, Pittsburgh, Cleveland and Chicago.

MGM Buys TV Play

"The Return of Johnny Burro," Western drama recently seen on the "Robert Montgomery Presents" television show, has been purchased by MGM, and Jules Schermer has been assigned to produce it.

HOLLYWOOD BUREAU

For the fourth straight week, a level balance between beginnings and endings again has kept production sailing along with 35 pictures in camera phase. Five were started and five others finished. Columbia accounts for four of the five new undertakings.

"The Solid Gold Cadillac," hot from Broadway, is to have Judy Holliday, Paul Douglas, Fred Clark and Hiram Sherman in a cast directed by Richard Quine. The producer is Fred Kohlmar. It's being filmed in Washington.

Columbia's Lewis J. Rachmil started "Over-Exposed," directed by Lewis Seiler, with Cleo Moore, Richard Crenna, Raymond Greenleaf and Roger Smith.

Off in Tangiers Columbia producer David E. Rose is filming "Port Afrique," directed by Rudy Mate, which has Kathryn Grayson and Phil Carey in top roles.

In East Africa Warwick Productions, releasing through Columbia, are working on "Odongo," with Rhonda Fleming and Macdonald Carey in lead roles. Executive producers are Irving Allen and A. R. Broccoli. The producer is Max Varnell and the director is John Gilling.

Bel-Air Productions began filming "The Case Against Joe," which United Artists will release, with John Bromfield, Julie London, Henry Calvin and Patricia Blake. Aubrey Schenck is executive producer and Howard Koch is producer. Lee Sholem is directing.

Film Museum Proposed by Los Angeles County Board

HOLLYWOOD: A proposal that Los Angeles County join with the motion picture industry in developing a motion picture museum is under study by the Los Angeles County Board of Supervisors. The suggestion that the County Board take the lead in advancing the proposed museum came from John Anson Ford, supervisor, following a visit by Cecil B. DeMille to the board's chamber. That the film industry would be glad "to sit down with the board and explore the idea" was indicated by Y. Frank Freeman, chairman of the board of the Association of Motion Picture Producers, who was present with Mr. DeMille.

Sinatra Forms Company; Sets Deal with U.A.

Frank Sinatra has organized his own company, Kent Productions, Inc., to produce six pictures for United Artists release, as well as television films, it is announced. Mr. Sinatra will star in and produce Kent's initial project, "Johnny Concho!" which will start shooting November 28. Mr. Sinatra will be president of Kent Productions, with Henry Sanicola as vice-president and secretary-treasurer.

IN PRODUCTION:

STARTED (5)

COLUMBIA
Over-exposed
Solid Gold Cadillac
Odongo (Warwick Prods.; CinemaScope; Technicolor)
Port Afrique (Coronado Prods.)

UNITED ARTISTS
Case Against Joe (Bel-Air Prods.)

COMPLETED (5)

COLUMBIA
Storm Center (Phoenix Prods.)

INDEPENDENT
The Peacemaker (Hal. R. Makelim Prods.)

MGM
Tribute to a Bad Man
(CinemaScope; Eastman color)
Meet Me in Las Vegas (CinemaScope; Eastman color)

UNITED ARTISTS
The Broken Star (Bel-Air Prods.)

SHOOTING (30)

ALLIED ARTISTS
The First Texan (CinemaScope)
The Come On (Superscope)
The Four Seasons (Wide-screen; color)
The Friendly Persuasion (De Luxe color; widescreen)

BUENA VISTA
The Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
The Way We Are (Wm. Goetz Prods.)
Safari (Warwick Prods.; CinemaScope; Technicolor)

INDEPENDENT
Swamp Women (Woolner Bros. Pics.; CinemaScope; Pathecolor)
Fire Maidens of Space (Saturn Films, Inc.)
Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

MGM
The Swan (CinemaScope; Eastman color)
Fearful Decision (Widescreen)
Gaby (CinemaScope; Eastman color)
Lust for Life (CinemaScope; Ansco color)

PARAMOUNT
That Certain Feeling (VistaVision; Technicolor)
The Mountain (VistaVision; Technicolor)
War and Peace (Ponti-de laurentiis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX
Bottom of the Bottle (CinemaScope; color)
On the Threshold of Space (CinemaScope; color)
Carousel (CinemaScope; color)

UNITED ARTISTS
Huk (Pan Pacific Pictures)
The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman color)
The Man With the Golden Arm (Carlyle Prods.)
Trapeze (Hecht & Lancaster's Joanna Productions; CinemaScope; Eastman color)

U-I
Congo Crossing (Technicolor)

WARNER BROS.
Seven Men from Now (Batjac Prods.; Widescreen, WarnerColor)
The Bad Seed
Serenade (WarnerColor)
The Spirit of St. Louis (CinemaScope; WarnerColor)

Urge Shift in British CEA Constitution

by PETER BURNUP

LONDON: Drastic revisions in CEA's constitution are proposed in a report presented to the association's general council by a specially appointed committee consisting mainly of past presidents of the Association.

This follows decisions taken at last June's momentous CEA convention in Llandudno. Most radical changes proposed are for (1) the appointment of a paid and permanent president; (2) separate representation of circuits on the general council.

Based on Circuits

The committee proposes, in regard to the latter, that association branches should remain as at present constituted, but that each circuit of 50 or more theatres should be entitled to one delegate to General Council for each complete 50 theatres. It is also suggested the present numerical basis of the election of delegates should be revised.

Circuit nominees, the committee says, would remain branch members and be free to attend meetings, but would be precluded from voting on matters whereon their own delegates would be instructed by their respective circuit policy-makers to register votes at general council.

The report will come up before General Council at its next meeting November 9, by which time the views of the branches will be known. In the view of CEA's elder statesmen and of other extra-mural authorities the revolutionary report is not only compounded of statesmanship but is overdue.

▽

The closely-guarded secret of negotiations between the BBC and Sir Michael Balcon which led to the acquisition of Ealing Studios by the former as a television production centre came as a bombshell to the industry when news of the deal leaked out.

It was pointed out that six years ago the production industry here had 73 stages at its disposal. Following earlier sales to TV and other interests, the industry must make do—now that Ealing has gone over—with 10 studios covering 35 stages only.

Purchase price for the plant, but excluding equipment, is given at £350,000. The intention is that the equipment, ranging from cameras to office furniture, will be disposed of by auction before Christmas. But the BBC likely will acquire the studio's lighting equipmnet, in short supply here.

Ealing Studios is known to be considerably indebted to the National Film Finance Corporation. It was shown in the last annual report of NFFC that the Corporation had made two advances to Ealing; one as a working capital loan of £500,000, of which £350,000 was then outstanding, the other of loans of which £234,772 was outstanding in regard to specific films. The loans were secured by a first fixed and floating charge on Ealing's assets, including the studio and equipment.

It is accepted, in authoritative quarters, that the Ealing annual accounts, which are due in the near future, will show that the proceeds of the sale to the BBC and of the equipment will amply cover the amount then outstanding to NFFC.

▽

Negotiations have started between KRS and Tom O'Brien's NATKE on a claim from the latter which would affect employees in all distribution offices here, including, of course, Americans.

The union asks for a reduction in the working week from 40 to 37½ hours. It also wants pay increases of £1 a week in all adult rates and 12s.6d. a week for junior grades. The first meeting is described as "vigorous but cordial."

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended October 22 were:

Albany: THE PRIVATE WAR OF MAJOR BENSON (U-I) 2nd week.

Atlanta: THE MAN FROM LARAMIE (Col.) 2nd week; THE TALL MEN (20th-Fox) 2nd week; TRIAL (MGM); ULYSSES (Par.)

Baltimore: IT'S ALWAYS FAIR WEATHER (MGM); THE PHENIX CITY STORY (A.A.).

Boston: THE DESPERATE HOURS (Par.); MARTY (U.A.) 11th week; MY SISTER EILEEN (Col.); THE TALL MEN (20th-Fox).

Buffalo: THE GIRL IN THE RED VELVET SWING (20th-Fox); LUCY GALLANT (Par.); THE TALL MEN (20th-Fox); TO HELL AND BACK (U-I) 3rd week; TRIAL (MGM) 2nd week.

Chicago: THE AFRICAN LION (B.V.) 4th week; FOOTSTEPS IN THE FOG (Col.) 2nd week; IT'S ALWAYS FAIR WEATHER (MGM) 2nd week; THE LEFT HAND OF GOD (20th-Fox) 3rd week; MY SISTER EILEEN (Col.) 2nd week; THE TALL MEN (20th-Fox) 2nd week; TO HELL AND BACK (U-I) 2nd week; ULYSSES (Para.) 4th week.

Columbus: BLOOD ALLEY (W.B.); THE TALL MEN (20th-Fox).

Denver: KISS OF FIRE (U-I); LOVE IS A MANY-SPLENDORED THING (20th-Fox) 3rd week; MY SISTER EILEEN (Col.); THE PHENIX CITY STORY (A.A.); ULYSSES (Par.).

Des Moines: TO HELL AND BACK (U-I) 2nd week.

Detroit: QUENTIN DURWARD (MGM): TO HELL AND BACK (U-I): TRIAL (MGM).

Hartford: AIDA (IFE) 3rd week; A MAN ALONE (Rep.); MY SISTER EILEEN (Col.) 3rd week; THE TALL MEN (20th-Fox); TENNESSEE'S PARTNER (RKO); TO HELL AND BACK (U-I) 3rd week.

Indianapolis: THE TALL MEN (20th-Fox) 2nd week; ULYSSES (Par.).

Jacksonville: ONE DESIRE (U-I); TENNESSEE'S PARTNER (RKO); TRIAL (MGM); VIRGIN QUEEN (20th-Fox).

Memphis: THE TALL MEN (20th-Fox); TRIAL (MGM).

Miami: THE TALL MEN (20th-Fox) 2nd week; TO HELL AND BACK (U-I) 2nd week.

Milwaukee: MY SISTER EILEEN (Col.); THE TALL MEN (20th-Fox); TO HELL AND BACK (U-I) holdover.

Minneapolis: I AM A CAMERA (D.C.A.) 3rd week; TO HELL AND BACK (U-I); TRIAL (MGM) 2nd week.

New Orleans: DUEL ON THE MISSISSIPPI (Col.); FEMALE ON THE BEACH (U-I) 2nd week; FRANCIS IN THE NAVY (U-I); LOVE IS A MANY-SPLENDORED THING (20th-Fox); LUCY GALLANT (Para.); MY SISTER EILEEN (Col.) 2nd week.

Oklahoma City: COUNT THREE AND PRAY (Col.); THE TALL MEN (20th-Fox) 2nd week; TRIAL (MGM) 2nd week; ULYSSES (Para.) 2nd week.

Philadelphia: IT'S ALWAYS FAIR WEATHER (MGM) 3rd week; THE LEFT HAND OF GOD (20th-Fox) 3rd week; LUCY GALLANT (Par.) 2nd week; THE TALL MEN (20th-Fox) 2nd week.

Pittsburgh: THE TALL MEN (20th-Fox) 3rd week; TO HELL AND BACK (U-I) 4th week.

Portland: SUMMERTIME (U.A.); THE TALL MEN (20th-Fox) 2nd week; TO HELL AND BACK (U-I) 3rd week.

Providence: MARTY (U.A.) 2nd week; THE TALL MEN (20th-Fox).

San Francisco: I AM A CAMERA (D.C.A.) 7th week; THE TALL MEN (20th-Fox) 4th week; TRIAL (MGM) 4th week.

Toronto: I AM A CAMERA (D.C.A.) 4th week; THE KENTUCKIAN (U.A.); THE LEFT HAND OF GOD (20th-Fox) 3rd week; LOVE IS A MANY-SPLENDORED THING (20th-Fox) 4th week; MISTER ROBERTS (W.B.) 4th week; TO HELL AND BACK (U-I) 4th week.

Vancouver: IT'S ALWAYS FAIR WEATHER (MGM); MISTER ROBERTS (W.B.) 4th week; TO HELL AND BACK (U-I) 2nd week.

Washington: BLOOD ALLEY (W.B.); I AM A CAMERA (D.C.A.) 3rd week; THE SHEEP HAS FIVE LEGS (U.P.M.O.); THE TALL MEN (20th-Fox) 3rd week; TO HELL AND BACK (U-I) 3rd week; TRIAL (MGM) 2nd week.

Universal's Box Office Cheer... for the Happy Holidays!

THE SINGIN', DANCIN' SAGA OF THOSE RIP-ROARIN' KANSAS COUNTY BRAWLS!

...and how the Calico Gals won the peace
with their famous last words:
"No more lovin' till there's no more fightin'!"



The SECOND GREATEST SEX



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MAMIE VAN DOREN · KATHLEEN CASE · KEITH ANDES · PAUL GILBERT

with TOMMY RALL · EDNA SKINNER · JIMMY BOYD · COUSIN EMMY · THE MIDWESTERNERS

DIRECTED BY GEORGE MARSHALL · WRITTEN FOR THE SCREEN BY CHARLES HOFFMAN · PRODUCED BY ALBERT J. COHEN

PRE-SELLING where and when it counts with this Tremendous NATIONAL BILLBOARD Campaign!



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This luminous "Day-Glo" 24 sheet will sell "SEX" everywhere in the Nation. Blanketing 42 markets, 400 communities with a population of over 32,000,000, it will sell more than 475,000,000 times!

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to reach a total readership of more than Twenty Five Million!



Universal International

LITHO IN U. S. A.

The National Spotlight

ALBANY

The Columbia sales force wore white carnations to mark the opening of a play-date drive honoring executive vice-president Jack Cohn. . . . Dan Houlihan, Paramount manager, was marooned on his Schoharie farm in the flood inundating that village and Middleburg, closing theatres in both communities, and doing great damage. Another hard-hit situation was Chase Hathaway's Ft. Warren drive-in, Castleton, Vt., where wind blew down the screen and projection booth. . . . Visitors included: Mrs. Wadad Boumansour, Malone exhibitor; Welden Waters, 20th Century-Fox home office man; Mrs. Sara Young, 20th Century-Fox booker in Washington, D. C., who visited her son, Richard, a local Fox date setter. . . . Elias Schlenger, Fabian division manager, has been appointed district chairman for the sixth Christmas Salute to the Will Rogers Memorial Hospital. Ray Smith, Warner manager, is distributor chairman. They hope to collect at least $5,000. . . . The new crew for Variety Club includes Jack Goldberg, Norman Weitman, Sylvan Leff, Irwin Ullman, Jack Hamilton and Lewis Sumberg.

ATLANTA

Lawrence Terrell, Paramount's Charlotte, N. C., branch manager, is back there after a trip to New York. . . . Daisy Tadlock, MGM of Charlotte, is back at her desk after recovering from an auto wreck last May. . . . Frances Fouts, 20th Century-Fox, was married to Charles Taylor, Charlotte, N. C. . . . Mrs. Roy P. Rosser, 65, wife of the theatre owner at Sanford, N. C., died in Lee County Hospital following a stroke. . . . Jack Barrett, Allied Artists Florida sales representative, has returned there after a visit to the Atlanta office. . . . President Ed Stevens, Stevens Pictures, is back in his office after a visit to New York. . . . Leonard Berch, Atlanta branch manager of United World Films, is back after a business trip out of the city. . . . Sunday motion picture showings have been authorized by the City Commission of Mount Airy, N. C., after Nov. 1. . . . Preston Henn, theatre owner in Georgia and North Carolina, is the new owner of the Blair theatre, Blairsville, Ga. . . . James M. Attaway, of Atlanta and Tampa, is the new owner of the Glades theatres, Moore Haven, Fla.

BOSTON

Joseph E. Levine is spending three weeks in Europe, setting up deals for handling "Wiretapper," for which he has worldwide distribution rights. . . . A meeting of distributors and exhibitors was called by Gasper Urban, Paramount manager, to hear the telephone broadcast from New York in connection with the Christmas Salute to the Will Rogers Hospital Drive. Gathered in the Paramount screening room they also heard brief talks by Urban and Charles E. Kurtzman, northeastern division manager of Loew's Theatres, Inc. . . . E. M. Loew, president of E. M. Loew Theatres, plans to attend the opening in November of the newest addition to his drive-in chain, at Hallendale, Florida, close to the Gulf Stream Racetrack. Dick Rubin, of Boston, is supervising construction. Loew's new Auburn, Mass., drive-in, will not open until spring. . . . Miss Florence Buckley, shorts booker for E. M. Loew Theatres for over 20 years, is to marry William Haverty of Dorchester, Mass., Thanksgiving Day and is resigning from her job. . . . Clayton Hazelwood, formerly manager of the Puritan, Roxbury, Mass., is now assistant manager at the University, Cambridge. Manager Nick Lavidor's Helen O'Brien has resigned and is replaced by Mary Discepelo.

BUFFALO

A larger number of theatre people planned to turn out for Bob Wells 10th anniversary with WEBR celebration in the Westbrook Hotel Saturday, Oct. 29. Bob frequently is used as a master of ceremonies in various theatre stage activities and often presents screen and stage personalities on his nationally-famous Hi-Teen Program Saturdays in the Dellwood ballroom. . . . Melody Fair, a theatre under canvas, combining visual advantages of an arena with the intimacy of a nightclub and presenting musical shows, is scheduled to open early next Summer at Wurlitzer Park on the Niagara Falls boulevard in North Tonawanda, N. Y. . . . Screen and stage star June Havoc called in the law after she attended a showing of "Illegal" in the Paramount theatre the other evening. Miss Havoc, who was appearing in person at the Town Casino, told police she noticed her wallet containing a check for $3,500 missing as she was leaving the theatre. The story landed on page one of the local sheets. . . . The monthly luncheon of the Women's League of the Variety Club was held last Saturday when the guest was Maria Riva, daughter of Marlene Dietrich. Maria was appearing at the local Erlanger, legit house. . . . Chuck Healy, WBEN-TV sportscaster, spoke at the Variety club men's luncheon last Monday, when the club's famous chef "Clint" served a very tasty luncheon. . . . Open House was on the Variety club schedule for Friday, Oct. 28.

CHICAGO

Harry Goldman of United Artists is the local chairman of this year's Will Rogers Memorial Hospital Sixth Annual Xmas Salute Campaign. At a first meeting held during the past week, attended by a full representation of theatre executives, branch managers and salesmen, Mr. Goldman and Jack Kirsch, president of Allied Theatres of Illinois, announced the 1955 general goal calling for 200,000 signatures and a quarter of a million dollars, and strongly urged that every one concentrate on exceeding last year's effort. . . . Robert Abrahami arrived here last Friday to start the ball rolling for the November 1 opening of "Hill 24 Doesn't Answer" at the Ziegfeld theatre. Tom Dowd, Ziegfeld manager, said 30,000 tickets have already been sold. . . . Norman Pyle, MGM publicist, accepted a National Safety Council plaque lauding Pete Smith for his film, "Safe At Home." . . . While work preparatory to a general remodeling of the interior, exterior and washrooms is under way at the Kim theatre, various program standards are being established. Newest angles initiated are daily changes of program and a complete late show after 10 P.M. . . . Lou Kravitz, Filmack Trailer Company sales manager for the last four years, on November 1 joins the Lewis & Martin Studios as vice-president and director of sales.

CLEVELAND

Ray Essick states that he was premature in announcing that he, his brother Jack and father, P. E. Essick acquired the RKO 105th St. theatre at Euclid Ave. and East 105th St. Deal fell through at the last minute and the house continues dark. . . . "Teahouse of the August Moon" starring Larry Parks is selling out for it's three week engagement at the Hann theatre. His wife, Betty, Garrett, who spent last weekend here with her husband, returns this week to meet the press and plug "My Sister Eileen" opening in November at the Hippodrome. . . . Jack Ochs is in Florida on a business trip to inspect the Dania and Tampa drive-ins acquired by the Ochs circuit. . . . Sam Galanty, Columbia eastern division manager, was in on routine business. . . . Rhoda Koret, Columbia booker who devotes her spare time to little playhouse activities, plays the lead in the Warrensville Players production of "George Washington Slept Here." . . . Frank Manenti, exhibitor chairman for the Audience Award drive, is setting up an industry luncheon to launch a city-wide newspaper sponsored contest with 1,200 U.S. bonds as prizes to contestants naming the winning stars. . . . Ted Barker, Loew theatre publicity director, has the cooperation of the local board of education to promote "Ulysses."

COLUMBUS

Rein Rabakukk has been appointed assistant manager of Loew's Ohio. Rabakukk formerly was a member of the staffs of Loew's theatres in Boston and Syracuse. . . . Arthur H. DeBra, director of community relations of the Motion Picture Association, was guest speaker at opening meeting of the Columbus and Franklin County Motion Picture Council. Mr. DeBra's subject was "Making Movies of Tomorrow." . . . "The Tall Men" and "Blood Alley" were held for second weeks here. . . . Norman Nadel, theatre editor of the Columbus *Citizen,* invited a panel of local lawyers to act as a "jury" in a preview of "Trial" at Loew's Broad. Nadel ran a feature with art on the lawyers' discussion following the screening. The stunt was arranged by Manager Robert

(*Continued on following page*)

(*Continued from preceding page*)

Sokol of the Broad. . . . Jarma Lewis, seen in Metro-Goldwyn-Mayer's "The Tender Trap," was a Columbus visitor during the past week in advance of opening of the picture at Loew's Ohio or Loew's Broad. Miss Lewis attended school in Columbus during World War II. . . . Manager Walter Kessler of Loew's Ohio acted as standin for Jane Russell in the presentation of a trophy to Mrs. Gladys May, waitress at Kuenning's "19" Restaurant here. Mrs. May won the title of "Miss Perfect 36" in a contest open to all Ohio waitresses and conducted by the Ohio State Restaurant Association. Mr. Kessler also was a judge in the contest. . . . David Lustig, Columbia exploitation representative, was here in advance of "Count Three and Pray."

DENVER

Ralph J. Batschelet has returned to Fox Inter-Mountain Theatres as manager of merchandising of their theatres in seven Rocky Mountain states. His last assignment with Fox was as manager of the Paramount. He succeeds A. J. Plouff, who was killed in a plane accident. . . . The districts of Fox Inter-Mountain Theatres which headquarter here, have been rearranged, due to the death of Tom Brennan. Ray Davis, formerly manager of the Northern, recently manager of the Metropolitan Denver, returns to the Northern, which he managed for 16 years; the Denver subsequent houses have been added to the Southern district, managed by Harold Rice, and the Denver first runs will be supervised by the division offices, with Robert Selig, division manager, in charge. . . . Phil Hile, resigned manager of the Golden, Golden, Colo., has taken a job with the circulation department of the Denver *Post*. . . . Earl Bell, Warner Bros. branch manager, hospitalized because of a heart attack, will be in St. Joseph's hospital for about four weeks. . . . Clarence Olson, former United Artists branch manager here and other places, has been made district manager for United Film Service, succeeding Perry Gifford.

DES MOINES

This is a year of anniversaries for the Atlantic theatre at Atlantic—marking the 75th anniversary of the opening of the amusement house, its 25th anniversary of ownership by the Pioneer Theatre Corp., and the 60th birthday of moving pictures. It also was 25 years ago that the building was rebuilt after having been gutted by fire in 1929. Celebration included a three-day shopping festival, an open house at the theatre and a free show, with manager Al Hansen as host. . . . Mr. and Mrs. Earl Manbeck, Jr., of Mid-West Pictures, Inc., have returned from a 10-day trip to Los Angeles. . . . The Lamont theatre in Lamont has closed for the winter. Present plans are to reopen in the spring. . . . Mrs. A. H. Blank was hostess at a tea at her home for the women's membership committee of Brandeis University. . . . Mr. and Mrs. Alton Smith, exhibitors at Murray, are the parents of a son, Terrance Scott. . . . Bad colds have been making the rounds of Film Row taking a toll in sick time and discomfort. . . . Earl Davis, president of the Marcus Theatre Corp., in Marcus, has announced plans for installation of a new wide screen in November. . . . The Winfield Community Center, Inc., has voted to purchase the Winfield theatre building from the Pratt family of Washington. When the transaction is completed, the group will remodel the building.

BANK DIRECTOR

LUBBOCK, TEXAS: **The stockholders of the Citizens' National Bank here recently elected Wesley B. Blankenship, vice-president of the Wallace Blankenship Theatre Circuit of West Texas, to the bank's board of directors. Mr. Blankenship, 30, the son of Wallace Blankenship who founded the circuit bearing his name, is one of the youngest directors ever to serve on the bank's board. He was graduated in 1946 with a B.S. in electrical engineering from Texas Tech. Besides his position with the theatre circuit, he also is president of Blankenship Developments, Inc., which built and owns a large shopping center in Lubbock. He is director and vice-president of the American Window and Door Manufacturing Company and of the Merchants Acceptance Corporation, a loan company. Mr. Blankenship is married and has three sons.**



W. B. Blankenship

DETROIT

Harold Morrison has moved into the office manager's spot at Warners, replacing Henry Mayer. . . . The Hazel Park in that suburb is being dismantled. . . . Howard Pearl is bringing Jack Palance to town for "The Big Knife" build. Recent visitor was Betty Garrett, who helped kick the United Foundation into motion. . . . Geberal Theatres has added the Holiday drive-in to their service string. . . . RKO had a big week celebrating G. W. Sampson's 35th year with the company. . . . George Waltensperger, long-time theatre owner, died at 82. . . . 166,100 feet of foreign film were reviewed last month. No cuts were made by censors in either foreign or domestic footage, although two theatre fronts were ordered changed. . . . MGM manager Lou Marks has named his new son Martin Gregg Marks, which should please MGM. . . . The 1933 class of the University of Michigan points with pride to fellow alumnus, Myron Blank, who now heads TOA. . . . Ben Rosen of Confection Cabinet Corp. is the new chief barker at Detroit's Variety Tent. . . . The rear door of the Troy drive-in was forced and two coin machines jimmied.

HARTFORD

Lord Circuit, independent eastern Connecticut organization, has taken over Loew's Poli, 1,400-seat house in Norwich, on sublease from Loew's Theatres, Inc. The independent circuit has renamed the house Loew's Midtown, and assigned Joseph Comrack, formerly manager of Lord's Norwich, Norwich, as manager. Replacing Comrack at the latter house is his former assistant, Mrs. Lillian Coughlin. . . . A group of unidentified persons are interested in building a drive-in theatre on the Frederick Petremont estate in Shelton, Conn., Petremont attorneys have disclosed. Construction plans are dependent on proposed Zoning Code amendments in that community. . . . Perakos Theatre Associates, Inc., has reopened the long-shuttered Arch St. theatre, New Britain, on lease from the Glackin and LeWitt interests of that city. . . . The Community theatre, Fairfield, has started a new dinnerware giveaway, with 10 cents service charge.

INDIANAPOLIS

Spyros Skouras, president of 20th Century-Fox, has accepted a bid to address the Allied Theatre Owners of Indiana convention here Nov. 16. . . . Indianapolis Tent No. 10 of Variety will hold its annual election at the clubrooms Oct. 29. . . . Marc Wolf, general manager of Y & W, has been elected state treasurer of Cerebral Palsy. . . . Bob Jones, representing exhibitors, and Bob Conn, distributors, are co-chairmen of the Will Rogers Christmas Salute. . . . Tom Dillon, Buena Vista branch manager, is attending the company's sales convention in Hollywood. . . . Dale McFarland, general manager of Greater Indianapolis, was in New York last week on business. . . . Al Hendricks, manager of the Indiana, reports a good last-minute turnout for his "spook" show on stage and screen Saturday midnight. . . . Dewey Martin, member of the cast, and Joseph Hayes, author, will be here Wednesday for the midwest premiere of "The Desperate Hours" at the Circle.

JACKSONVILLE

Audience Awards co-chairmen Horace Denning, Buford Styles and LaMar Sarra were pictured in the Jacksonville *Journal* at the kickoff of a local campaign to arouse public interest in the voting at theatres November 17-27. . . . Paul Wilson, 20th-Fox southeastern district manager, was here from his Atlanta office to confer with branch manager Thomas P. Tidwell and later left for New York. . . . Milton C. Moore, who formerly managed the Lake Shore theatre here, left for Gadsden, Ala., where he has taken over the Coose theatre. . . . Jimmy Frew, U-I district man in Atlanta, spent a week here with branch manager Buford Styles. . . . Harvey Reinstein, Buena Vista salesman, left for a five-day company sales meeting in Los Angeles. . . . Tom Sawyer, former city manager at Tampa for Florida State Theatres, has been promoted to the booking staff in the FST home office. . . . It is reported that Sidney Shapiro and Frank Bartch have acquired the Sky-Vue drive-in at St. Petersburg from K. T. Barfield.

KANSAS CITY

The "queen" of the American Royal Live Stock and Horse Show this year is a former motion picture cashier, Miss Betty Sue

(*Continued on page 36*)

IT'S DOUBLE DYNAMITE on the screen and at the boxoffice!

7 GREAT STARS in the kind of roles that made them great!



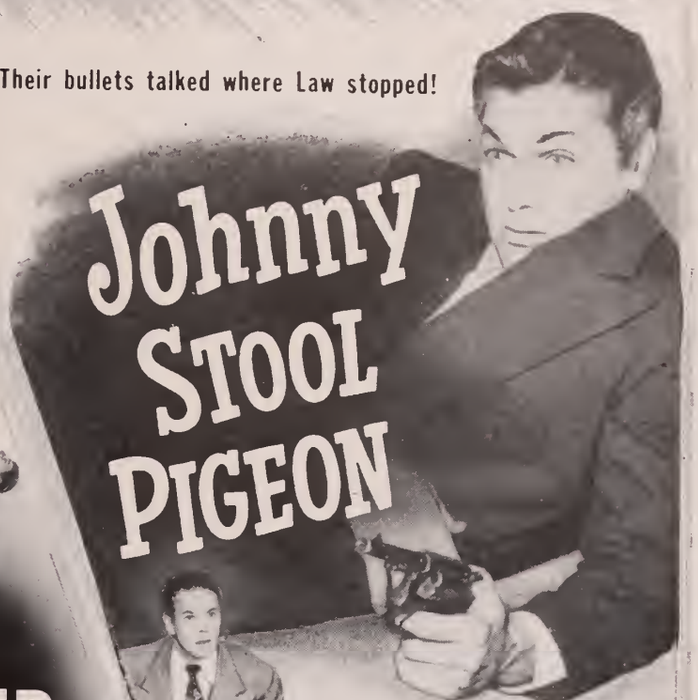
JOAN FONTAINE · BURT LANCASTER

KISS THE BLOOD OFF MY HANDS

co-starring Robert NEWTON

Screenplay by Leonardo Bercovici • Adaptation by Ben Maddow and Walter Bernstein
Additional Dialogue by Hugh Gray • Produced by RICHARD VERNON
Associate Producer Norman Deming • Directed by NORMAN FOSTER • A HAROLD HECHT-NORMA PRODUCTION

Their bullets talked where Law stopped!



Johnny STOOL PIGEON

TONY CURTIS
SHELLEY WINTERS
DAN DURYEA
HOWARD DUFF

with GAR MOORE • JOHN McINTIRE
Screenplay by ROBERT L. RICHARDS
Directed by WILLIAM CASTLE
Produced by AARON ROSENBERG

ASK RKO THEATRES HOW THIS EXCITING, MARQUEE-HOT COMBINATION DID IN CINCINNATI, LOS ANGELES, COLUMBUS, DAYTON*

Playing to excellent business in top houses all over the country

*FLASH! Just set for Election Day playing time in the entire RKO Circuit, New York.

Universal International

Book it NOW at your Universal Exchange!

(*Continued from page* 34)

Scott, now a college student. . . . Miss Patricia Turner, secretary in the office of Walt Disney Productions on Film Row, Kansas City, who was Miss Kansas City of 1955, and who has won other, similar honors in the past three years, was married recently to Arnold Portocarrero, a pitcher for the Kansas City Athletics. She continues her work at the Film Row office. . . . Letters have been received by officers of the Motion Picture Association of Greater Kansas City from leaders of the Boys' Camps expressing appreciation for the sponsorship by the association of 50 boys to attend camp, and for the Sam Abend Memorial shelter house, given by the association and which was used for the first time this summer. . . . The Kansas City *Times* based an editorial, "Moral of Phenix City," on Allied Artists' "The Phenix City Story."

LOS ANGELES

Filling the vacancy created by a promotion of Harold Wyatt at Fox West Coast, Earl Peterson has been named booker for Wyatt's zone. . . . Sero Amusement has assumed control of the Lyric theatre in Salt Lake City. . . . Mike Rosenberg, president of Principal Theatres, is resting at the Cedars of Lebanon Hospital after a heart attack. . . . Here on his annual business trip to the West Coast was Al Bondy, distributor of the General Electric Science Reels. . . . Lloyd McCullough has resigned his post as office manager at RKO. No successor has been named to fill the position vacated by McCullough. . . . Jerry Schwartz, Film Row attorney associated with Ezra Stern, was busy handing out cigars to celebrate the arrival of a seven-pound, 14-ounce baby boy. . . . Fred Stein, president of Stein Enterprises, flew to Seattle on business. . . . Stan Cohen, who recently resigned as salesman with Manhattan Films, has joined Kranze-Levin Pictures as booker.

MEMPHIS

Exhibitors from all sections of the Memphis trade territory attended the Tri-State Theatre Owners annual convention at Hotel Gayoso in Memphis Monday and Tuesday. . . . Twice average attendance was reported by Loew's State with MGM's film, "Trial," and by Malco with the 20th-Fox film, "The Tall Men." . . . B. D. Becker, owner, sold the Savoy theatre at Blytheville, Ark., to its former owner, W. L. Moxley. . . . Jack Katz, owner, Ritz, Memphis, announced a second season of foreign films for his art house. . . . Norman Colquhoun, Columbia branch manager, said Joan Crawford would visit Memphis Nov. 4 to promote the Columbia picture, "Queen Bee," opening Nov. 16 at the Warner theatre. . . . John Barrymore, Jr., who recently finished "While the City Sleeps," for United Artists, was in Baptist Hospital at Memphis for removal of a small scar on his face caused by a childhood burn. . . . Universal Film Exchange, 138 Huling, opened its new Memphis exchange Tuesday and an afternoon recess was held by Tri-State Theatre Owners convention for exhibitors to visit.

MIAMI

Charlie Whitaker, manager of the Paramount, acquired a potential assistant recently when the stock left a bouncing boy, Ronnie, at his home. . . . John Calio, manager of the Flemingo handed out congratulations to Ben Ellison, his right-hand man, when he celebrated his 1st anniversary at the theatre. . . . Miami eligibles are circling November 8 to be on hand for the three theatre personal appearances of Joan Crawford for the opening of "Queen Bee," at Wometco's Carib, Miami and Miracle. . . . "Girl in the Red Velvet Swing" will have the full exploitation treatment with Jimmy Gillespie down from Atlanta to work with Carib manager Tom Rayfield. Art Green, disc jockey, will dedicate one show to the opus. . . . Manager of the Miami, Tim Tyler, is back from a late vacation. . . . Former Wometco employees Malcolm Tait and Labe Mell wound up as partners in the Longhorn drive-in restaurant, which opened recently.

MILWAUKEE

Some 40 were in attendance to hear the national telephone broadcast from New York, Oct. 17 in the Fox screening room here for the annual Christmas Salute to the Will Rogers Memorial Fund. On hand to greet all the branch managers and salesmen, as well as exhibitors, was John Kemptgen, distributor area co-chairman, and Al Kvool and H. Melcher, exhibitor co-chairmen. . . . Columbia's "Three Stripes in the Sun" will open at the Alhambra here Nov. 2, and "Queen Bee" is scheduled to open at the Warner on Thanksgiving. . . . The executive committee of the Audience Award Poll here met this week to discuss their plans. . . . John Mednikow is flying to New York City Nov. 4 to attend the Pioneers dinner in honor of Herman Robins. . . . Several luncheons are being planned for Gordon Hewitt, head of Fox-Wisconsin theatres here who is leaving for the West Coast soon. Oliver Trampe, chief barker of the Wisconsin Variety Club, announced they will honor Hewitt at a luncheon in the Empire Room in the Schroeder Hotel here Oct. 31.

MINNEAPOLIS

Jeffery Nathanson, son of Gibert Nathanson, theatre owner of Cloquet Amusement, Minneapolis, was to be married Oct. 29 in Los Angeles to Elaine Nagin. . . . The Odeon theatre at Marshalltown, Iowa, closed. House was operated by Consolidated Theatres of Kansas City, Mo. . . . Only 20 per cent of the theatres in this territory—Minnesota, North Dakota, South Dakota and western Wisconsin—are now without CinemaScope, it is reported. And installation in the rest are going ahead steadily. . . . Harry Weiss, RKO Theatres district manager, is back from a tour of his Iowa situations. . . . J. T. McBride, Paramount branch manager, attended a meeting in Chicago called by E. K. O'Shea, eastern sales manager. . . . Fred Finnegan, RKO booker, vacationed at home.

NEW ORLEANS

Mrs. Ruth Cook, Warner Bros. billing clerk, became a grandma for the second time. Her daughter, Mrs. Joe Saltana, gave birth to a 6½-lb. baby boy Oct. 18. . . . C. O. Fairbanks shuttered the Island, Sicily Island, La. . . . Otto Gadin, owner of the Gay, in Heidelberg, Miss., died recently. . . . Mr. and Mrs. Harold Cohen, Lippert, returned from Dallas where they conferred with Herman Beiersdorf of Lippert and Herman Beiersdorf Distributing Co. on an important deal which is in the making. . . . Mr. and Mrs. W. S. "Sank" Taylor, Laurel, Miss. theatre owners, spent the entire past week here while their daughter Evelyn, a ballerina in the live show, "Words and Music," appeared at the Civic theatre. . . . Sam Ewing, who with his mother, owns and operates the Fay, Fayette, Miss., and the Auto-Vue drive-in, Lorman, Miss., purchased the Trace, Fort Gibson, Miss. from Mrs. Jake Abraham. . . . Members of Warner Bros. personnel staged a seafood party at the home of booker Joe Springer. . . . Pearl Cookmeyer, after an extended leave of absence, is back in the bookkeeping department at National Screen, and at Paramount are Nettie Gremillion and Vernina Hauptman.

OKLAHOMA CITY

The Tinker drive-in has been closed, except for weekends, and will reopen on a regular basis in the spring. . . . Paramount sponsored a screening of "Artists and Models" Oct. 17 which was well attended by theatre personnel and others. . . . R. Lewis Barton, theatre owner, is busy these days selling chances on an oil well, which is to be raffled off for the benefit of the Variety Club. . . . A daughter was born to Mr. and Mrs. Jerry Barton, in Washington, D. C. The baby has been named Joan Riley. Mr. Barton is the son of Mr. and Mrs. R. Lewis Barton. . . . "Count Three And Pray" will be shown at more than 100 theatres in Oklahoma during the month of October. . . . Bison theatre at Shawnee, Okla., had free comic books for the first 300 boys and girls who attended the theatre Oct. 15.

PHILADELPHIA

Jack G. Engel, who sold his independent Screen Guild of Philadelphia exchange to Jack H. Harris' Exploitation Productions, Inc., is now devoting full time to his Exchange Finance Corporation. . . . Harry LaVine returned to the local territory as city salesman for Allied Artists. . . . By dismissing the petition of the Lansdowne Council of Churches in court action, the question of Sunday movies will be placed on the ballot next month in suburban Lansdowne where there is a single theatre, the Lansdowne. . . . Victor H. Blanc, former chief barker of the local Variety Club, was elected chairman of the board of the Philadelphia Chapter for Infantile Paralysis. . . . John Golder, recuperated from an illness, is again touring the east for Jam Handy. . . . The 900-seat, air-conditioned Diamond, local neighborhood house, has been put up for lease by its owners. . . . William A. Abelove, son of Nate Abelove, manager of the Norman Lewis independent theatres, has been promoted to the rank of captain in the Army Medical Service. . . . Theatre owners in Reading, Pa., viewing with interest the efforts of the city's baseball club to reduce its tax bill on tickets sold cut rate or by the block. At present, the city exacts a full 10 per cent of the stipulated price. . . . Ralph W. Pries, former local chief barker of the Variety Club, Tent No. 13, has been elected chairman of the local March of Dimes campaign with industry-ites Edward Emanuel and Howard Minsky as co-chairmen.

(*Continued on opposite page*)

PITTSBURGH

The Fulton missed out on the world premiere of "Girl in the Red Velvet Swing" due to long run engagement of "To Hell and Back," which is still going strong, with "Swing" set to follow. . . . John L. John, Metro's exploiteer for Pittsburgh and Cleveland areas, is in Detroit on temporary assignment to help on world premiere of "Tender Trap." . . . Dana Wynter, 20th Century-Fox's new English discovery, was in town for exploitation on "The View From Pompey's Head," in which she stars. . . . Former Pittsburgher, Harry Feinstein, Stanley Warner zone manager for the New Haven territory, and Saal Gottleib, Loew's New York Metropolitan branch manager, were in town on company business. . . . Everett Callow, head of advertising and publicity for Cinerama, and Harry Goldberg, who holds down the same post for Stanley Warner Theatres, were in town from New York for one day meeting with their Cinerama drumbeaters from Philadelphia, St. Louis, Detroit, and Pittsburgh. . . . The long delayed Eastwood lawsuit against the major distributors and Stanley Warner theatres finally went into court where it is now being heard.

PORTLAND

Betty Cramer has joined the staff at Interstate Theatre Supply Co. She takes over as Boss Peterson's secretary. . . . Jack Barber has left Modern Theatre Supply here and taken over the Seattle, Wash., office for Interstate Theatre Supply. . . . Edmund Grainger, Rory Calhoun, and Lita Baron were here for two days to appear at the J. J. Parker's Broadway theatre for the premiere of "Treasure of Pancho Villa." Broadway manager Herb Royster set up a tight campaign for the Hollywood trio who cooperated beautifully and won the natives over with their charm. . . . The darkened United Artists theatre had an auction sale and sold out all of the interior furnishings and equipment. . . . John Beal, Evergreen district engineer, was in town for a few days to work with local managers. . . . Tom Stanton is in as assistant manager to Dean Mathews, Fox theatre manager. . . . Fire did extensive damage to the interior of the Liberty theatre, Oregon City. House is operated by John MacFadden.

PROVIDENCE

Mr. and Mrs. Charles R. Darby recently became the proud parents of a seven-pound, three-ounce baby daughter, Michelle, born in the Providence Lying-In Hospital. Darby, formerly manager of the local Avon Cinema, and later district manager for the Lockwood-Gordon chain, is currently city-manager of the East Side and West Side drive-ins, Detroit. Mrs. Darby is the former Pauline Demers, of Derry, N. H. At the Christening which was held in the Cathedral of SS. Peter and Paul, James Darby, manager of the Paramount, New Haven, Conn., attended, accompanied by his wife. . . . Joseph Jarvis, owner-manager of the Gilbert Stuart, nearby Riverside neighborhood house, celebrating the second anniversary of his popular theatre, staged an unusual party. Securing the cooperation of the Coca-Cola Co., Swift & Co., McQuades Markets, and other local merchants, he served complimentary luncheons at all intermissions. . . . The Majestic was the site of the northeast premiere of "The Tall Men." . . . At the RKO Albee, "To Hell and Back" went a few extra days into a third week; while "Marty" held for a second week at the Avon Cinema. . . . E. M. Loew's Center theatre in Pawtucket, and E. M. Loew's Providence drive-in, simultaneously offered the first Rhode Island screenings of "Naked Amazon."

SAN FRANCISCO

Returning from a 5,300 mile trip to Gaum, is George B. Archibald, Arch Buying and Booking Service. Mr. Archibald represented Buena Vista (Disney) product, and visited the Islands' 39 civilian theatres and 22 military ones. . . . Eugene Bryant, booker, Warner Bros. Pictures Dist. Corp., has resigned to return to Maine, and chicken farming. His position will filled by Robert Chambers, formerly a shipper. Ed. Averell, booker, in the same office, has revealed his marriage of six weeks. . . . Al Lauric, Cardinal theatre, Palo Alto was an office visitor. . . . The Pix theatre, Oakland, has been sold to M. Johnson, by its previous owner, Mr. Sayegh, and the Liberty theatre, Sacramento, has been purchased by the General Theatrical Company. . . . The Melody theatre, Highway City, will reopen under the ownership of C. A. Clark. . . . Charlie Gray is now a booker, United Artists Corp., after 20 years in the exhibiting side, handling both his own and circuit houses. . . . Other new bookers are John Bowles, Reo theatre, Rodeo, and Robert Rogers, Brisbane theatre, Brisbane, who is buyer and owner as well.

ST. LOUIS

Frank M. McGeary, color motion picture expert from Washington, D. C., has joined the Motion Picture Laboratories, Inc., at 1672 Union in Memphis, Tenn. . . . The Rex theatre, Mexico, Mo., owned by the Frisina Amusement Company, has opened for the fall and winter season. . . . Archibald H. Hosier, 52, president of the St. Louis Theatre Supply Company, died of cancer Oct. 17 at his home in Edwardsville, Ill. He had been president of the theatre supply firm since 1947. He is survived by the widow, three daughters and a son. . . . The film, "Our Town," made by the Robert Carson Company and showing aerial views of St. Charles, Mo., has just been given a three-day showing at the Strand theatre in that city. It was sponsored by merchants of St. Charles. . . . Woody Hilsabeck of Jacksonville, Ill., has been appointed manager of the Strand theatre at St. Charles, Mo., and has taken over his new duties.

TORONTO

I. J. Davis is new president of the Maritimes Film Board of Trade, succeeding the late Graydon Matthews. Kenneth Snelgrove is vice-president and L. J. Simon, secretary-treasurer. . . . Three theatres have been added to Rothstein Theatres, Ltd., the Soo, Hi-Art and Twi-Lite at Weyburn, Sask., purchased from Phil Bodnoff, of Regina, Sask. . . . Dominion Sound Equipments, Ltd. moved their Ottawa office to 18 Westmount Ave., providing added office, warehouse and parking facilities. Manager is D. A. Neill. . . . Archie Laurie, U.A. publicity chief, picked up first prize of $500 for the best campaign and the most press space in connection with his company's USA-Canada tieup of "Vera Cruz" and Exquisite Form Brassieres. Also sharing in the prizes were Al Jenkins, Vogue, Vancouver, who took second prize of $500 and Nicky Langston, then of the Capitol, Hamilton, and Fred Jackson, Loew's London, $100 each as three of seven winners from hundreds of entrants. . . . Canadians bought 344,620 TV sets in the first eight months of this year. . . . One-time manager of O'Connor theatre, Huntington, P. Q., Lawrence H. Homes, died in Montreal . . . Ottawa papers have been running biographies of the city's theatre managers as part of the Movie Month celebration. . . . Joint meeting of St. Thomas Kiwanis and Board of Trade, arranged by Les Preston of the Capitol, heard Arch Jolley, MPTAO exec. secretary, outline a plan for revitalizing the downtown section.

VANCOUVER

George Preston, vice-president of the Projectionists Local 348, has been ill at home with high blood pressure for some days now. At the same time, George Thrift, secretary of 348, is in St. Pauls hospital for surgery. . . . Owen Bird, president of British Columbia's Exhibitors Association, and a partner in the Bird-Toffy circuit, was in Toronto to attend the national meeting of the MPTA of Canada. While in Toronto he was also to represent the Vancouver Branch of Canadian Picture Pioneers at the annual dinner and meetings. . . . Arthur Graburn, president of the B. C. section of Canadian Picture Pioneers, as well as manager of the Odeon-Paradise in Vancouver, is back from a vacation spent in Edmonton and Calgary. . . . George Vickers, a local advertising man, is editor of a bright and up-to-the-minute community paper, "The Vancouver Guide." It lists all down-town theatres and other amusements, and is placed in every downtown hotel for free. . . . Edward Garofoni, of the Totem theatre, Prince Rupert, was in town for a medical check-up. . . . Paul Harmond, veteran theatre man who operated theatres all over B. C., was in charge of the Prince George drive-in for the past summer.

WASHINGTON

Fred Sapperstein, Columbia Pictures, has been promoted from office manager to salesman, replacing Martin Kutner, who is now Columbia branch manager in Jacksonville. . . . Four Stanley Warner Washington zone managers were awarded prizes by distribution companies. George Payette, manager of the Maryland, Hagerstown, won $100 bonds from Paramount, 20th-Fox and Metro. Rodney Collier, Stanley, Baltimore, won a $100 bond from Warners. Sidney Hoffman, Metropolitan, Washington, won a $50 bond from Universal. Lamar Keen, of the Capitol, Winchester, Va. won a $25 bond from United Artists. These were for promotion campaigns. . . . The Sadler's Wells Ballet Co. will be at Loew's Capitol Theatre from Oct. 31 through Nov. 3. . . . Bud Rose, United Artists salesman, resigned. . . . Funeral services for Arthur Jacobson, former National Screen Service manager, were held on Sunday, Oct. 16. . . . Irving Moore, Henry Kline and John Bloss are among those in town for location shots for Columbia Pictures.



BOGART BLASTS
ACROSS THE SCREEN IN A NEW BOXOFFICE HIT!

PARAMOUNT'S TOTAL PENETRATION AD CAMPAIGN NOW ON NEWSSTANDS
—including spreads in LIFE, LOOK, SATURDAY EVENING POST and COLLIER'S

Paramount presents

HUMPHREY **BOGART** and FREDRIC **MARCH**

in WILLIAM WYLER'S Production of

THE DESPERATE

co-starring

ARTHUR KENNEDY · MARTHA SCOTT · DEWEY MARTIN · GIG

Produced and Directed by WILLIAM WYLER · Screenplay by JOSEPH HAYES · Adapted from the

"Not since 'The Petrified Forest' does Bogart show the ferocity he spreads on the screen in 'The Desperate Hours'."
—*NEW YORK TIMES*

"Bogart scores in the type of role that first zoomed him to stardom."
—*N. Y. JOURNAL-AMERICAN*

"Bogart is chillingly evil...in one of most nerve-wracking thrillers ever written."
—*LOS ANGELES HERALD & EXPRESS*

"Bogart ruthless as a serpent . . . in a memorable picture."
—*BOSTON RECORD*

"Suspense never lets up!"
—*HEDDA HOPPER*

"Sure to be up for Academy Award."
—*LOUELLA PARSONS*

"The thriller-diller of the year."
—*TIME MAGAZINE*

"Super's the word for such thrill-chills. Super-super-super."
—*LOS ANGELES EXAMINER*

"Fierce, exciting entertainment."
—*BOSTON HERALD*

"Year's top suspense thriller."
—*HOLLYWOOD CITIZEN NEWS*

"Click pic all the way."
—*VARIETY*

"A money picture."
—*HOLLYWOOD REPORTER*

"Tremendous 'want to see' potential in top grossing film."
—*BOXOFFICE*



"Sensational piece of entertainment."
—*FILM BULLETIN*

HOURS

YOUNG · MARY MURPHY

novel and play by Joseph Hayes

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CANNIBAL ATTACK: Johnny Weissmuller, Judy Walsh—This seemed to please Johnny's fans, and I didn't hear any comment about their not calling him "Jungle Jim" in this, so guess it doesn't matter what they call him as long as he has a monkey. Doubled with "Southwest Passage" (UA) for good business. Played Friday, Saturday, August 5, 6.—Bob Walker, Uintah Theatre, Fruita, Colo.

HELL BELOW ZERO: Alan Ladd, Joan Tetzel—Played this one too late. A very good picture with a good cast. Did about average business on it. Played Tuesday, Wednesday, September 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

THREE HOURS TO KILL: Dana Andrews, Donna Reed—A short reel and a doubtful title is all that keeps this fine, well cast western out of the big hit class. Story had them breaking down the cushions and had me forgetting how bad business was on first night. Second night made it up, so I enjoyed everything. Doubled with "Pirates of Tripoli." — Bob Walker, Uintah Theatre, Fruita, Colo.

Lippert

GREAT JESSE JAMES RAID, THE: Willard Parker, Barbara Payton—Any time I put Jesse James paper out in front, I always get extra business. Not as good as some other James' pictures, but it will pass in any small town. Play it. I did extra business both nights. Small town and rural patrons. Played Friday, Saturday, September 23, 24.—James Hardy, Shoals Theatre, Shoals, Ind.

Metro-Goldwyn-Mayer

GREEN FIRE: Stewart Granger, Grace Kelly—This has plenty of color and action and lots of angles to help sell it. The cast provides more than enough marquee names to help, but though we did nice comfortable business and enjoyed nice comments from our friends, it didn't light the fire at the box office that I had high hopes of it doing. It is a good picture and deserves a chance to please your customers. Played Sunday, Monday, Tuesday, August 7, 8, 9.—Bob Walker, Uintah Theatre, Fruita, Colo.

MANY RIVERS TO CROSS: Robert Taylor, Eleanor Parker—With the word out about this one, I'm sure I must be last on the list to run it, but if there are any doubting Thomases, then don't miss a chance to give your favorite people a couple of hours of the most fun they've had in a theatre of yours since "Seven Brides." The cast is all on their toes, but that Eleanor Parker is so terrific that everyone will be coming out again asking who she is. In every picture she commits grand larceny, but her fans can't recognize her in the next because she gets so buried in character. Sunday topped opening day of "Seven Brides," but competition clipped us a mite on the last two days and we didn't quite equal "Seven Bride" 1955 record. Played Sunday, Monday, Tuesday, August 14, 15, 16.—Bob Walker, Uintah Theatre, Fruita, Colo.

ROGUE COP: Robert Taylor, Janet Leigh—A well made, convincingly acted feature that wasn't strong enough to solo in Fruita, and the dope-head doing the booking helped with a date he just had to have on "Human Desire" (Col.). A guy could try a lifetime and never come up with a more gruesome twosome for a marquee—but Walker did it. Business was a lot better than you'd think, but the program was too long and the price for the combination a buck or two high for the bank deposit. Played Friday, Saturday, August 19, 20.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

HELL'S ISLAND: John Payne, Mary Murphy—I sure failed on this one. If you play it, put it on mid-week billing. It's not worth Sunday billing—just an average picture with a slow moving plot. Comments bad on this one. Pass it up. Small town and rural patrons. Played Sunday, Monday, September 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

SANGAREE: Arlene Dahl, Fernando Lamas—I was so unimpressed when I saw it on the city break that I couldn't see playing it until the price got cheap and the product old. I got a nice surprise and in 2-D the picture didn't give me a headache, so it must have been the glasses instead of the picture. Played Wednesday, Thursday, August 17, 18. — Bob Walker, Uintah Theatre, Fruita, Colo.

SEVEN LITTLE FOYS: Bob Hope, Milly Vitale—A great family picture for anyone to show. Had one of my best Friday and Saturday of the season. Even if it did cost me more than I usually pay for weekend pictures, I was satisfied with the gross it produced. Played Friday, Saturday, August 26, 27.—George F. Tatar, Lockport Drive-In, Gasport, N. Y.

RKO Radio

AMERICANO, THE: Glenn Ford, Frank Lovejoy—I never fail with Glenn Ford. He always brings in business at the box office. I thought this picture was very good. Play it—you can't go wrong. Small town and rural patrons. Played Sunday, Monday, September 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

BELOW THE SAHARA: African Wildlife Documentary—Marvelous Technicolor documentary about wildlife in Africa. If your patrons like this type, play it. Played Sunday, Monday, Tuesday, August 14, 15, 16.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

CATTLE QUEEN OF MONTANA: Barbara Stanwyck, Ronald Reagan—A very good outdoor picture with an excellent cast which should do well in any situation, but did not seem to go over here. Play it—you can't go wrong on it as the picture is very good. Played Friday, Saturday, September 2, 3.—James Hardy, Shoals Theatre, Shoals, Ind.

ESCAPE TO BURMA: Barbara Stanwyck, Robert Ryan—I may be wrong on this one, but I rate it just a fair picture. It has good color, also a very good cast and will pass on mid-week billing. Small town and rural patrons. Played Sunday, Monday, September 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

UNDERWATER: Jane Russell, Gilbert Roland—Not a bad picture or not a good one—just an average picture with Janie O. K. as far as she is concerned. She brings extra business no matter what picture she's in, but this one failed me a little. Play it. Small town and rural patrons. Played Sunday, Monday, September 11, 12.—James Hardy, Shoals Theatre, Shoals, Ind.

Republic

ROOGIE'S BUMP: Robert Marriot, Ruth Warrick—If your patrons like baseball, you sure can't miss on this one. A swell little picture for small towns. Play it. They will tell you about it after they see it. Good on any double bill program. Your kid patrons will go for this picture. Play it. Did extra business, in fact this picture gave me the best weekend in months. It should hit the spot in any small town. Played Friday, Saturday, September 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

SHANGHAI STORY, THE: Ruth Roman, Edmond O'Brien—An above average tale of espionage that did average business. Played Sunday, Monday, Tuesday, July 10, 11, 12.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

Twentieth Century-Fox

BLACK WIDOW: Gene Tierney, Van Heflin, Ginger Rogers—When Melba insisted on dragging me off to see this just because she wanted to see the New Centre theatre, I griped for an hour because I was off CinemaScope and had no intention of changing. If my Columbia salesman hadn't gotten her some Annie Oakleys, she still couldn't have gotten me near anything with a title like this. It carried me away so thoroughly and surprised me so much that I went out and went head over heels in debt to buy something to show this with. I knew it wasn't a small town picture, but I didn't let my folks at home know it and we did nice comfortable business. Played Sunday, Monday, Tuesday, August 21, 22, 23.—Bob Walker, Uintah Theatre, Fruita, Colo.

DEMETRIUS AND THE GLADIATORS: Victor Mature, Susan Hayward—What a pity the industry always has to try to cash in on a repeat when they hit a winner. I don't mind all the horses and dogs, but on this kind it seems to me like we're trying to exploit religion. Many said they liked this better than "The Robe," but fewer came and I had a feeling some of the rest had my sentiment about the subject matter. Business just good, nothing extra. Bought on the scale, so it made a good deal. Played Sunday, Monday, Tuesday, July 31, August 1, 2.—Bob Walker, Uintah Theatre, Fruita, Colo.

MAN CALLED PETER, A: Richard Todd, Jean Peters—A most sincere film, which in spite of a trailer, conveyed absolutely nothing of the actual story. Built up into a fairly good week's business. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, August 29, 30, 31, September 1, 2, 3.—W. R. Shepherd, Regent Cinema, South Shields, England.

PRINCE OF PLAYERS: Richard Burton, Maggie McNamara—Dreadful. Out of a possible 16,515 seats which could have been filled over the three days at three shows a day, only 1,963 paid to see the film! Not that we ever get three full houses each day for any playing time. Played Monday, Tuesday, Wednesday, September 12, 13, 14.—W. R. Shepherd, Regent Cinema, South Shields, England.

UNTAMED: Tyrone Power, Susan Hayward—Very good picture with good musical background and good photography—also good business, which after all is what matters. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, August 15, 16, 17, 18, 19, 20.—W. R. Shepherd, Regent Cinema, South Shields, England.

Universal

BENGAL BRIGADE: Rock Hudson, Arlene Dahl—A very good picture, set in the India of 1857, with good color and action. Played Friday, September 23 through Thursday, September 29.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

CULT OF THE COBRA: Faith Domergue, Richard Long—Just another one of those makebelieve stories. If your patrons go for that kind, play it. Most of the exhibitors double-billed this one, but I played it single in mid-week and did over average business on it. Small town and rural patrons. Played Tuesday, Wednesday, September 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.







Your HOSPITAL

HAS HEALED MORE THAN 1400 TUBERCULOSIS CASES — *for "Our Own"!*



Look. It's a wonderfully reassuring feeling to know that you, and we, are welcomed for FREE tuberculosis care and treatment at our own Will Rogers Hospital should we or our loved ones be stricken. Once-a-year we're all asked for our contribution of One Hour's pay to keep the Hospital going and growing. We've had this protection for thirty years, and have healed more than 1400 of 'Our Own' people.

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National Office: 1501 B'way, New York 36, N.Y. *Saranac Lake, N. Y.*

Give AT LEAST ONE HOURS PAY...

6th Annual *Christmas* SALUTE

Will Rogers Hospital gratefully acknowledges the contribution of advertising production by Columbia Pictures, and of space by this Publisher.

Stanley Meet Hear Plan to Boost Gross

PHILADELPHIA: "Increased Theatre Attendance" was the keynote struck by Ted Schlanger. Philadelphia zone manager of Stanley Warner theatres, at a two-day meeting of all Stanley Warner theatre managers and department heads held in the company's Philadelphia zone offices last week. Mr. Schlanger said "exhibitors are the infantry in the fight to reverse declining attendance."

Harry Goldberg, national director of advertising, spoke at the opening meeting on the Audience Awards campaign and the launching of a contest which is planned for December. Birk Binnard, director of advertising and publicity in the Philadelphia zone, presented prizes to the winners of the recent Stanley Warner national drive. Mr. Schlanger then announced a contest of his own for the manager who does the best job on increased attendance.

A seminar was conducted by Henry Eberle, head of the sound department. using sound and projection equipment for demonstration purposes. He pointed out the problems that arise from the different aspects of sound and projection with special attention given to the proper presentation of trailers so as to take full advantage of CinemaScope, VistaVision and the like.

Mr. Schlanger also emphasized the importance of teamwork and it was shown by the actual performance of various managers how it was possible to generate extra business and extra revenue. Among other subjects discussed were teenage admissions and good public relations.

Eastman Kodak Reports Record Nine-Month Net

ROCHESTER, N. Y.: Sales and earnings for Eastman Kodak Company for the first three quarters this year were higher than any corresponding period in the company's history, Thomas J. Hargrave, chairman, and Albert K. Chapman, president, reported last week. Consolidated sales for the first three quarters ending September 4 were $487,284,358, up 13 per cent over $430,846,992 for the corresponding period of 1954. The sales for the period were up 11 per cent over the previous high set in the first three quarters of 1953. Net earnings after taxes for the 1955 period were $57,982,467, up 23 per cent over the $46,958,693, the previous record total reported in the corresponding period last year.

Universal Opens Its New Memphis Branch Building

MEMPHIS: Universal Pictures opened its new exchange building here this week with company executives, local exhibitors and delegates to the Tri-State Theatre Owners convention, now in session, attending the ceremonies. The new building is located at 138 Huling Avenue. Richard C. Settoon is branch manager.

Ernst Fights "Camera" Ban

Morris Ernst, long a vocal foe of censorship in the courts and in public forums, has been retained by Distributors Corp. of America, distributors of "I Am a Camera" to fight the refusal of the Production Code Administration to grant the picture a Code seal. Mr. Ernst's first move was to invite a select group of "opinion-makers" to a screening of the picture at the Museum of Modern Art next Wednesday evening in New York.

NOTICE TO ALL EXHIBITORS:

COLUMBIA PICTURES ANNOUNCES
THE
WITHDRAWAL FROM RELEASE
OF
"FROM HERE TO ETERNITY"
EFFECTIVE FEBRUARY 1, 1956

If you still wish to book this great 8 Academy Award-winning attraction, please contact your Columbia representative immediately.

First Ballots For Awards Made Public

The first copies of the 35,000,000 ballots to be used by the public in the Audience Awards voting November 17-27 have been made public by COMPO. Robert W. Coyne, COMPO special counsel, said ballots are coming off the presses now at the rate of 3,000,000 daily and are going to National Screen Service's branch offices. It is expected the ballots will be in the hands of participating exhibitors in two weeks, he added.

The ballots list 20 names in each of five categories to be voted upon, and provide a blank space for write-in votes. Anybody, regardless of age, may vote. The winners will be announced in Hollywood approximately two weeks after the final balloting.

Elmer C. Rhoden, national chairman of the Awards committee said, "The program is being received with tremendous enthusiasm by the public and the nation's movie exhibitors and distributors as well as the Hollywood studios." He said the "Most Promising Newcomer" category was of special interest

COMPO's latest ad in *Editor & Publisher,* 55th in the series, shows a picture of the statuette to be awarded to the winners of the poll and gives a summary of the categories.

Many Notables Invited To Pioneers Dinner

Ned E. Depinet, general chairman of the 17th annual Showmanship Dinner of the Motion Picture Pioneers, which this year honors Herman Robbins as "Pioneer of the Year," released the roster of industry notables who have been invited to be on the dais at the affair to be held at the Waldorf-Astoria Hotel, New York, November 4. The list includes: Jack Alicoate, Richard Altschuler, Barney Balaban, Robert Benjamin, Nate J. Blumberg, Harry Brandt, Walter Branson, Steve Broidy, Max A. Cohen, Jack Cohn, George F. Dembow, Sam Dembow, Jr., Jay Emanuel, G. S. Eyssell, Claude Ezell, Si Fabian, Ed Fay, Charles Feldman, Frank Folsom, William J. German, Leonard H. Goldenson, Sam Goldwyn, James R. Grainger, Abel Green, William J. Heineman, Eric Johnston, Benjamin Kalmenson, Harry M. Kalmine, Arthur Krim, Al Lichtman, Abe Montague, Ed Morey, Charles Moskowitz, John J. O'Connor, Robert J. O'Donnell, Daniel O'Shea, Hon. Ferdinand Pecora, Sam Pinanski, Martin Quigley, Milton Rackmil, Charles M. Reagan, E. V. Richards, Jr., Sam Rinzler, William F. Rodgers, Samuel Rosen, George Schaefer, Alfred W. Schwalberg, Sol A. Schwartz, Gradwell Sears, Ben Shlyen, George Skouras, Spyros P. Skouras, Wilbur Snaper, Joseph Vogel, Major Albert Warner, George Weltner, Herbert Yates and Adolph Zukor.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We Welcome the Return of Rothafel to Broadway

ROXY was a great showman—perhaps the greatest of them all—in the exhibition end of our industry. He was the prime mover in a program policy which has endured—and is a permanent part of our profit system in theatres, today. He started in a small house in Forest City, not far from where we lived in Pennsylvania, and we first knew him at the Regent, uptown in Manhattan. It was at the old Knickerbocker, at 38th and Broadway, that he first created the pattern of motion picture programming that was the beginning of our modern "showcase" policy.

Then, he moved to the Rialto, with Dr. Hugo Reisenfeld, as his musical director, and to the Rivoli, on Broadway, and the "new" Strand theatre, which was built originally to house the Ziegfeld Follies, succeeding the New Amsterdam—but since the house was finished in April, they ran a "temporary" motion picture policy "until September"—which has not been interrupted in more than thirty years. Moving upward along Broadway—and always forward in his policy, Roxy went on to the also "new" Capitol, where Messmore Kendall had a real white elephant on his hands. At the Capitol, he developed "Roxy and His Gang"—the first promotional tieup with radio—which Major Bowes continued after Roxy had again moved on, to build the new Roxy theatre, in 1927.

This is the showcase theatre where another Rothafel returns today—Robert Charles Rothafel, formerly a district manager with Fox National Theatres on the West Coast, and new managing director of the Broadway "Roxy"—who says he had his training and his inspiration from his uncle, and is glad for the "home-coming"—after all these years. The Roxy was involved in the financial affairs of William Fox, and in 1931, Sam Rothafel again moved on, to build the Radio City Music Hall, and the Center theatre, in Rockefeller Center. The Music Hall has been famous through a quarter of a century, using the same program policy which Roxy originated at the Roxy theatre, and some of the same personnel, to this day. The Music Hall is probably the only theatre in America, that can boast a complete turn-over, three times a day, seven days a week, 365 days in the year—and the house seats 5,940 persons. The Center, newest and most modern of motion picture theatres ever built in this country, was destroyed last year.

We welcome "young" Bob Rothafel, with great hope of what another Rothafel can do on the same premises where so much history has been written.

ORIGINS IN FILM

The United States Navy Photographic Center has produced an interesting, factually-accurate and well-spoken story of the "Origins of Motion Pictures"—in 21 minutes of 16-millimeter film, which can be of great value to theatre managers, shown to business and civic clubs, women's organizations and film councils, in behalf of our industry and its historical background.

The greater portion of the historical material has been taken from the book, "Magic Shadows—the story of the Origins of Motion Pictures" by Martin Quigley, Jr., editor of the MOTION PICTURE HERALD, and published by the Georgetown University Press, in 1948. The film project was under the supervision of Jay E. Gordon, and has fascinating views of the early devices by which scientists attempted to obtain photography of motion, assisted by intelligent narration, which tells the story.

The Navy's film subject will be available in film libraries and through routine channels for non-theatrical, 16-millimeter use, where local managers may find it useful as well as beneficial in providing the spoken portion of a discussion of motion picture history. Copies may be obtained immediately from the U. S. Office of Education, through United World Films, Inc., and the Public Information Bureaus of the 13 Naval District Headquarters, in various cities throughout the country.

¶ THE BALLOT is out, for the National Audience Poll, and it is easier and more simple to handle than we thought would be possible, with 100 nominations in five categories. There are five columns, of twenty each, and voters are to mark just one in each column, to have their votes count. There is room at the bottom to write-in your own nomination, if none of those printed meet your specifications in the various categories. We compliment COMPO for making this simple, and predict that it will have the kind of a play that it must have, if it adds up to national proportions. Anybody, regardless of age, can vote, and as often as you go to the theatre, to deposit your ballot—but all votes must be deposited in ballot boxes in theatre lobbies, and none will be accepted through the mail, nor will any other than official ballots be accepted, since reproduction is forbidden in newspapers or elsewhere, thus ignoring this important sponsorship at the local level.

¶ GEORGE FRASER, of Paramount's home office merchandising staff, and one of our Quigley Award judges last week, is also one of our favorite people, since we worked together on "Little Boy Lost"—for George is one of the very few who went into the Foster Parents' Plan for War Children, for which we had such high hopes, and bitter disappointment. George and Paula Fraser, who both speak French, now have a little Belgian girl at home, as a permanent adoption. Just the other day, they received a new studio photograph of Bing Crosby, which was inscribed, "With love, to Yvette, our little girl found." Nor, is that all, the Frasers have two other foster-sisters of Yvette in Belgium, under the Round Table plan of adoption by support on a basis of $180 per year, each—which the Frasers meet out of salary. Bing adopted his own, and so did Bill German, and Jim Cameron, at the Famous Players Canadian theatre in Fort William, Ontario, but there were hardly any more—and we expected at least a thousand. —*Walter Brooks*



In Buffalo, Carl Rinscin, manager of Shea's theatre, arranged it with the marriage bureau clerk to give free licenses— if "Gentlemen Marry Brunettes" on the day of the premiere. You can readily imagine that such photographs as this made the news pages of local papers.



Miss New Orleans poses with co-star Rudy Vallee, in front of the $1500 kitchen unit which Rodney Toups, manager of Loew's State theatre, promoted as a prize.

So, This Is What Showmen Prefer!



The right ticket for promoting "Brunettes" was dreamed up by manager Cecil Vogel, of Loew's State theatre, Memphis, when this life-size cut-out of Jane Russell was picked up on the street, for obstructing traffic.



In Seattle, a brigade of bally girls, arranged by Nick Furnace, manager of the Orpheum theatre, put their best foot forward, in a swoop through downtown streets.



Long stemmed sirens with signs were the formula used by Orangelo Ratto, manager of Loew's Palace theatre in Washington—with placard-pushers like these, picketing "Brunettes" can be a real pleasure.



Boyd Fry, manager of Loew's Grand theatre in Atlanta, at right of dsplay board, dispatched a titian trio in a contest to decide whether "Gentlemen Marry Brunettes."

SYRACUSE AND PASSAIC—WIN IN THIRD QUARTER

George Kemp, manager of the Stanley Warner Montauk theatre, Passaic, N. J., was the unanimous choice of our judges in the third quarter for the Quigley Awards, getting first place on all three ballots—and no wonder, for this same campaign, which he calls "A Record of a Record"—also won him the Grand Prize in the Stanley Warner contest, and a trip to Europe, reciprocal with the Associated British Cinemas contest which brought John W. Wilkinson to New York a few weeks ago. It is a phenomenal exhibit of business-getting and ticket-selling, against the tide, with increased revenues at no cost to the theatre. We compliment him, and his circuit.

Veteran Sam Gilman, manager of Loew's theatre, Syracuse, was a very close runner-up, and so the judges decided the Passaic theatre was a "small" situation, then Sam was equally the winner in "large" situations—since Syracuse is a bigger town, and Loew's is a first run house. It's sometimes pretty difficult to figure out just where to draw the line between large and small situations, but there was no doubting these two lead all the rest, by a wide margin.

Then, we had some problems in scroll of honor winners, for different reasons. There were some exceptional campaigns from Canada and overseas—particularly Australia, which could not be denied the preference they properly deserved. And, we had two excellent campaigns from last year's Grand Award winners, who have just received their plaques, but they are no longer eligible in the annual contest. So, here is the result, in the usual alphabetical order.

Frank Budd, Odeon theatre, Melbourne, Australia
W. T. Hastings, RKO Orpheum theatre, Denver
Irving Hillman, Roger Sherman theatre, New Haven
John McKim, Odeon theatre, Ladysmith, B. C.
Ted Rodis, Astoria theatre, Astoria, L. I.
Victor Sims, Ritz theatre, Oxford, England
William Wyatt, Virginian theatre, Charleston, W. Va.

There were several entries from Down Under that might have won in any quarter, but after considerable deliberation, the judges gave the Overseas Award to R. F. Lawless, manager of West's theatre, Adelaide, Australia, with the runners-up receiving citations and so close to top awards that it was uncanny to have so many of such even quality. We have to recognize that some of the very best in showmanship is coming from overseas, in these days, and this is reflected in the fact that revenues from abroad for American films are crowding the top grosses in this country.



Good judges, these, with plenty of practical experience in the fine arts of showmanship—in production, preparation and presentation. They know good work when they see it—and from left to right: George Fraser, who is one of Jerry Pickman's eager beavers in the Paramount home office; Frank M. Boucher, formerly general manager of K-B Theatres in Washington, but now (leave us face it!) eastern advertising director for the TV Guide, with headquarters in New York—and finally, Jim Hardiman, advertising, publicity and exploitation director for Odeon Theatres (Canada) Limited, Toronto, all good friends of this Round Table.

3rd Quarter Citation Winners

J. ALEXANDER
Odeon, Dudley, Eng.

STEVE ALLEN
Odeon, Haney, Can.

TED ALLEN
Rivoli
Hempstead, N. Y.

A. BERLINER
Roosevelt
Flushing, N. Y.

M. BERNERT
Grand, Astoria, N. Y.

J. W. BONNICK
Regal, Halifax, Eng.

HUGH S. BORLAND
Embassy, Chicago, Ill.

J. BRADLEY
Midway
Forest Hills, N. Y.

JOHN C. CAROTHERS
Varsity
Carbondale, Ill.

S. CHATKIN
Broadway
Astoria, N. Y.

G. A. CLARKE
Savoy, Lincoln, Eng.

JAMES COUMATIS
David Marcus, N. Y.

PHILIP DE SCHAAP
Paramount Films
Amsterdam, Holland

J. DI BENEDETTO
Poli, Worcester, Mass.

F. DI GENNARO
Merrick, Jamaica, N. Y.

PETER DRYHURST
Regal
Camberwell, Eng.

LAWRENCE EDGE
Alhambra, Shotton, Eng.

AL FORD
Palace, Hamilton, Can.

WALTER GODFREY
Odeon, Toronto, Can.

BOB HARVEY
Capitol
North Bay, Can.

A. HEATON
Regal, Beverley, Eng.

IRVING HILLMAN
Roger Sherman
New Haven, Conn.

JAMES A. HUESER
Orpheum, Dubuque, Ia.

HARRY HUGGINS
Grosvenor
Melbourne, Aust.

D. HUGHES
Cabot, Northville, Eng

ROBERT KIPPLE
Pelham, New York

H. KLEIN
Liberty, Elizabeth, N. J.

G. LENNOX
Regal, Stirling, Scot.

A. LOEWENTHAL
Ward, New York

JOHN LORENZ
Pascack
Westwood, N. J.

ED MEADE
Shea, Buffalo, N. Y.

AL MESKIS
Warner
Milwaukee, Wis.

GEORGE PETERS
Loew's, Richmond, Va.

JOHN G. PRINTZ
Roxy, Brampton, Can.

JOE REAL
Midwest
Oklahoma City, Okla.

TRUMAN RILEY
Grand, Paris, Texas

CARL ROGERS
Loew's, Dayton, O.

TONY ROSATO
Playhouse
Great Neck, N. Y.

L. SCHAIN
Park Plaza, New York

IRVING SCHWARTZ
Crotona, New York

VICTOR SIMS
Ritz, Oxford, Eng.

T. STAMATIS
Bayside, Bayside, N. Y.

H. STUART-CODDE
20th Century-Fox
Sydney, Australia

PEARL TRELEAVEN
Strand, Brandon, Can.

G. C. WILLIAMS
Regent, Chatham, Eng.

WILLIAM H. WILSON
Paramount
Edmonton, Can.

LEO WOODS
Bronxville
Bronxville, N. Y.

ZEVA YOVAN
Orpheum, St. Louis, Mo.

Fifth of a Series of MGM Panelists

"Confidence Is Our Greatest Asset"

By SEYMOUR MORRIS

Director of Advertising and Publicity
Schine Theatres, Inc.,
Gloversville, N. Y.



Confidence in ourselves—and in our industry—is the spirit that is going to perpetuate our business. It has been this spirit in the past that has enabled us to cope with new problems in new ways. We remember the advent of radio, and many said, this was the Samson that would push down the pillars and cause our collapse. But we called upon our resources—and the movies started to speak. Sound replaced the silent screen, and we went on to achieve a greater prosperity that the industry had ever known.

Now, another invention was expected to keep people at home—and some of our severest critics were waiting to be pallbearers at the funeral of film business. But they overlooked the fact that we never went down without fighting, and we have always been able to muster enough know-how to emerge stronger and more successful than before. We have new dimensions that surpass anything that television has to offer, and the pessimists also overlooked the further fact that the American public like to "go out to the movies"—and they want to mingle with the crowds in luxurious surroundings away from home, where they can relax at prices within their family budgets.

This Isn't Automatic

But I am not foolish enough to think that our success in overcoming new competition is accomplished just because we had something new to offer. These factors would not mean more money at the box office if every showman who reinvested his money did not get out and do a Herculean job of letting the public know. All the imagination and effort conducive to good showmanship had to be utilized in heralding the new motion picture era, and those who sold it, have prospered by it. I say to you that with the same careful planning and thinking along creative and constructive lines, we can continue to forge ahead.

For instance, other industries have also been looking for new avenues of income from other than their usual sources, and for the same basic reasons. We have been obliged to find new business, and it has been there, for those who went looking for it. The population of our country is up 35% since the 1920's—and the children's population is at its highest peak today. All the war and post-war babies are now potential moviegoers—if a strenuous effort is made to get them into theatres, and not let them grow up with the idea that "the movies" are merely something they see in the parlor, at home. You may recall an early Disney that you think reached the full potential of children's attendance, but actually, there's a new audience waiting.

We have a lot of stunts that we use to stimulate interest in children's shows—and one with a lot of "pull" is the free pass for the movies that the dentist gives good children as a reward for sitting in his chair. At the end of the month, we return these passes to the dentist, who pays the full price of admission for all tickets that have been issued. You don't have to stop with the dentists, either, for the same thing can be done by doctors—and even barber shops who are looking for young customers.

We had another very successful kiddie promotion this year. You recall, there is a National Safety Week, by Presidential proclamation. We made many tieups, with Junior Chambers of Commerce and other organizations, in conjunction with safety campaigns, which are now permanently established in many situations. We created Children's Safety Clubs all over the circuit, tied-up with a sponsor, or a number of sponsors, and with the backing of civic groups, school authorities and women's organization. Now, every town seems to have a committee of prominent people who are anxious to give their time and effort in furthering the safety movement.

We have a full program of kiddie shows planned far in advance that covers every day the youngsters have off from school, and all holidays are special. In the summer, we supplement our schedule with a series of Children's Vacation Shows, which are sponsored by merchants who pay us a weekly amount to cover all costs, and they distribute the tickets through their own stores, but these can only be obtained by either father or mother, who must visit the store to pick up their tickets. Needless to say, the kids put pressure on parents to get those passes. They do not have to make a purchase, but they must go into the stores, and merchants have been so pleased with this result, that they have asked us to do the same thing on other occasions, throughout the year, for local sales.

Reaching for Revenue

We have a great opportunity to reach out for revenue during our off-hours, and in this way, combat some of the opposition that has cut into the public's amusement dollar. Our theatres should be considered as the civic centers of their communities, because here lies an opportunity for profit. A great many towns are handicapped because they have no place to hold meetings, conventions, exhibits and conferences with the benefit of both stage and screen facilities. We place our theatres at the disposal of many groups, either during off-hours, or all-day, if the occasion warrants it. We not only obtain extra revenue, but we bring people into town, and that helps us, and the community to prosper. We approach the Chamber of Commerce, the business men's association, the owners of factories around town, the school, the unions and the convention bureaus, and tell them our theatre, our staff and facilities are available. You will be surprised, as we were, by the reception you will get from Very Important People, if you present such a plan to opinion makers, in your town.

And we have gone farther, with Civic Drama Festivals and Concert groups, who usually go to the high school auditorium, but we get them first, and keep them coming, with our superior facilities. We show them how they can do much better by presenting their program in an atmosphere they can find only in a theatre, with professional equipment. Instead of being forced to fight opposition, we have joined them, at a profit. This Fall, we are undertaking our own drama series, by bringing such stage shows as "Mister Roberts" and "Caine Mutiny Court Martial" with Broadway casts, under a sponsorship plan. Three shows will be sold on a series ticket, and we are formulating a brochure so all managers can follow the same plan in seeking local sponsorship, and putting over the idea along lines that have been tried-out and proven effective.

Making People Happy

I have referred to the pride that a good showman may take in his accomplishments, and what a great asset this confidence is in our industry today. Boasting of showmanship conveys no braggadocio or egotism. This is our great heritage from those showmen who blazed the trail for us. I say to you, retain this confidence, and never let depression, recession or transition make you lose that confidence. Don't ever let another form of amusement or diversion rob you of the belief that you are a good showman, and that you have what the public wants as entertainment, in theatres, where the family will always prefer it. Ours is a business of making people happy, and what a privilege it is to be so engaged!

Showmen in Action

Nyman Kessler, manager of the De Witt theatre, Bayonne, N. J. has been busy promoting valuable give-aways. In a tieup with the local Board of Trade, prizes amounting to $1,000 were passed out on his stage, including an air conditioner, movie camera, radios, etc. A pet shop supplied two live puppies in a tieup for "Lady and the Tramp" and another merchant gave imprinted paper book covers for "Davy Crockett." Tying up with a sports center to give away baseballs, gloves and other sports items for three weeks, the sponsor was so well pleased with the results that he continued it for ten weeks.

▼

Joe Real, manager of the Midwest theatre, Oklahoma City, arranged a screening of "The McConnell Story" for the wives of Air Force personnel who would appreciate the woman's angle of the picture. Good word-of-mouth advertising resulted.

▼

Al Gray, manager of the College theatre, Birmingham, which is in Alabama, sends pictures of his "Summer Movie Parties" a program that was sold to 10 merchants who bought 1000 tickets a week for 13 weeks, and the feature prize was a plane ride, over Alabama (along with the stars), of which picture coming up in the Round Table.

▼

Mr. J. J. Fitzgibbons, C. B. E., president of Famous Players-Canadian Corporation, Limited, is getting the story of the 35th Anniversary of his circuit in newspapers from Medicine Hat to the Maritimes, and farther west to Victoria and Vancouver.

▼

Doug Smith, manager of the Odeon Casino theatre, Halifax, N. S., landed a page advertisement, fully sponsored and *in two colors* which is something to do in Nova Scotia, on "How to be Very, Very Popular"—and he is, with Jim Hardiman.

The Best Man Wins In Jacksonville

Andy Sullivan, manager of the Hi-Way 80 Drive-In at Savannah, Ga., who had a prominent role in the MGM Workshops conducted in Dallas, Seattle and San Francisco, was declared winner here of a 12-weeks' competitive drive among managers of Dixie Drive-In Theatres. The drive was a three-point one aimed at better boxoffice figures, stepped up exploitation and increases in concessions sales. Generous cash awards went to Sullivan; Tom Kelly, manager of the Atlantic Drive-In, this city; and Al Horton, Colonial Drive-In, Orlando. Awards were presented by R. A. Edmondson of Atlanta, Dixie vice-president and general manager, and by Horace Denning of this city, district manager.

Dennis Davies, manager of the Roxy theatre, Uxbridge, Ontario, sends a full-page cooperative ad, sponsored by local merchants and the Provincial Police, for "Devil Take Us"—an RKO short film described as a "camera eye" view of a traffic accident problem, as seen by a police officer—which is a good idea for others.

▼

Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J. has been awarded the outstanding citizen's award by St. Cecelia Post No. 267 Catholic War Veterans, for his many contributions to civic causes which have been often reported in Round Table meetings. His community relations are famous.

▼

John E. Petroski, manager of the Garde theatre, New London, Conn., had a newspaper story on one of the actors in "To Hell and Back" being a native of New London. Alan Widem and other good newspaper men in New England are always interested in local talent.

"7 Brides" Went Over Big in England Too

British showmen have been doing the same kind of promotion on "Seven Brides for Seven Brothers" and doing it as well as managers in this country. Tim Whittaker, manager of the Ritz, Nuneaton, advertised for seven brothers and found two sets, who gathered in his lobby with their wives for interviews and photos. R. N. Douglas manager of the Princes cinema, Springburn, had a six weeks' serial story of the film with pictures in the local newspaper. Terrific business on the picture was reported by A. Heaton, manager of the Regal, Beverley, by tying it in with the local Chamber of Commerce annual shopping week. G. Lennox, assistant manager of the Regal, Stirling, had a "Why Did You Say 'Yes'?" contest, and G. A. Clarke of the Savoy cinema, Lincoln, concentrated on window displays of wedding photographs, music, etc. All reported excellent business on this lively picture.



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FILMACK

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Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Flexible Drive-In Food Warmer

An open display "supermarket" type of food warmer, especially designed for drive-in cafeterias, has been placed on the market by the Savon Company, Paterson, N. J. Called the "Savon-Star Popcorn and Food Warmer," it consists of three main sections, each of which can be subdivided; a sloped top with three twin sets of self-service glass doors; and a full length superstructure for "three-dimensional" advertising signs at the back. The warmer was developed from a previous model to accommodate the wide range of foods now being offered in drive-ins, some of which require dry heat—such as fried foods and popcorn—and some moist heat, including hot dogs and hamburgers. Other objectives were visibility of foods and advertising displays for the products which are being vended.

•

Utensil for Cooking Fats

The "Anco Grease-Miser," a stainless steel kitchen utensil designed to strain and filter hot cooking fats in one operation, has been placed on the market for drive-in refreshment service by L. L. Antle and Company, Inc., Atlanta. The double operation is achieved simultaneously by means of a strainer bag and special filter disk, the manufacturer states. The utensil has no mechanical parts and works without the use of pressure.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

FOR SALE OR LEASE. INCOME PROPERTY including neighborhood theatre. LYRIC THEATRE, Erie, Pa.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX 500 CAR OUTFIT $3,495, others from $1,595; Incar speakers w/4" cones $13.95 set. Time deals available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ATTENTION DRIVE-IN THEATRES! Now available, the best in recorded "intermission-time" and "pre-movie" tapes. Professional personnel, just $25 monthly. Contact JACK MOCK, c/o WTBC radio, Tuscaloosa, Alabama.

POSITIONS WANTED

MANAGER AVAILABLE FOR NEW YORK CITY and vicinity. Experienced in all phases of theatre operation. Box 2878, MOTION PICTURE HERALD.

AT LIBERTY FEMALE BOOKER. EXPERIenced qualified booker for distribution of Independent Films. BOX 2882, MOTION PICTURE HERALD.

YOUNG THEATRE MANAGER DESIRES POSItion anywhere in country. Outstanding in promotional work. Reliable family man. Four years' experience. Please reply giving full details. BOX 2884, MOTION PICTURE HERALD.

MANAGER AVAILABLE FOR GREATER BOSton. Formerly General Manager of independent chain. Experienced in all phases of show business. BOX 2876, MOTION PICTURE HERALD.

PROJECTIONIST - MANAGER - REPAIRMAN - Maintenance. Exploitation-Publicity minded 25 years Experience. Wife cashier-Concession. Have mobile home. Year-round warm climate. Box 2885, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

APPROVED CHILDREN'S COMIC BOOKS, FULL covers, $27.50 per thousand. Balloons, $16.50 per thousand. Samples upon request. JANSON SALES, 4173 Third Ave., New York 57.

NEW EQUIPMENT

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for $595. W/used prime lenses $495. Metallic seamless screens 75c sq. ft. Buy on time with $200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SPECIAL SURPLUS SALE HOLMES PARTS! Intermittents $24.50 each; Star-Sprocket assembly $10; EE-14070 vertical drive shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus lamps $25 dozen ($3.95 each), DeVry Intermittents $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WANTED — THEATRE MANAGERS WHO share our confidence in the motion picture industry. One of America's leading independent circuits offers top salaries, paid vacation, insurance benefits, etc. If you have the goods, here's real opportunity for aggressive showmen. Answer, giving full resume and availability for interviews. BOX 2879, MOTION PICTURE HERALD.

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

PROJECTIONIST WANTED. MUST BE CAPAble to run Simplex equipment, CinemaScope, etc. State experience, age, references. One letter. BOX 2883, MOTION PICTURE HERALD.

VENDING MACHINES

I HAVE 37 BRAND NEW ICE CREAM BAR vending machines and 28 used that originally sold for over $300 each Will sell complete lot for $35. each. Contact JOE FISHER, care Dressels Bakeries, 6630 S. Ashland Ave., Chicago, Ill.

STUDIO EQUIPMENT

MOTORIZED DOLLY WITH 2 SEATS, TAKES heaviest cameras $195; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Moviola 35mm composite sound/picture $495; Art Reeves 35mm recording outfit, $5000 value—$495; Bardwell McAlister Studio Floodlites, 3 heads on rolling stand bold 12 hulbs, $180 value, $29.50; Blimp for Bell & Howell 70D w/syncmotor, $195; 10' Title Animation stand, motorized zoom, stop motion, $2500 value, $975. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

RICHARDSON'S BLUE BOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

SURPLUS SALE EXCELLENT COATED PROjection lenses! Super Snaplite fl. 9 2"-2¼" $170 pr.; Superlite 2¾"-3-3¼" $150 pr.; Superlite 3¼" $90 pr. Trades taken. Brenkert Enarc Arclamps, good condition $395 pair. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE AT STAR! AMPRO 16MM ARC PROJECtor, rebuilt, complete, $675; Century mechanisms, rebuilt, $750 pair; pair Motiograph K mechanisms, good, with upper 3000' magazines, good, $175; thousands of bargains. Write us at our new address, STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

Frank H. Durkee, Head Of Maryland Circuit, Dies

BALTIMORE: Frank H. Durkee, 68, owner of Frank H. Durkee Enterprises, which operates 20 theatres in Maryland, died at his home here October 24 after a brief illness. Mr. Durkee has been in the motion picture business for 40 years, starting as a projectionist. He was an organizer of the Baltimore Variety Club and at one time chief barker. His widow, a brother, a son, two daughters and nine grandchildren survive.

Fred Meyers, 58, Was a U.A. District Manager

Fred Meyers, 58, New York-Metropolitan district manager for United Artists, died October 24. Born in New York, he was a veteran of 43 years in the exhibition and distribution branches of the industry. He started in 1912 as assistant manager and manager of several New York theatres until he joined the sales force of First National in 1925. He became a film buyer for RKO in 1929, was named Eastern division sales manager of Universal in 1941 and became general sales manager for R. W. Alcorn Productions in 1950. He was with U.A. since 1951. He is survived by his wife, a brother, a sister, a daughter and two grandchildren.

John Hodiak, Stage and Screen Actor, Was 41

HOLLYWOOD: Actor John Hodiak, 41, died of a heart attack at his home here October 19. Mr. Hodiak, who recently scored in the stage play, "The Caine Mutiny Court Martial," was a native of Pittsburgh and had attended Northwestern University. Prior to entering motion pictures in 1943, he had been an office worker and radio announcer. Among his pictures are "Lifeboat," "The Harvey Girls," "Across The Wide Missouri," "Conquest of Cochise" and "Command Decision." His most recent film was "Trial."

Eastman House to Honor Noted Film Veterans

ROCHESTER, N. Y.: The George Eastman House will hold a Festival of Film Artists here November 19 and will present awards to honor the players, directors and cameramen, still living, who made significant contributions to the American cinema from 1915 to 1925. More than 300 ballots have been sent to stars, directors and cameramen of that period and the five winners in each category will be invited to participate in the ceremonies. Jesse L. Lasky is committee chairman of the Festival.

Trial of Goldwyn Trust Suit to Start Monday

SAN FRANCISCO: The hearing of Samuel Goldwyn Productions' anti-trust suit against Fox West Coast Theatre Corporation and eight others will get under way here Monday. The suit had been scheduled to start October 24, but was postponed due to the absence of Judge Edward P. Murphy.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,020 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	11	7	1
Ain't Misbehavin' (U-I)	–	3	27	6	1
Annapolis Story (A.A.)	–	3	12	11	6
Bedevilled (MGM)	–	–	8	12	18
Blackboard Jungle (MGM)	26	35	5	–	–
Bring Your Smile Along (Col.)	–	–	1	–	8
Bullet for Joey, A (U.A.)	–	–	2	5	3
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	1	6	6
Chief Crazy Horse (U-I)	2	13	26	17	5
Cobweb, The (MGM)	–	6	14	9	4
Conquest of Space (Par.)	–	–	10	18	9
Creature with the Atom Brain (Col.)	–	9	4	1	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	27	7	6
Dam Busters (W.B.)	–	–	2	–	2
Davy Crockett (B.V.)	10	33	29	7	1
*Detective (Col.)	–	3	8	9	4
East of Eden (W.B.)	3	11	17	17	7
End of the Affair (Col.)	–	2	3	14	12
Escape to Burma (RKO)	–	4	18	16	14
Eternal Sea, The (Rep.)	–	1	12	17	9
Far Horizons (Par.)	–	1	31	10	6
Female on the Beach (U-I)	1	2	20	2	1
5 Against the House (Col.)	–	–	12	3	2
†Footsteps in the Fog (Col.)	–	–	3	–	2
Foxfire (U-I)	–	16	19	10	–
Francis in the Navy (U-I)	–	10	23	3	–
Girl Rush, The (Par.)	–	–	1	14	15
*Glass Slipper, The (MGM)	1	23	15	13	16
Hell's Island (Par.)	–	–	13	10	10
*Hit the Deck (MGM)	–	12	36	23	3
House of Bamboo (20th-Fox)	–	19	13	11	9
How to Be Very, Very Popular (Fox)	–	4	30	7	7
I Am a Camera (DCA)	–	2	–	–	3
Interrupted Melody (MGM)	–	7	14	19	4
It Came From Beneath the Sea (Col.)	1	17	5	3	3
It's Always Fair Weather (MGM)	–	1	8	4	8
Jump Into Hell (W.B.)	–	1	4	5	–
Kentuckian, The (U.A.)	5	13	5	1	–
King's Thief, The (MGM)	–	–	1	4	3
Kiss Me Deadly (U.A.)	–	–	5	2	14
†Kiss of Fire (U-I)	–	–	1	2	2
Lady and the Tramp (B.V.)	28	23	8	1	–
Land of the Pharaohs (W.B.)	–	3	13	17	7
Las Vegas Shakedown (A.A.)	–	–	3	1	–
Last Command, The (Rep.)	–	–	3	1	4
Left Hand of God, The (20th-Fox)	–	8	11	–	–
Looters, The (U-I)	–	–	5	11	8
Love Is a Many-Splendored Thing (20th-Fox)	16	8	19	7	–
Love Me or Leave Me (MGM)	7	33	26	4	2
Ma and Pa Kettle at Waikiki (U-I)	5	24	20	12	1
Magnificent Matador (20th-Fox)	2	–	14	18	16
Man Called Peter, A (20th-Fox)	42	42	1	13	–
Man From Bitter Ridge (U-I)	2	–	12	9	7
Man From Laramie (Col.)	10	19	15	3	1
Man Without a Star (U-I)	–	10	33	16	4
*Marauders, The (MGM)	–	3	8	5	2
Marty (U.A.)	7	1	7	3	9
McConnell Story, The (W.B.)	1	5	2	4	–
Mister Roberts (W.B.)	34	21	3	–	–
Moonfleet (MGM)	–	3	4	11	5
Night of the Hunter (U.A.)	–	2	1	3	1
Not As a Stranger (U.A.)	8	20	4	9	–
One Desire (U-I)	–	–	5	13	3
Pearl of the South Pacific (RKO)	6	–	7	10	8
Pete Kelly's Blues (W.B.)	2	10	3	8	3
Phenix City Story, The (A.A.)	8	6	2	4	–
Private War of Major Benson (U-I)	1	6	16	7	1
Prize of Gold, A (Col.)	–	2	10	7	2
Prodigal, The (MGM)	4	18	34	24	7
Purple Mask (U-I)	–	1	8	12	6
Purple Plain, (U.A.)	–	–	14	15	9
*Rage at Dawn (RKO)	–	2	10	9	3
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	2	8	2	–
Robber's Roost (U.A.)	–	2	5	3	2
Run For Cover (Par.)	–	–	18	23	14
Santa Fe Passage (Rep.)	–	1	10	3	7
Scarlet Coat (MGM)	–	–	4	3	12
Sea Chase, The (W.B.)	1	7	50	15	4
Seminole Uprising (Col.)	–	–	4	2	3
Seven Little Foys (Par.)	33	28	9	3	5
Seven Year Itch (20th-Fox)	43	27	10	1	1
Shotgun (A.A.)	1	10	14	–	–
Shrike, The (U-I)	–	1	1	5	3
*Smoke Signal (U-I)	–	4	17	22	12
Soldier of Fortune (20th-Fox)	–	25	24	13	4
Son of Sinbad (RKO)	–	2	9	16	14
Strange Lady in Town (W.B.)	–	11	20	14	1
*Stranger on Horseback (U.A.)	–	10	7	1	4
Strategic Air Command (Par.)	38	28	7	1	–
Summertime (U.A.)	–	–	3	4	1
Tall Man Riding (W.B.)	–	12	5	8	2
This Island Earth (U-I)	1	10	26	8	3
Three for the Show (Col.)	–	–	13	21	22
Tight Spot (Col.)	–	4	7	9	7
To Catch A Thief (Par.)	4	5	4	–	–
To Hell and Back (U-I)	5	6	1	1	–
*To Paris With Love (Cont. Dist.)	–	–	3	2	–
†Ulysses (Par.)	–	–	1	7	–
Untamed (20th-Fox)	2	17	41	13	5
Violent Saturday (20th-Fox)	–	1	10	15	33
Virgin Queen, The (20th-Fox)	1	–	5	5	7
We're No Angels (Par.)	–	6	12	8	5
Wichita (A.A.)	2	14	10	1	2
Wizard of Oz (MGM) (Reissue)	–	3	1	1	4
You're Never Too Young (Par.)	1	20	9	1	–

"In all my years in the industry, I have learned that a film, which deals so powerfully with the elemental facts of life and love, as does this suspenseful, Pulitzer Prize-winning story, must end up a major box office champion."

COLUMBIA PICTURES CORPORATION
729 SEVENTH AVENUE
NEW YORK 19, N.Y.

October 24th, 1955

OFFICE OF THE
VICE PRESIDENT AND
GENERAL SALES MANAGER

Dear Fellow Showman:

I saw a rough cut of PICNIC on my recent trip to the studio.

In all my years in the industry I have learned that a film which deals so powerfully with the elemental facts of life and love, as does this suspenseful Pulitzer Prize-winning story, must end up a major box office champion. When I saw this picture, it had the same emotional impact upon me as did ETERNITY, WATERFRONT and CAINE MUTINY. I am confident when you see PICNIC you will share my enthusiasm that Columbia has come up with an encore.

"How soon can I get PICNIC in the hands of the exhibitor?" was my first question. For, believe me, I know your need for a picture of this stature. You may have heard that delivery was originally planned for April or May. Well, the last reports are now coming in and I am delighted to be able to tell you that PICNIC will be ready to go considerably sooner.

I intend that you shall be hearing much, much more about this fine CinemaScope attraction. You will know of its tremendous range of dramatic ingredients that will appeal to all audiences -- from teenagers to your most selective patrons as was the case with ETERNITY, WATERFRONT and CAINE MUTINY. I want to tip you now to the provocative romantic chemistry involved in mixing Bill Holden and Kim Novak. It's just one of the sock surprises in store for you from director Josh Logan.

The coming of a new box office giant is always exciting news to exhibitor and distributor alike. I believe that PICNIC will be an industry celebration.

Sincerely,

A. Montague

A. MONTAGUE

NOVEMBER 5, 1955

MOTION PICTURE HERALD

Herald Institute Votes on COMPO

Page 12

Allied Opens "Gloves Off" Meeting

Page 15

Goldwyn's "Guys and Dolls" Review

Page 23

Better Theatres for NOVEMBER

FALL BUYERS NUMBER—with Buyers Index

TESMA-TEDA-ALLIED-IFA Trade Show Directory . . . Page 34

Wide-Screen Methods as the Big Picture Begins Fourth Year

BETTER REFRESHMENT MERCHANDISING:

Fall Buyers Index . . . Big Town Policy in a Small Town

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GOING UP!



Word-of-mouth!
"Blackboard Jungle" sock!
Controversy builds business!
Terrific campaign!
Zooming up-up-up!
The "must-see" attraction!
Proven nationally!
Book it fast!

M-G-M presents "TRIAL" starring Glenn Ford • Dorothy McGuire • Arthur Kennedy John Hodiak • Katy Jurado • with Rafael Campos • Juano Hernandez • Written by Don M. Mankiewicz from his Harper's Prize novel • Directed by Mark Robson • Produced by Charles Schnee

GOING UP!

M-G-M's "THE TENDER TRAP"



Frank Sinatra



Debbie Reynolds



David Wayne



Celeste Holm

It's just beginning!
And HOT already!
Detroit premiere WOW!
Confirms Audience Test!
Highest rating ever!
Its fame sweeps nation!
Headed for big money!
Get your share!

M-G-M presents in CinemaScope • "THE TENDER TRAP" starring Frank Sinatra Debbie Reynolds • David Wayne • Celeste Holm with Jarma Lewis • Screen Play by Julius Epstein • Based on the play by Max Shulman and Robert Paul Smith • And presented on the New York Stage by Clinton Wilder • Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten

WARNER SMASH!



JAMES DEAN IN 'REBEL WITHOUT A CAUSE'

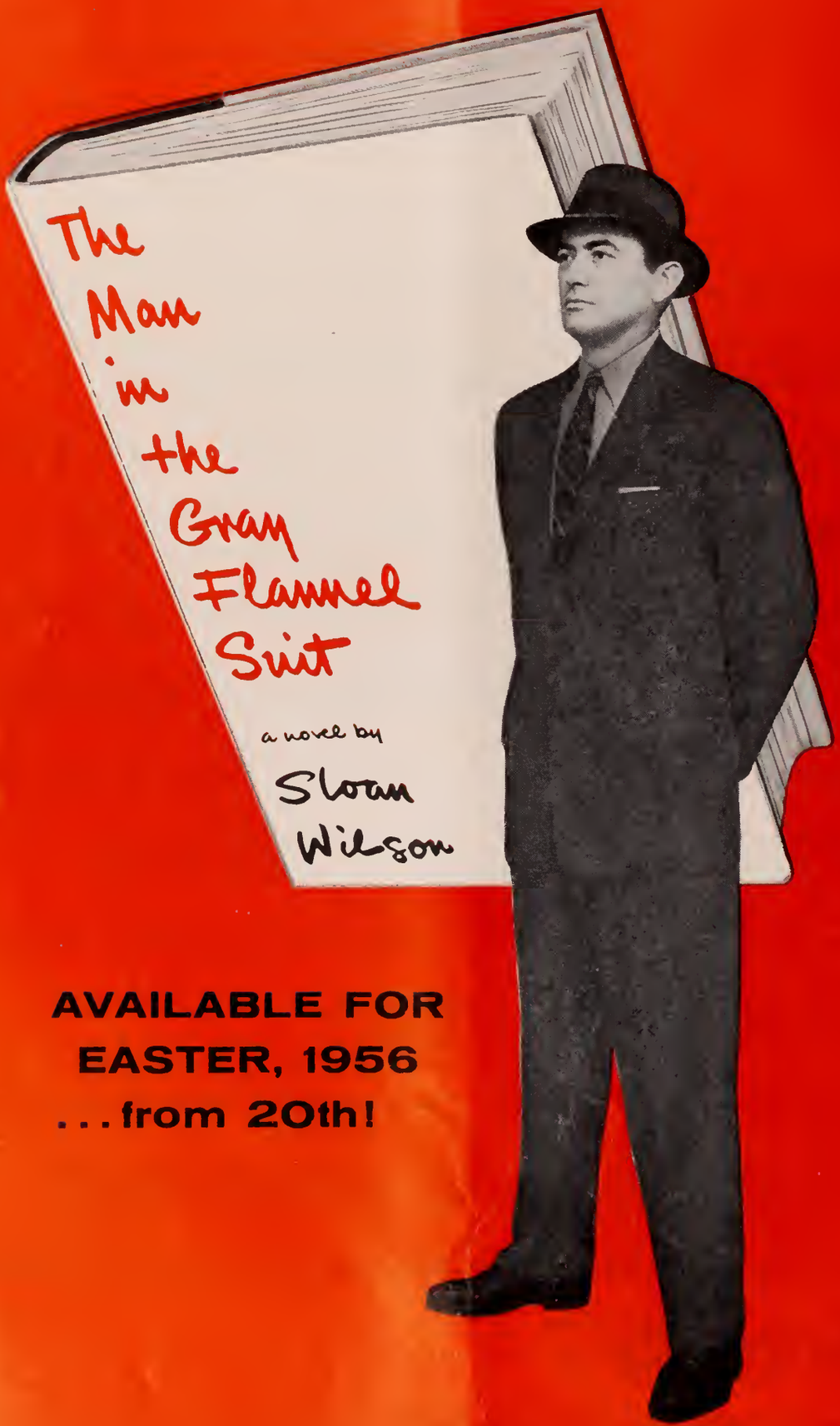
CINEMASCOPE
COLOR BY WARNERCOLOR

ALSO STARRING
NATALIE WOOD WITH SAL MINEO JIM BACKUS · ANN DORAN · COREY ALLEN · WILLIAM HOPPER · SCREEN PLAY BY STEWART STERN · Music by Leonard Rosenman PRODUCED BY DAVID WEISBART · DIRECTED BY NICHOLAS RAY

GREAT PICTURE!

GREAT BOX-OFFICE!

Sensational openings at the Astor, N. Y. and 100 other engagements nation-wide! Doubling normal business and holdovers pouring in already!



AVAILABLE FOR EASTER, 1956 . . . from 20th!

In CINEMASCOPE® COLOR by DE LUXE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 6

November 5, 1955

Serving Two Masters

THE fundamental problem in the industry today springs from the fact that the producers no longer have only one market to serve. Now there are two. In "the old days" the domestic market could be viewed in its entirety. Long runs were conspicuous by their rarity. There was plenty of product produced to satisfy the needs of all types of theatres.

As a result of a number of factors, most important of which is television, the domestic market has been split in two. On the one hand there are the large key houses from which, through long runs and high admission prices, the distributors have been getting an increasingly large proportion of total receipts. On the other hand there are the theatres in the smaller communities and the subsequent runs in and near large cities which are vital to the welfare of the whole industry.

No approach to settling trade practices or alleviating them has a chance of success if it does not recognize this state of affairs. Decrying certain conditions cannot correct them. What is needed above and beyond anything else in order to perpetuate the business of exhibitors in smaller situations is quality product made to serve their needs.

Hollywood has taken it upon itself principally to serve the one master—the large outlets where the big money may be found. There is a general belief among picture makers that television has killed the market for what used to be called "program pictures". Many consider that only the specials or "off-beat" films have a chance of earning a profit in current conditions.

THERE are, of course, even in these times exceptional pictures—often made, of necessity, on lower budgets—which have become box office hits. However, any study of the champion pictures of the year shows that most of the money is returned on films produced at high budgets.

Present serious conditions may become aggravated by what some call "clearance by equipment". Until three years ago the only real advantage early or "roadshow" engagements had was that of time. Now for some attractions it is both time and manner of presentation. Two Cinerama shows have done well in a method that contemplates no regular release. While a CinemaScope version of "Oklahoma" was filmed, there are no present plans to show the film except in the 65mm Todd-AO system. It is expected that 20th-Fox's "Carousel" will be shown first in 55mm runs. Any horizontal VistaVision showings in an area also precede regular exhibitions. In another year or two pictures made in the MGM Panavision 65mm system and other systems should be on the roadshow market.

In order for the smaller theatres to have an adequate supply of good features Hollywood must be convinced that pictures of modest financial proportions can be a success despite television competition. With the larger theatres playing comparatively few films during a year, the smaller and subsequent houses must take up a greater share of the cost of the program pictures or they will be failures.

Exhibitors who do not have first run operations should raise their voices so that producers will know what type of pictures are needed to take care of their requirements. Simultaneously these same exhibitors must find ways of increasing the attendance at the smaller budget films which play their theatres. In the final analysis the original Makelim plan failed, despite Allied support, because not enough film rental was pledged to make production a reasonable gamble. The TOA sponsored film financing plan also failed for want of financial support.

The market exists for more pictures but Hollywood—and distribution—must be shown that the market is worth serving from the financial viewpoint.

■ ■ ■

Yes, We Have Sprockets

AMID the many changes in projection booth equipment required to play magnetic sound prints for CinemaScope few exhibitors probably paid much attention to the fact that the size of the sprocket teeth was reduced. In order to have sufficient room for four sound tracks and also for a picture in aspect ratio of 2.55 to 1 it was necessary to trim the size of the sprockets. This meant smaller teeth in the projector. Once a projector has been equipped with the new sprockets it can handle both CinemaScope prints and prints with the old, larger sprocket holes. The reverse is not true—a projector with the large teeth can not take a print with the small holes.

Beginning with the release of "Kismet" at the end of this year MGM plans to use a combined optical-magnetic print in the United States and Canada. Exhibitors who are not equipped for magnetic sound must have the new sprockets installed because these prints will have the so-called "Fox Holes," designed originally for CinemaScope.

The film sprocket holes have long been larger than necessary. However, it has required good reasons to bring about changes. The small holes are a step forward, making possible on the one hand enough room for stereophonic sound tracks in CinemaScope and still preserving the maximum possible room for the picture. This is the first change in sprockets in decades and there is likely to be no other change in sprockets for another long time.

—Martin Quigley, Jr.



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—Martin Quigley, Jr.

Letters to the Herald

Varied Types

To the Editor:

Close observation of local business and trade paper reports on grosses shows that there is a large audience for a great variety of subject matter and almost irrespective of "star value." From "Blackboard Jungle" and "On the Waterfront" to "A Man Called Peter" or "Lady and the Tramp" and through a long list of types such as "Battle Cry," "Bridges at Toko-Ri," "Carmen Jones," "Davy Crockett," "The Country Girl," "White Christmas," "The Long Gray Line," "Three Ring Circus," "Strategic Air Command," "Seven Little Foys," "Love Me or Leave Me," "Many Rivers To Cross," "Julius Caesar," "Seven Year Itch" and so on.

"Mister Roberts" is playing here now and is one of the biggest grossers of the year. Further adding to the wide contrast in subject matter, "Seven Little Foys" is in opposition to it and doing big also even though the county fair is drawing record-breaking crowds, proving again that there is no limit to business when attractions interest the public.—*R. E. CRAHILL, (Retired) District Manager, Warner Theatres, Elmira, N. Y.*

Competition in Canada

To the Editor:

Television hurts me. I don't understand why producers hurry to give films to television, chiefly French films. I'm obliged to close on Mondays, Tuesdays, Wednesdays and Thursdays during Fall, Winter and Spring. I have some good months in Summer, because television is bad during that season.—*ARMAND P. BELAIR, Bel Theatre, Bois-des-Filion, Terrebonne County, Canada.*

No Saturation

To the Editor:

A good picture should be played and kept as long as possible for the public to see it at their convenience; it should not be saturated in 30 to 50 theatres for one week, then shelved. Not all the people (movie-goers) are ready to see this picture in the space of one week. In other words, I don't like saturation bookings, especially in a "town on wheels" like Los Angeles.—*GEORGE L. JOSEPHS, Manager, Alto Theatre, Los Angeles, Cal.*

Japan Lagging

To the Editor:

I have been rather proud of having 22 patents concerning the projector. But fortunately, this time, I was commended, having been given a top prize, by the Association for Inventors for my contribution for the improvement of projectors in our country.

In general, most of the theatre managers in Japan do not know so much about the technique of projection that my case appeared in some newspapers as an uncommon case.

I heard that engineering, managing and character are very important factors as a manager in the States, but on the contrary only managing and character are requested for us as a manager in Japan.

Japan is lagging behind America in this case, I believe.—*TOSHIO MIYAMOTO, Shinkoiwa Theatre, Tokyo, Japan.*

Misleading

To the Editor:

Advertising on some pictures is entirely misleading—stressing so-called love scenes and suggestive situations—murder for small town exhibitors. Does all publicity have to be aimed at the cheaper element in big cites? I commend the Herald for its stand on these matters.—*ANNE CLARKIN, Riviera Theatre, Barryville, N. Y.*

Night in the Drive-ins

To the Editor:

Why is it that more consideration is not given by producers on conventional black and white films, especially on night scenes? In the drive-ins, most night scenes are not discernible in most cases, with wide screen technique and the long throw from the booth. — *GEORGE A. FREEMAN, Manchester Drive-In, Manchester, N. H.*

Features for Children

To the Editor:

I would like to see you print a more complete rating on features for children. I suggest a complete list at least once a month of recommended children's features which can be removed for file and reference. We are trying to build up the kid business and hold it to keep them movie-minded when they become adults. To do this, we must give them pictures that will entertain them and be accepted by parents.—*JAMES H. EASSON, Woods Theatre, Grosse Pointe Woods, Mich.*

Some Problems

To the Editor:

Films today are guilty of (a) excessive brutality, (b) unpleasant and unsympathetic characters, (c) lack of wholesome and situation comedies, (d) censorable trailers and advertising. Pictures despite this, however, show big production values and pictures are better than ever. — *T. A. FUNK, Great Lakes Theatre, Detroit, Mich.*

MOTION PICTURE HERALD

November 5, 1955

	Page
COMPO proved itself, Herald Institute study shows	12
DEFENSE closes testimony in 16mm trial on coast	14
U. S. will not say no to industry arbitration system	14
ALLIED leaders ready to climb into ring at convention	15
POPE PIUS sees films as means of "man's elevation"	16
SCRAMBLE for "roadshow" technique—by Martin Quigley, Jr.	19
PIONEERS honor Herman Robbins as Pioneer of the Year	22
COMPO to decide on renewal of fight on ticket tax	22
"GUYS and Dolls" — review of Samuel Goldwyn's latest film	23
NATIONAL SPOTLIGHT—Notes on personnel across country	29

SERVICE DEPARTMENTS

Refreshment Merchandising	40-58
Hollywood Scene	28
Managers' Round Table	35
The Winners' Circle	34

In Better Theatres for NOVEMBER

Section begins opposite 58

THE BIG PICTURE—Three Years Later
WIDE-FILM Projection Lighting
FALL BUYERS Market Directory

IN PRODUCT DIGEST SECTION

REVIEWS *(In Product Digest):* The Rose Tattoo, Naked Sea, Killer Leopard, Champion's Reward, Operation Malaya, Running Wild, Cross Channel

Showmen's Reviews	657
Short Subjects	658
Film Buyers Rating	659
The Release Chart	660

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On the Horizon

TOUGH FILM

DuPont's new film base synthetic, tough, durable and thinner than cellulose bases, is ready now and by the middle of 1956 should be in mass production. The name is Cronar. The substance is related to Dacron. The derivation is from dimethyl terpthalate and ethylene glycol. Tests show the strength of the material to be approximately one-third that of steel. Where standard triacetate film will sustain 40 or so flexings this material will take 15,000 without breaking. It is .004 inches thick, instead of the usual .005 of an inch, and its dimensional stability is excellent. One immediate advantage is that additional footage can be put on present reels.

NICE THINGS

The motion picture industry will fare better than the television industry did at the hands of the Senate Judiciary subcommittee investigating the effect of mass communications media on juvenile delinquency. The subcommittee blasted television crime and horror programs; indications are that a subcommittee report, due later this year, will have some criticism of the film industry but will also say some nice things about it.

DYING OF IMPROVEMENT

"If we continue to get the goodly amount of product we're getting today we will die of starvation from improvements." This succint summation came the other day from Samuel Pinanski, New England circuit owner and exhibitor spokesman, as he arrived at Boston's Film Row to buy film.

TODD RESIGNS

Michael Todd, stage and screen producer and one of the developers of the Todd-AO wide screen process, Tuesday sold his holdings in Magna Theatre Corporation, which controls the picture "Oklahoma!" and has an interest in the process. He also resigned as director of the company. The 268,000 common shares of common stock which Mr. Todd owned were transferred in a private sale to Magna and several officials of United Artists Theatres Corporation. At the same time Mr. Todd resigned as a director of Todd-AO Corporation, which is owned jointly by Magna and American Optical Company and which controls the process.

INTERNATIONAL

There now is an international exhibitors' organization -- the International Film Exhibitors Union, which met in Rome last week (see page 16)--and it would seem there shortly will be an International Federation of Distributors Association, as the name goes. This organization will be established officially at Madrid in March, its sponsors said, also in Rome. They added they hoped American distributors would join.

MOBBED

Briefed for their mission of unusual gravity, New York's finest (also called policemen) stood guard Wednesday morning at the Paramount Theatre as their charge, a personality of note opened the doors. The men had been instructed especially in the handling of women; women anxious, tender, and also sometimes rough. The picture was Warners' "Sincerely Yours", and the man who welcomed his public was its star, Liberace.

EXPANDING

Allied Artists is looking for a new studio. It is negotiating for a site for one in the San Fernando Valley, Cal. The studio, to be built, would be 26½ acres, with probably a minimum of ten sound stages. Allied now is using four outside studios in addition to its own.

"REBECCA" COMING

David O. Selznick's "Rebecca" is on its way to re-release. RKO Radio will distribute it and merchandising will be supervised by Artists-Producers Associates of New York, headed by A. W. "Al" Schwalberg, former Paramount sales chief. Mr. Schwalberg said he looked forward to working with RKO Radio's "hard hitting team."

INTERPRETATION

It's a matter of interpretation. Answering Allied States Association criticism of the new arbitration plan, Max A. Cohen, of Independent Theatre Owners Association; Mitchell Wolfson, of Theatre Owners of America, and Leo Brecher, of Metropolitan Motion Picture Theatres Association, Wednesday issued a joint statement denying that the draft "was a deliberate attempt to legalize" pre-releases by allowing two per company a year. Rather, said the three, for the first time a "restriction is placed on the number of pre-release pictures any distributor may have in one year." For other arbitration developments and comment from the Department of Justice, see page 14.

William R. Weaver-Floyd Stone
J. A. Otten-James D. Ivers

WHEN AND WHERE

November 6-8: Annual convention of the Motion Picture Exhibitors of Florida, Jacksonville.

November 6-9: Annual convention of Allied States Association, in conjunction with the annual TESMA - TEDA - IPA trade show, Morrison Hotel, Chicago.

November 15-16: Fall convention of the Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 17-27: Public ballotting in the National Audience Awards Poll sponsored by the Council of Motion Picture Organizations.

November 19: Variety Clubs of Washington, annual dinner dance and presentation of this year's Personality of the Year Award to Steve Allen, Statler Hotel, Washington, D. C.

November 19: Annual election of officers of the Baltimore Variety Club, Variety Club headquarters, Baltimore.

November 21-22: Annual convention of the Missouri-Illinois Theatre Owners, Chase Hotel, St. Louis.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas - Missouri Theatre Association, Kansas City, Mo.

This week in pictures



This Scene . . . . .

which rocked Rockefeller Center was part of shooting in New York for Columbia's "The Solid Gold Cadillac." The mob of extras, cameramen, assorted mechanics and directors is in front of Schrafft's restaurant and Esso's building (renamed for "International Products") and tied up busy 51st Street.

Produced This...

in which Paul Douglas takes Judy Holliday to his limousine.



Photos by The Herald



by The Herald

PAUL MacNAMARA, Telemeter executive, told in New York this week of plans to demonstrate before the year's end the company's unique two channel system.



FRANK E. CAHILL, JR., Warner coordinator of technical activities, will head the Warner Club this coming year, succeeding Karl MacDonald.

LESTER M. NEELY, JR., visited The HERALD the other day. The general manager of the Neely circuit, Marion, Ala., was up North helping his town's Chamber of Commerce snare a new industry which will give employment to several hundred.



A DRESS REHEARSAL for the National convention coming up was the description of the New England Allied meeting at Winchendon, Mass., last week. Top officials of the national organization, and many from regional units, attended. Above, Independent Exhibitors, Inc., president Edward W. Lider, center, poses with national general counsel Abram F. Myers, left, and New Jersey's Wilbur Snaper. At the right, above, executive secretary Carl Goldman hands a membership certificate to Bob McNulty, left, of Marblehead, Mass.; and, below, helps sign on Ernest Warren of Needham, Mass.





by The Herald





And a New Exchange

came to Memphis. One of the city's finest business buildings, with executive offices panelled in walnut, an employee coffee room, open film racks for safe storage, and other refinements, Universal's place of business opened with a party for the industry. Above manager R. C. Settoon and his wife are surrounded by well-wishers F. T. Murray, branch operations manager; C. J. Feldman, vice-president and general sales manager; J. V. Frew, district manager; M. A. Lightman, Malco Theatres chief; and F. J. A. McCarthy, division manager.





by The Herald

BRIEFING, at the New York home office, for Charles Cohen, left, who came from associate advertising managership at 20th-Fox to be Allied Artists' assistant advertising and publicity manager, working along with Martin Davis, eastern head of such activity. With them, right, is publicity and advertising director John C. Flinn.

EDWARD DRYHURST, at the right, said in New York last week commercial TV in Great Britain (where he heads Herald Pictures) will eventually follow American lines, and allow more sponsor control. His own firm is entering the field and is converting the Grand Theatre, at Brighton, into a studio.



by The Herald



WILLIAM S. KENT has come to National Screen Service as a sales and producing executive. He was vice-president of Calhoun Studios, makers of industrial and television films. He will "enlarge" NSS activities in this type of business.



ISADORE ("IKE") EHRLICHMAN replaces Jerome Wechsler as Universal Buffalo manager. He had been sales manager in Washington. There, his post is being filled by Robert I. Friedman, a salesman in Albany. Mr. Ehrlichman joined in 1946 as apprentice booker.



FOR "MAN WITH THE GUN," right, Samuel Goldwyn, Jr.'s first picture, the town of New Orleans turned out for a three day celebration. Mr. Goldwyn, center, is seen in the lobby of Loew's State with visitors Joseph R. Vogel, left, president of the Loew's circuit, and Russell Bovim, its southern district manager. A City Hall reception, a parade and a square dance, numerous interviews, luncheons and honors for Mr. Goldwyn and his players, Robert Mitchum and Karen Sharpe.



THIS IS THE NEW CREW for the Albany Variety. In normal order are, front row, property master Jack Hamilton, second assistant chief barker Norman Weitman, chief barker Harold Gabrilove, first assistant chief barker Lewis A. Sumberg, and dough guy George A. Green; standing, Jack Goldberg, Aaron Winig, Gene Teper, Irwin Ullman, and Charles Stevens.

COMPO Proved Itself Institute Finds

The Herald Institute of Industry Opinion

by JAMES D. IVERS

Better than 75 per cent of the industry—exhibition, distribution and production—believe that COMPO has done and is doing a good over-all job for motion pictures. A tiny minority, and these solely from exhibition in middle-sized towns, think it has no further purpose. And the balance, a little better than one-fifth, endorse the organization's procedures and purposes with reservations.

An overwhelming majority of the panelists believe the present method of financing—voluntary dues from exhibitors matched by contributions by distribution—is satisfactory.

A smaller majority, but still more than 76 per cent, believe the present method of governing COMPO, with a triumvirate composed of one distribution member and one each from TOA and Allied, is satisfactory.

Asked to suggest projects for COMPO to undertake, the panel members unanimously called for amplification and continuation of the organization's efforts in the field of public relations and institutional advertising.

These are the conclusions of the sixteenth study conducted by the Herald Institute of Industry Opinion. They are arrived at by analysis of questionnaires filled out by members of the Institute's exhibition, distribution and production panels.

Other conclusions:

An exhibitor panel member from the west coast, operating in the smallest population classification, summed up the general feeling of a good job well done. "COMPO has done an excellent job," he said. "I have been in this business 25 years and I have yet to see anyone do a job that met with the approval of all concerned. For my money COMPO gets entire credit for the tax reduction, and its endeavors in other fields, while not as spectacular, have been professionally performed. It is the only organization making a concentrated effort to benefit the entire industry. Who's complaining?"

Another, from the east, reflects: "When COMPO was first organized I thought it unnecessary. I thought we had enough organizations. It has more than justified its existence. . . ."

A midwest exhibitor said, "It is better than nothing. The attempt to improve press relations is its best recent effort, not discounting the Audience Awards, the results of which are yet to be determined."

Panelist Ben Marcus, of Milwaukee, said, "COMPO has proven a most valuable instrument for all branches of our great industry. The tax fight proved it conclusively. We should avoid internal squabbles, sit down and correct any misunderstandings from the past, and proceed with vigor and intelligence to promote the Audience Poll Award with 100 per cent cooperation from everybody."

While those on the critical side were few they were vociferous. Most of their criticism seemed to stem from sources of trade practice friction like the product shortage and high film rental. Many of them mentioned COMPO's failure to join in the fight against toll television and a number of them scored the organization bitterly on this count.

Speaking for the disaffected small exhibitor, Lewis Ginsburg of New Haven said, "I've been in the industry 22 years and have never witnessed a campaign of any kind to help the man with one neighborhood house or a small town theatre. Despite the comeback of the industry as a whole, the little fellow, in our area anyway, must close or go to part-time and even then is barely eking out a living. The big theatres milk what few good pictures there are and the distributors, despite what they say about helping the small theatre, squeeze out the last dollar. Maybe it's a bigger job than an organization like COMPO could handle."

Leo Jones of Ohio was typical of those who approved with reservations. "The job on the tax repeal campaign was magnificent," he said, "but the small exhibitors in all 48 states did the job. COMPO was our captain. A team did the work. . . . It is a grand clearing house for all segments of our industry but it has had its failings. Toll television was a COMPO project but Paramount blocked it because they own Telemeter. . . . Let's get together even if we have to drop some members to get 100 per cent cooperation. Toll TV is a 100 per cent industry matter and problem."

Other panelists based their complaints on the conduct of finances. A midwest exhibitor said, "When COMPO was formed it

(*Continued on opposite page*)

1. Do you think COMPO has done a good over-all job for the industry?

	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	All Exhibition	Distribution	Production	All Industry
Yes	77.4%	70.6%	55.5%	72.0%	70.3%	94.1%	100%	75.4%
Qualified or No	22.6	29.4	44.5	28.0	29.7	5.9	. . .	24.6

2. Is the present system of graduated voluntary dues from exhibitors, matched by equal contributions from distributors, a satisfactory method of financing?

Yes	90.3%	100.0%	88.8%	91.3%	91.8%	100%	100%	93.4%
No	9.7	. . .	11.2	8.7	8.2	. . .	. . .	6.6

3. Would you suggest a change in the method of governing COMPO by a trimmvirate?

Yes	20.7%	13.4%	40.0%	29.2%	25.3%	18.7%	16.7%	23.8%
No	79.3	86.6	60.0	70.8	74.7	81.3	83.3	76.2

was agreed that any action should be approved by all member groups. Recently this has been forgotten. . . . It appears to the writer that COMPO is dominated by a few . . . who are not bothering to follow the constitution. The present dues drive is a typical example. . . . If COMPO goes back to the manner in which it was handled at its inception, it can do a very worthwhile job, but as it is I am afraid it is destined to fail."

Other than complaints over the procedure of the latest dues collection drive, an overwhelming majority of exhibitors approved the present method of financing. Some who disapproved based their objections, again, on the straits in which the smaller exhibitor finds himself. Even here, the most radical suggestion was for a ratio of 60-40 with the distributors taking the long end.

An eastern exhibitor suggested that a small percentage of the gross of the bigger pictures be put aside to pay for COMPO.

Similarly on the matter of the governing triumvirate, the suggestions for change, while more numerous than on the other questions, were mild and reasonable. For the most part they ranged around the need for greater representation. Some panelists suggested three exhibitor members, one distributor, and a fifth from outside the industry. Others suggested similar balancing with an outside member. Some of the smaller exhibitors wanted a truly "independent" exhibitor member, one not affiliated with either Allied or TOA.

SIGNED UP FOR AUDIENCE AWARDS

About three-quarters of all exhibitors have either signed up to participate in the COMPO Audience Award Poll or intend to do so. The percentages by size of operation as shown in the Institute study:

Population	Yes	No	Intend
Up to 7,500.....	46.9%	37.5%	15.6%
7,500-30,000	69.2	30.8	..
30,000-100,000 ...	88.2	11.8	..
Over 100,000	82.6	13.0	4.4
Total	68.2%	24.7%	7.1%

Criticism of the Award came largely from small exhibitors who felt the promotion could do them little good and, significantly, from some drive-in operators who complained that their operations would be shut down by the time of the national voting.

F. G. Prat, Jr., of Vacherie, La., said, "It's not suited for the very small exhibitor since he doesn't play most pictures until three to six months after national release. . . . We'd look and feel foolish. Besides what can we offer as an inducement except two annual passes?"

An Oklahoma exhibitor said, "We are sub, sub run and in no position to qualify. However, I believe the idea is of sound value and have no objection to paying our share."

PANELISTS SAY COMPO MUST EXPAND PUBLIC RELATIONS

On the big question—suggestions for further projects for COMPO—the Institute panelists were diverse. On one thing they all agreed. The organization should continue and expand its efforts in the area of public relations for the industry. Some wanted this enlarged in the direction of obtaining better relations between the various segments within the industry, and those who voiced this desire echoed a recurrent theme, "We're tired of endless bickering."

Morris Loewenstein of Oklahoma summed this up:

"I sincerely feel that COMPO could be the focal point for the joint aims of all exhibitor groups. There is no reason for our continuous bickering, name calling and divergence of effort. Neither can everyone be expected to subscribe to all objectives. We penalize ourselves publicly and within the industry by our differences. No other business so challenges and antagonizes itself. We need a round table of all segments where so many of our problems could find a solution."

This sentiment was expressed too by Harry Lamont of Albany:

"COMPO should help bring about better relationship between distributors and exhibitors. The old time feeling between customer and seller is no more and in spite of some faults the old relationships were much more stable. COMPO should have all the support exhibitors can give. The tax cut would never have happened if it were not for COMPO and that alone warrants its support for years to come."

Along these lines, too, George J. Riester of the Capitol in Shamokin, Pa., said:

"It is most important to rebuild the confidence the public once had in the industry. Play up the importance of the screen. Use institutional trailers to sell the industry. . . . Let's do a little bragging about the valuable part played by the industry in all drives, catastrophes, war effort, etc. This publicity will be helpful in offsetting the damage done by the many scandals which the newspapers so quickly play up."

Dave Garvin, Jr., of Newport News, Va., was emphatic on the subject of expanded institutional advertising:

"COMPO has demonstrated what it can do in the field of public relations and the winning of a friendlier press with those fine ads in *Editor & Publisher*. Now, take a look at the institutional ads that are being run in quite a few national magazines on beer. Their theme is 'Beer belongs—the beverage of moderation.' Those fellows have gotten together and they're selling their product to a larger market. They're taking beer out of the pub and putting it into the American home.

"What I'm saying is that movies have ceased to be a habit and we are in need of an extensive selling campaign to get our audience back in our theatres. I think that COMPO could develop some fine ads along these lines. It would be nice to see our industry unite and jointly sponsor some of them but, I guess that's asking too much.

"Now, I'm not talking about one of those half-page ads selling fifty attractions. I'm talking about an ad that will simply sell the idea that movies are good for the entire family. I use institutional copy myself occasionally but a present day manager simply doesn't have enough time or know-how to present the story. . . ."

The decision not to join in the fight against toll television caused deep resentment in some sectors and panelists carried this over into their suggestions for future projects.

Here is a representative scattering of comments from panelists:

"COMPO should have been a leader in the toll TV fight."—*Louisiana exhibitor.*

"Expand the public relations program. Make speakers available to civic luncheon clubs. . . . But if grass roots exhibitors are to be solicited they should have direct representation."—*C. E. Cook, Maryville, Mo.*

"COMPO is needed to head any drive for the general benefit of the industry . . . watching laws that may affect us in Washington and the state capitals."—*August Marcheri, Amboy, Ill.*

"Reconcile the differences in our industry. The constant bickering in the press between supposed leaders in our industry is not good. It all started with COMPO's failure to take a stand on toll TV. This must be reconciled and clarified."—*F. W. Anderson, Morris, Ill.*

"No suggestions at this time but somebody paid to think about it certainly could find plenty."—*Connecticut exhibitor.*

"They should handle any general industry matter that would get producers, distributors and exhibitors to meet and know each other. There has been too much factionalism."—*Alabama exhibitor.*

"Expand the public relations series. . . ." —*Gerald Shea, New York.*

"A militant continuation of the tax elimination fight should be undertaken at once with or without any exhibitor organization's help."—*New Jersey exhibitor.*

"Suggestions — hell, I could write a book." — *Allen Johnson, B. and J. Theatres, Grand Rapids, Mich.*

DEFENSE CLOSES IN 16mm ACTION

Trade Leaders Testify No Conspiracy Involved to Withhold Product

LOS ANGELES: As the defense was winding up its presentation of witnesses in the Government's so-called 16mm. anti-trust suit here this week, it was announced that opposing attorneys will present their final arguments in the case November 11.

Highlighting the defense position in the last week were Jack L. Warner, vice-president of Warner Brothers in charge of production; Ben Kalmenson, Warner Brothers vice-president in charge of sales; a team from Columbia Pictures comprising A. Montague and B. B. Kahane, vice-presidents, and Ralph Cohn, head of Columbia's TV production subsidiary, Screen Gems; Spyros Skouras, president of 20th-Fox; and Charles J. Feldman, Universal sales head.

Denied Conspiracy

Mr. Warner and Mr. Kalmenson categorically denied conspiring with any other company or exhibitor organizations to withhold films from television or from the 16mm. field, with which the Government has charged the five majors involved in the suit. Mr. Warner testified that he and other of his company's officials discussed television in 1948 with regard to its then, and possibly future relation to theatres, and had decided to withhold all Warner product from TV in the interests of the company and its stockholders.

In the past 18 months, he said, the company has held discussions with the American Broadcasting Company regarding the possibility of selling 52 old features annually to the network, but said this amounted only to "probing" the market. Today, he added, the company has virtually no fixed policy regarding television, but is open-minded on the whole subject.

The Columbia witnesses likewise testified that their company had not collaborated or conferred or conspired with any other distributing concern or with any organizations named as co-conspirators in formulating its policy.

Surveyed Market

Mr. Cohn testified that Columbia, before setting up its Screen Gems in 1949, had surveyed the possibilities of reducing some pictures in its library to television length and had found this policy impractical, expensive and disadvantageous in many ways. After experimenting with the production of television commercials, he said, Columbia had decided the best way to approach the television market was by direct production of television films.

In his testimony, Mr. Skouras reported the company had spent $18,000,000 to get CinemaScope established world-wide and that it will cost as much to do the same with Eidophor, the company's large-screen and color theatre TV system. The statement came at the close of Mr. Skouras' testimony and was made in connection with his explanation that 20th-Fox policy with regard to selling films to television, which he said the company had opposed as "injurious to our economy," stemmed from his conviction that theatres' best defense against TV impact is to provide a "superior kind of entertainment on the theatre screen."

"Conscience Stricken"

Although the 20th-Fox policy against selling feature films to TV has been constant from the beginning, Mr. Skouras said, his company did "make available" to television 101 features at one point when, he explained, "we needed some revenue to improve our profit and loss statement." The 101 consisted of a block of Charlie Chan pictures made for 20th-Fox release by Col. Wurtzel, and a large number of foreign features which 20th-Fox distributed.

Earlier Mr. Skouras had described himself as "conscience stricken" when compelled to make this sale, and had testified that the total amount received from it was "less than one good picture earns in theatres."

To direct questions as to whether he had collaborated at any time with other distributors or organizations with respect to formulating policy toward television, Mr. Skouras said he had not.

Mr. Feldman, a final witness, said selling to television would be "harmful" and that his policy is "watchful waiting." He added he didn't believe a picture could be reissued profitably after appearance on television, and cited "Time Out of War," a short which brought protests from art house patrons because they had seen it "free" on television, and hence the company now has 200 prints it doesn't know how to utilize.

Cites Remake Value

Not only that, but it's impossible to tell which old pictures may have remake value, he remarked. He cited in this instance "Magnificent Obsession," the first issue of which brought fair returns, and the remake of which brought in a sensational $5,500,000. Selling the original to television would have brought $60,000 at most, he said.

Between 5,000 and 6,000 theatres have closed because of television, and "several thousand more" would close if that medium obtained pictures generally, he continued. United World, a Universal subsidiary, handles 16mm, and he only deals with it when told by a manager that exhibitors complain of 16mm local competition. He denied conspiring or collaborating with any companies or showmen on 16mm policies.

U.S. Will Not Block Plan of Arbitration

The opposition of Allied States Association and the Southern California Theatre Owners Association to the proposed industry arbitration plan would not necessarily keep the Justice Department from recommending that the Federal Court approve the plan, a spokesman said this week.

He emphasized that the plan has not yet been officially submitted to the department and the department won't make up its mind on the question until the plan is formally before it. "Naturally we couldn't shut our eyes to the fact that these two organizations were opposed," the official stated. "It is a factor we would have to consider but we would not necessarily oppose the plan just because of their opposition."

This official said the final Department of Justice stand would depend in large part on just how much of exhibition is ultimately dissenting from the plan. If practically all of exhibition dissents, he declared, Justice would probably feel there isn't much use to such a plan and would so advise the court.

Although the Allied position on the plan is well known by this time, the SCTOA position, announced in New York last week by its president, Harry C. Arthur, came as something of a surprise in distribution circles. As yet the distributors have taken no action on the new draft.

This new draft, said Mr. Arthur, would stymie any possible arbitration plan of the future, and he added that he agreed with Abram F. Myers, Allied general counsel, who said last week that the exclusion of a definition of clearance and the allowance for two pre-releases a year by each company were detrimental to independent exhibitors.

"If the various drafting committees can't do better than this in more than five years of trying, it's time that all the exhibitor associations got together," the SCTOA chief said. He explained that he didn't expect that all the associations could be merged right away, "but there could be a working arrangement whereby exhibitors could speak as one voice at the top level."

Theatre Admission Tax Repealed in Bloomington

BLOOMINGTON, ILL.: This city's three theatre owners won their battle against a local four per cent admission tax last week when the City Council voted to repeal it. The council's vote was extremely close, being three for and two against, with the majority agreeing with the opinion of one member that the levy was "unfair" since no other businesses were taxed in such a manner. The theatre owners had previously informed the council that repeal of the tax would not result in any decrease in their admission prices. The repeal will be effective December 1st.

ALLIED LEADERS READY TO CLIMB INTO RING

Shor "Gloves Off" Speech, Myers on Arbitration Expected Fireworks

CHICAGO: All was comparatively quiet here this week on the eve of Allied States Association's annual convention opening here Monday at the Morrison Hotel. A "gloves-off" convention, climaxing weeks of careful planning, was promised by assembling delegates, none of whom needed a crystal ball to tell him what the likely convention highlights would be. Especially awaited were:

The keynote address Monday morning by National Allied president Ruben Shor, who has been indicating for weeks that he intends "to name names and tell all";

The report on the arbitration situation by Abram F. Myers, Allied general counsel, also Monday, and a preview of which was given 10 days ago at the meeting of the Independent exhibitors of New England;

The luncheon address Monday by Spyros Skouras, president of 20th Century-Fox, in which are expected to be revealed for the first time the details of 20th-Fox's new photographic and sound techniques; and

The report, Wednesday afternoon, on film selling policies and practices, prepared by Allied's Emergency Defense Committee and to be delivered by the committee's chairman, Benjamin Berger.

Background for the oral fireworks and revelations, of course, will be the giant trade show, occupying two floors of the Morrison, and sponsored jointly by the Theatre Equipment Dealers Association, the Theatre Equipment and Supply Manufacturers Association and the International Popcorn Association. These three organizations also will be holding their annual conventions in connection with the show. (See BETTER THEATRES, this issue.)

May Announce Start Of Senate Hearings

The Emergency Defense Committee actually was to get the convention business unofficially underway this Friday when it was to meet under chairman Berger "to prepare a report on its activities and its recommendations to Allied membership." In Minneapolis last week Mr. Berger declared that the committee was holding firm to its intention to seek Federal regulation of motion picture distribution practices.

Mr. Berger also indicated that the committee, in its report to the convention, will be able to announce the date for the start of Senate Small Business Subcommittee hearings on industry trade practices.



ANTICIPATING THE BIG SHOW. The meeting in Chicago of the National Allied Convention Advisory Committee with representatives of TESMA, TEDA and IPA. Around the table are Tom LaVezzi, TESMA director; Merlin Lewis, its executive secretary; Thomas J. Sullivan, IPA executive vice-president and general counsel; S. J. Papas, of Automatic Vending, the IPA convention chairman; Jack Kirsch, Allied of Illinois president and National Allied convention chairman; Ruben Shor, National Allied president; Abram F. Myers, its general counsel; Ben Marcus, a past president, and Lou Abramson, Allied of Illinois.

Mr. Shor's opening address will undoubtedly be the convention keynote in all meanings of the word. Due for coverage are what he has previously described as "the seven hot issues—film prices, Government regulation, circuit expansion, arbitration, admission taxes, the Council of Motion Picture Organizations and showmanship."

Although not as widely publicized as some of the other issues, the subject of circuit expansion may cue in some of the convention's most heated discussion. Two weeks ago, Jack Kirsch, general convention chairman and president of the host unit, Allied of Illinois, reported that numerous complaints and inquiries had been received on the subject from exhibitors who were alarmed over the expansion movement among the divorced circuits.

Says Circuit Issue Cause Of Rupture with TOA

At the same time, Mr. Myers recalled Allied's action to secure a promise from the Department of Justice that the Department would give advance notice to Allied of all proposed acquisitions. "This effort by Allied, I believe," said Mr. Myers, "led to the rupture between Allied and Theatre Owners of America."

Mr. Skouras, a late starter in the line-up of convention speakers, will be accompanied to the meeting by William C. Gehring, executive assistant general sales manager of 20th-Fox, and Earl Sponable, 20th-Fox technical expert. The 20th-Fox president will discuss details of the company's new 55mm. filming process and of a new sound development which "will permit the smallest theatre in the country to reproduce sound from film with quality equal to that now being reproduced in Radio City Music Hall in New York." Monday evening there will be an actual demonstration of the new 20th-Fox techniques at the Monroe theatre.

The following is a day-by-day breakdown of the convention which starts Monday following the Saturday and Sunday meetings of the Allied board:

Monday. In the morning, registration. In the afternoon, opening of the convention; call to order by Mr. Kirsch; official greeting from the city of Chicago; Mr. Shor's keynote speech, and business sessions at which Mr. Myers will discuss arbitration, Nathan Yamins will discuss circuit expansion and Trueman Rembusch toll television.

Tuesday. In the morning, six film clinics covering small towns, large towns, cities, key neighborhood and sub runs, outdoor theatres, and circuit buying and booking. In the afternoon, the equipment showmanship forum with L. W. Davee of the Century Project Corporation as moderator; an open forum covering various subjects—Colonel H. A. Cole will discuss the admissions tax and Wilbur Snaper COMPO. That evening Pepsi Cola will sponsor a party at the Chez Paree.

Wednesday. In the morning, a concessions clinic with Bert Nathan, president of IPA, and Lee Koken, director of concessions of RKO Theatres, as co-moderators. In the afternoon, open forum and closing business sessions, with reports on the film clinics and Mr. Berger's EDC report.

Wednesday evening the convention comes to a close. The festivities will be climaxed by a cocktail party sponsored by the National Carbon Company and the motion picture industry banquet with Coca Cola as host. Banquet toastmaster will be Richard Egan, with entertainment provided by Morton Downey and the travelling Goldwyn Girls.

POPE SEES FILMS AS MEANS OF "MAN'S ELEVATION"

ROME: The motion picture has become for the present generation a spiritual and moral problem of immense significance, Pope Pius XII told a special audience at the Vatican October 28. Among the 1500 persons present in the Hall of Benediction over the entrance to St. Peter's Basilica were delegates to the conventions of the International Union of Exhibitors and the International Federation of Distributors as well as other executives and workers in the film industry.

This Papal address was an amplification of one given June 21 to delegates to the Titanus Film Company international convention. Together they are the most important Vatican pronouncement on films since 1936 when the Encyclical of Pius XI was issued.

Pope Pius XII said "The motion picture can not be ignored by those who have in their heart concern for mankind and its future." He said he had confidence in the motion picture "as an efficacious and positive instrument of elevation, of education and of improvement." He called upon the management of film companies and the producers to make good films.

A good film, in the view of Pope Pius, is one with those characteristics that pertain properly to mankind—truth, goodness and beauty. The ideal film must be true in nature, good from the moral viewpoint and beautiful in the sense of being a harmonious artistic work.

After considering briefly the teaching film, Pope Pius discussed at length "the film of action." This was defined as "a film which intends to represent and interpret the life and conduct of men, their passions, aspirations and struggles." This type includes practically all entertainment features.

The Pope noted that, on account of moral considerations, certain matters are not fit subject for theatrical presentation. First of all he called upon care in the use of material of religious significance. He also deplored the fact that in many films people act as if God did not exist. "It would often be sufficient to have in a film a brief word of God, a thought of Him, a plea for divine aid," he said. "The great majority of the people believe in God and in the life of most people religion plays a noteworthy part. It is therefore fitting and opportune that films take this into account."

On the question of representation of evil in films Pius XII pointed out that no film should condone evil, sin or wrongdoing. Nor should material be shown to audiences incapable of resisting an inclination to the evil depicted.

The final section of the discourse dealt with the relationship of motion pictures to the family, to the State and to the Church. Pius XII proclaimed the duty of those concerned "to exercise a legitimate vigilance over the moral qualities of pictures." This reference to "legitimate vigilance" has been taken as an endorsement of either self regulation or censorship, depending upon how the people of each country wish to fulfill "the duty of watching over the moral quality of motion pictures."

Pius XII said that films should stress the importance of family life and the duties of members of a family to each other. Likewise, he said "the film can play its part to the advantage of the community in building up loyalty to the state and to promote its progress." He also suggested that films should stimulate comprehension, respect and devotion for religion. Pius XII said that when for proper reasons it is necessary to show in films evil-doing and defects of ecclesiastical personages, the distinction between the institution and the person and between the person and the office must be made clear.

In conclusion, the Pope remarked, "The majority of the spectators ask nothing more of a motion picture than it reflect truth, goodness and beauty; in a word, the spirit of God."

MPAA Board Maps New Plans For Dividing Foreign Permits

The setting up of a world wide formula for the allocation of foreign permits received new impetus this week with the adoption on Tuesday of a new program designed to solve the problem at a meeting of the Motion Picture Association of America's board of directors in New York. The program called for meetings of company representatives to begin Wednesday with all member MPAA companies to name a delegate to the special committee. Following their sessions company presidents, who compose the MPAA board, were expected to assay any progress made at a meeting tentatively set for next Tuesday. At this week's meeting of the presidents no decision was reached on the problem of dividing up the remainder of Italian permits allocated for motion pictures from the United States.

Ehrlichman Promoted

Isadore Ehrlichman, sales manager for Universal Pictures in Washington, has been promoted to the post of branch manager in Buffalo to replace Jerome Wechsler, resigned, it was announced by Charles J. Feldman, vice-president and general sales manager. Mr. Ehrlichman joined Universal in 1946 in the post of apprentice booker in Washington.

IUCE Hits Multiple Processes

ROME: There are too many screen techniques and they should be standardized, the International Union of Cinema Exhibitors heard and agreed during its four day convention in Rome last week during which it was addressed by Pope Pius XII and had as guests delegates from several foreign countries, including the United States.

The organization urged standard-size versions of all wide screen productions, and an international theatre television network.

Its resolution for standard size pictures came after a statement by 20th-Fox president Spyros Skouras that his company would not supply such sizes because it would be unfair to customers who have invested substantial money in CinemaScope. It was qualified by recognition of the advantages theatre men have derived from new processes in their battle against competition from other types of entertainment. The organization also said it was especially satisfied with Mr. Skouras' assurances his company would for 10 years at least guarantee a flow of CinemaScope pictures.

IUCE additionally decided to support financially an International Center Cinema for children, a project UNESCO is sponsoring.

Protests against the multiplicity of screen systems had been made to American producers, Italo Gemini, president, told the convention. He was told by Ralph Hetzel, MPAA vice-president, the matter would be considered at the next meeting, Mr. Gemini said.

Mr. Gemini reported on his recent trip to this country. He noted the presence of Myron Blank, Theatre Owners of America president, and that that organization had approved during its Los Angeles meeting, membership in IUCE. Mr. Gemini also said he expected Allied during its convention next week in Chicago, to act upon an IUCE invitation. A major goal of his organization is winning active support from Americans, Mr. Gemini disclosed.

Some other matters taken up at the convention were authors' rights, on which a conference was held in Luxembourg recently; a proposed French law regulating ownership of literary and artistic works; and Swedish amusement taxes.

Turner to Work on "Conqueror"

Terry Turner of General Teleradio has been appointed as special consultant to work with Perry Lieber and his staff on the campaign on the film, "The Conqueror," by Daniel T. O'Shea, president of RKO Radio Pictures. Mr. Turner, who was with RKO for a number of years, has been with General Teleradio for three years and returns to his home base temporarily with this assignment.



Your
Christmas
Attraction
from
20th
Century-Fox





"The rains were upon
Ranchipur; and she cried:
'I am a sinner! Wash me
and I shall be whiter
than snow!'" — *Anon.*

Torrential in the Impact of its Dramatic Power!

The Rains of Ranchipur





COLOR by DE LUXE

CINEMASCOPE

LANA TURNER • RICHARD BURTON • FRED MacMURRAY • JOAN CAULFIELD • MICHAEL RENNIE

in "THE RAINS OF RANCHIPUR"

Produced by FRANK ROSS

with EUGENIE LEONTOVICH, Gladys Hurlbut, Madge Kennedy, Paul H. Frees, Carlo Rizzo, Beatrice Kraft

Directed by JEAN NEGULESCO · Screenplay by MERLE MILLER · Based on a Novel by Louis Bromfield

HOLLYWOOD TODAY

Scramble for 'Roadshow' Technique

[PART II]

[The first part of the two-part article on the new roadshow techniques was published in The HERALD, October 29, 1955, page 27. This series dealing wth current conditions in Hollywood began in the October 22 issue, page 13. Effects of the new five-day work week and the impact of television on Hollywood will be considered in subsequent issues.]

by MARTIN QUIGLEY, Jr.

The theatrical history of phase II of the new screen technique revolution dates from the opening of Paramount's "White Christmas" in the horizontal VistaVision system at the Music Hall in New York, October 14, 1954. Century Projector handtooled the projectors and the separate sound was run on a standard projector. Later Century made at Paramount's order more of the horizontal running projectors. Up to now only ten theatres have installed the special projectors. Now there is a controversy involving pay for the union operators who want "roadshow wages" for the horizontal engagements in Los Angeles. Two theatres in that city have switched to using the normal VistaVision 35mm print, pending settlement of the issue.

On very large screens the horizontal VistaVision projection is definitely superior to the normal method. On small screens the regular VistaVision picture made by an optical reduction process from the double-frame horizontal negative gives excellent definition. On this there is no disagreement in Hollywood today.

Problems of VistaVision are several: At the time of the original announcement it was stated that "squeeze" prints would be available for theatres that wanted them. None has been released so far, although Paramount is still considering the advantages of anamorphic prints for large theatres. At one time Loren L. Ryder, director of engineering and recording at Paramount, estimated that there would be a gain by the use of anamorphic prints on screens wider than 55 feet. Of course, theoretically at least, the image projected from the VistaVision double image contact print should be superior to that of the anamorphic 35mm print.

THERE has been hesitancy about making VistaVision available in anamorphic prints because the compression ratio would differ from that used by CinemaScope in order to take maximum advantage of the proportions of the "double frame" VistaVision negative image. This would mean that theatres which show CinemaScope with objective lenses fixed at 2.55 to 1 ratio would have to buy new ones to exhibit anamorphic VistaVision prints. Theatres which have the adjustable prismatic anamorphic devices would only have to change the settings.

There is no doubt that Paramount is firmly wedded to VistaVision. That the larger negative when reduced gives a sharper picture is fundamental. Only recently the Paramount studio has expended large sums of money in connection with VistaVision. It has been necessary to construct all kinds of equipment to handle VistaVision. One item of considerable cost, estimated at $150,000, is a three-projector background process device made by Mitchell Camera Company for Paramount. It has been used in the making of De Mille's "The Ten Commandments." Paramount also has had to design an entirely new portable camera for VistaVision. The prototype now in use cost about $50,000. It weighs 18 pounds and has made possible filming many scenes where the big VistaVision camera could not be successfully operated. It is said that the quality of the pictures taken by the "baby" VistaVision camera compares favorably with the standard VistaVision camera. The portable camera has a separate 18-pound power-supply. It can be used by hand—by a strong man—but it usually is mounted on a light tripod.

* * * *

As strongly as Paramount is wedded to VistaVision, 20th Century-Fox is dedicated to CinemaScope. No secret was made of the fact that Spyros P. Skouras originally was out to find "a poor man's Cinerama." Of course, CinemaScope is much more than that. Despite the excellent progress made in improving lenses and techniques in filming CinemaScope, there is just so much than can be put on a standard frame of 35mm film. This explains the pursuit by Earl I. Sponable, 20th-Fox technical director, and his associates for a bigger CinemaScope film. In a way this is a turning of the clock back for Mr. Sponable, who had much to do with the Fox Grandeur wide film and intermittently continued experiments with wide films over the years.

For its SuperCinemaScope 20th-Fox has decided upon a film 55.625mm wide. (In mathematical use such a width would be rounded off and referred to as 56mm film but in film industry custom it is being called 55mm.) This film has an image approximately four times the area of the standard 35mm. It is filmed with eight sprocket holes per frame. By coincidence Paramount wide film experiments in 1930 were with 56mm film.

Twentieth-Fox has no present intention of showing contact 55mm prints even in roadshow engagements. The plan is to reduce the pictures optically to a height of six sprocket holes and at the same time make room for six or seven sound tracks on the 55.625mm film. Twentieth-Fox, a champion of magnetic stereophonic sound, naturally now intends to use magnetic tracks.

"CAROUSEL," the first film in the 55mm 20th-Fox SuperCinemaScope, is now before the only camera on hand, rebuilt from the Grandeur days. Up to this writing no one has seen the footage in 55mm. A printer is now being built. The new 55mm projector will be ready in about a month. Meanwhile starting a few weeks ago 20th-Fox executives have been seeing "rushes" of the 55mm reduced to 35mm (CinemaScope of course). It is reported that the results are impressive. One expert who has seen the tests and is qualified to judge commented that in his opinion there is a marked improvement of pictorial quality in the 35mm reduced from 55mm CinemaScope as compared with the normal CinemaScope. An additional improvement is expected for the roadshow engagements which would use 55mm prints and the extra sound tracks.

Lorin D. Grignon. 20th-Fox sound engineer, now is designing the revised sound head to handle the 55mm and the multiple track system. Presumably it will be in the "button-on" position now used with Cine-

(Continued on following page)

FIRST "BIG SCREEN" AT 1899 PARIS EXHIBIT

The first "big screen" show was at the Galerie des Machines of the Paris Exposition of 1899. There Louis Lumiere installed a screen six stories high. (It measured 30 by 24 metres, approximately 97 by 78 feet.) The projection throw, according to Lumiere, was 200 metres or 650 feet. In order to increase the reflective quality of the screen it was watered down by lowering it into a tank of water before each show. The projecter arc was operated at 100 amperes. The size of the frame was 4.5 by 6 cm., i.e., 60mm wide.

SCRAMBLE FOR NEW TECHNIQUES

(*Continued from preceding page*)

maScope. It is expected that there will be three sound tracks on either side of the picture image, using area both outside and inside the sprocket holes. The new tracks may be somewhat wider than in the present CinemaScope standard.

Twentieth-Fox has additional 55mm camera equipment on order as well as necessary technical equipment for editing and handling the new size. No matter what happens in connection with the roadshow engagements it seems certain that 20th-Fox will shift over more and more to the filming of its productions with 55mm cameras.

* * * *

IN connection with many developments in the long history of the screen a comment in Hollywood has been, "Watch Metro." So far as the new techniques of wide screen MGM has been taking its time. It has made films in CinemaScope. At first it announced only a few and shortly shifted to making most of its releases in CinemaScope.

Before VistaVision was introduced MGM was experimenting with a similar horizontally fed camera system with an image ten sprocket holes wide instead of the eight of VistaVision. MGM also had extensive experience with wide film in the period around 1929-1930.

The die seems cast for MGM to go forward with what is called the MGM Panavision system. It lays claim to the title of an "all purpose system." (Many of the systems when first introduced made similar claims.) The MGM Panavision method has been developed by Douglas Shearer, MGM sound chief, and Robert Gottschalk, president of Panavision, Inc., and their associates. This system has some of the features of many of others and many features of its own. MGM Panavision uses 65mm film. In this it is "compatible" with Todd-AO, which also uses 65mm film. However, Todd-AO is shot with special lenses for projection on a wide deeply curved screen. The MGM system is intended for flat or slightly curved screens.

On of the most interesting features of the MGM Panavision system is that it is anamorphic but only some of the "squeeze" is applied at the camera and not all as in CinemaScope. Also its compression is less than that of CinemaScope. In the MGM Panavision system there is a one-third squeeze at the camera and a one-half squeeze in the laboratory. In projection, of course, the prismatic anamorper expands the scene to normal. It is held that this system eliminates some of the optical problems, especially those of straight vertical lines near the edges of scenes filmed in CinemaScope. It also avoids the problems Todd-AO deals with in projecting on a deeply curved screen.

MGM is a champion of optical sound, so it is expected that the first super-production using the MGM Panavision system—perhaps "Ben Hur"—will have for its roadshow engagements a greatly improved optical stereophonic sound system. It would have seven channels, five for speakers behind the screen, one for the auditorium speakers and one control track.

At the present time a number of MGM cameras are being modified by the Gottschalk company for the 65mm process. Also Columbia has an option to use the Gottschalk system but at present plans to use an anamorphic lens only in the laboratory and not also on the camera as in the MGM Panavision method. There has been no announcement yet of when or for what picture Columbia plans to use 65mm film.

The Michael Todd company is making "Around the World in Eight Days," the Jules Verne story in Todd-AO 65mm. Its headquarters are at RKO. "Rushes" are inspected at the MGM stage used by Magna for the production of "Oklahoma!" Mr. Todd claims that he will make highly effective use ot the "bug eye" lens. A comparison will not be possible for some time as only about one-half of his film has been completed up to now.

Meanwhile National Theatres is pushing ahead with development work in the Cine-Miracle process developed from the Cinerama pattern of three projectors. In the Cine-Miracle system the three projectors are in one booth, one projecting directly to the screen in front, the other two set at right angles and projecting through mirrors. CineMiracle has been using Cinerama footage for its demonstrations. Cameras developed by Cinerama, Inc., can be used for Cine-Miracle, provided agreement is reached on royalties.

While not strictly a Hollywood development, although some footage has recently been filmed in California, Cinerama, Inc., is now making a feature dealing with the peaceful uses of atomic energy. Grant Leenhouts, who produced the industry shorts series, is the Cinerama production head.

* * * *

The struggle for technical miracles and trade advantages has increased age-old rivalries in Hollywood. In times past at least the technical people concerned with improving details of a standardized product worked in close harmony. That is pretty much a thing of the past, although the Mo-

(*Continued on page 22, column 1*)

MGM TO COMBINE OPTICAL, MAGNETIC ON SINGLE PRINT

The first combined four track magnetic and one track optical prints will be put in distribution in the domestic market by MGM with "Kismet" about December 23. This week Charles M. Reagan, vice-president in charge of sales, said that beginning with the New Year MGM expects to release all pictures with the combined sound tracks.

The advantages of the combined prints are that theatres equipped with magnetic stereophonic sound may run them without any alteration in equipment. Such theatres could also switch to the single optical track, if they wished to do so for any reason. Theatres using only optical sound will be able to play the combined prints without any equipment alteration provided that the projectors are new models equipped with the narrow sprocket teeth. All other projectors have to be altered to be equipped with the new narrow teeth. It is estimated that such a charge will amount to approximately $75 to $100 per theatre.

Loew's International, which does not distribute magnetic prints abroad but uses Perspecta Sound, has no intention of switching over to the combined print being adopted for the domestic market by Loew's, Inc.

The experiments which led to the combined print were largely carried on by the Motion Picture Research Council in Hollywood. The original plan was to dissolve or wipe off the magnetic tracks and have a normal optical track for theatres not equipped for magnetic. Results were not up to expectations.

The combined MGM prints will have the normal CinemaScope four magnetic tracks. The print will also have the optical track in its usual position. However, this optical track will be narrower than in regular optical prints because some of the space will be occupied by a magnetic track. This cuts down the optical scanning area and means a decrease in the signal-to-noise ratio. The fader setting would have to be increased from 4 to 6 dbs. Haven Falconer, MGM technical executive, said that he knows of no theatre whose present sound equipment is not adequate to handle the small increase in amplification needed over present practice for standard optical prints.

The MGM combined prints will require in some cases new aperture plates in the projectors. The picture aspect ratio would be about 2.35 to 1, or 2.4 to 1, only slightly narrower than the CinemaScope proportions of 2.55 to 1. MGM believes that only a small proportion of theatres project CinemaScope at the full 2.55 to 1.

It is hoped that having only one type of print in the domestic operations, MGM will be able to give exhibitors better service through simplification of exchange operations. There also should be a financial saving.

The other distributors will now have to decide whether to follow this combined print practice or not. A spokesman for 20th Century-Fox this week indicated that his company felt the combined prints represented "a compromise with qualtiy."



Hollywood Reporter—Sept. 27, 1955

TRADE VIEWS by W.R. WILKERSON

• WE'VE BEEN looking at pictures a long time and we're here to tell you we've NEVER seen a performance by any actress OR actor to compare with that which Susan Hayward accomplishes in M-G-M's "I'll Cry Tomorrow." She tackled a very difficult role and came up with probably the greatest performance ever given in a motion picture.

It's a performance that is a cinch for top Academy honors and one that will bring great crowds to the picture. And there will be astonishment over her singing voice and the way she bangs out the numbers in the picture. Few in the audience will believe she really sang the songs, but she did.

This is one of the really fine productions coming out of M-G-M and they are going to make good use of it. They'll open all guns in an exploitation blast, will give the picture special treatment in theatre placements and length of run; will give their exploitation plenty of time to infiltrate public anticipation and then move into what we believe will be a tremendous boxoffice here, abroad and everywhere.

There are many great elements to this picture which the reviewer will dwell on, but the standout to us, and probably to you, will be the great, great performance of Susan Hayward.

TO BE REMEMBERED FOR MANY TOMORROWS!

M-G-M presents "I'LL CRY TOMORROW" starring Susan Hayward • Richard Conte • Eddie Albert • Jo Van Fleet • Don Taylor • Ray Danton • Screen Play by Helen Deutsch and Jay Richard Kennedy • Based On the Book "I'll Cry Tomorrow" by Lillian Roth, Mike Connolly and Gerold Frank • Directed by Daniel Mann • Produced by Lawrence Weingarten

(Available in Perspecta Stereophonic or 1-Channel Sound)

PIONEERS HONOR ROBBINS AT DINNER OF THE YEAR



"PIONEER OF THE YEAR." Herman Robbins, who received his citation (on that plaque) stands at the right with Jack Cohn, president of the Motion Picture Pioneers, center, and Ned E. Depinet, chairman of the annual dinner. The president of National Screen Service received his honor at the Pioneers' annual dinner Friday evening in New York.

"Pioneer of the Year" Herman Robbins, president of National Screen Service had as a cast alongside him at this year's Motion Picture Pioneers' dinner in New York one of the most distinguished troupes of entertainers ever to appear at the local industry's star function of the year.

There were Benny Goodman, the King of Swing; Kitty Kallen, song weaver; Bill Hayes of Broadway and TV; John Daly, commentator and master of ceremonies; and the Goldwyn Girls; and an orchestra, Al Rickey's. Ned E. Depinet, who as much as Mr. Robbins has been a familiar face for years at industry affairs in the sales capital, was to be chairman of the evening.

Entertainment chairman Morton Sunshine wrote the script, the evening's program, an affectionate reappraisal of show business entitled, "Mister Robbins."

To Decide On COMPO Tax Fight

The executive committee of the Council of Motion Picture Organizations will meet shortly after the conclusion of next week's annual convention in Chicago of Allied States Association. Up for decision will be the question of whether or not the industry should conduct another admission tax drive.

Preliminary to the COMPO executive committee meeting, the first such since last March, the organization's governing triumvirate will convene. The set timetable of the organizational activities was learned as some Allied units indicated that they would recommend National Allied membership in COMPO for another year. The "mixed" attitude of Allied toward COMPO has been a major factor in delaying a meeting of the triumvirate and setting plans for such projects as a tax drive. COMPO, it is understood, is awaiting official word from the Allied convention.

Meanwhile, there are further indications that Allied at least will be willing to listen to any COMPO plans concerning a tax drive. At the recent convention in Winchendon, Mass., of the Independent Exhibitors of New England—regarded by observers as a "not-so-sneak preview" of the forthcoming national meeting — Allied leaders listened to a special address by Representative Joseph W. Martin (R., Mass.), House minority floor leader, on why the industry should press for complete tax elimination.

Said Representative Martin: "Yours is a sick industry and the burdensome excise taxes must be relieved. . . . I believe that it would be an advantage to the U.S. Treasury itself if there were a further reduction of admissions taxes. It would not be money wasted, but just good sound business sense."

An indication of how the delegates felt toward Mr. Martin was to be found in the fact that he was introduced by no less a personage than Abram F. Myers, Allied general counsel, and after his speech he was presented a tape recorder.

Republic Dividend Set

At a meeting held October 27, the board of directors of Republic Pictures Corporation declared a five per cent dividend on the common stock payable January 3, 1956, to holders of record December 7, 1955.

SCRAMBLE FOR NEW TECHNIQUES

(Continued from page 20)

tion Picture Research Council is making progress in connection with some common problems.

The rivalries outlined above including anamorphic vs. non-anamorphic, film widths and sound are not to be decided alone or even chiefly by the technical experts. The techniques and their applications are tools of high policy and strategy. Film company managements have unshackled their technical personnel. The sky and the bank accounts are the only limit. One of the factors, and perhaps the only one that may put a brake on the experimenting, is the high cost. The new techniques have played their part in increasing production cost. Some of the methods now planned for roadshows are very expensive. On the other hand television is not standing still. In the not too distant future millions of homes will have color TV receivers equipped perhaps with screens as big as a living-room wall. Furthermore, the adoption of new standards for television might give that medium pictures as sharp as in most theatres today. At present some of the television cameras are more sensitive to light than the films used in motion picture making.

* * * *

The exhibitor who is directly affected by roadshow operation will be watching the advent of these new techniques with great interest. Within the next year or so all or most of all of them will be tried out in key cities throughout the United Sates and in major capitals abroad. Other theatres may take satisfaction in knowing that the new processes are all designed to make better prints in 35 mm after the special engagements are over, or from the beginning for films not given a roadshow type of treatment.

The motion picture industry as a whole was too long asleep, technologically speaking. It is now paying in dollars, confusion and anxiety for those years of tranquility. New techniques are hard on the pocketbook and on the nerves but Hollywood believes they are helping to insure the future of the motion picture theatre as the premier place of entertainment.

FEATURE FILM REVIEW

Guys and Dolls

Goldwyn-MGM—One Best Bet

(Color by Eastman)

If you can locate a bookie who will offer you better than one to three on this one you had better hock your mother-in-law's mink and lay it on the line even if the odds are short because you do not very often get a sure winner like this.

That would be the Runyonesque morning line on this latest Samuel Goldwyn entry, rich and sleek of coat, sired by a long line of in-the-money runners, trained by a man who, as it were, knows more about horses than horses do, wearing the silks of a stable that knows how to set up a winner, and with a relay of jockeys who for this race at least are unbeatable.

And here the racetrack metaphor ends because no metaphor can convey the monumental size, the eye-filling opulence, the richness of talent and detail and the luxury of the appointments of this masterful production. It is one to set the critics to spilling phrases like "tour de force," the students of the cinema to talking about the screen's coming of age in the world of the arts, and the vast anonymous public thronging to the box office.

Its impact is such that even those who do not like it, and there will be those who don't, will talk about it as much as those who do. As a result, what Madison Avenue calls the want-to-see should break a statistician's slide rule.

The trainer in the racetrack metaphor employed above is Joseph Mankiewicz, who has demonstrated before his facility in the language of the camera and who here shows the sure hand of an artist moving with certain ease in a medium which ranks, and he can prove it, with any or all of the older, classic arts of expression.

The relay of jockeys is a quartet of box office names whose conjunction with each other and with this picture, by itself coins news negotiable at the box office. Frank Sinatra, at the peak of a career unique for its versatility, spells out in marquee lights the fact that he is the hottest property in show business. Runyon himself could not have chosen a better Nathan Detroit, proprietor of the "oldest established permanent floating crap game in New York."

Marlon Brando not only offers adequate musical comedy ability, but as Sky Masterson even stops being Brando. His opposite lead is equally new to the musical comedy field and even more of a sensation in her debut. She is Jean Simmons as Sarah Brown, the Save-a-Soul mission girl who falls in love with Sky and in one explosive sequence—the Havana night club fight and subsequent sobering-up—steals the picture.

Vivian Blaine, fourth on the team, re-creates the Miss Adelaide of the stage show and heads the galaxy of talent from that original production which includes Stubby Kaye as Nicely-Nicely, B. S. Pulley as Big Jule from East Cicero and Johnny Silver as Benny Southstreet. From the Broadway show also are composer Frank Loesser, who wrote two new songs for the picture and rearranged the old ones, and choreographer Michael Kidd, whose creative talent is given much more scope with the far ranging camera than it ever had on the confines of a stage.

Although there is some evidence that showman-realist Goldwyn and artist Mankiewicz did not always agree on methods, it is even more evident that they both, happily, agreed on the result they wanted. Starting with the characters which Damon Runyon created as a satire on the half-world of his beloved Broadway, Mankiewicz wrote a screenplay which freed the stage play of its mechanical limitations and gave the camera full scope. Then, working with a wealth of tools and an apparently unlimited budget, he gave the skeleton a highly stylized and impressionistic form, extraordinary for its minute attention to detail.

Everything in the picture contributes to this stylization of form. Runyon's characters were two-dimensional, unreal but sharply cut in outline. So are Mankiewicz'. Runyon's picture of Broadway was hectic, almost hysteric. So is the Broadway of the film, expressed in choreography, in lighting, in sets, in color and costume. Even the chronology is unreal. Love is the shallow sentimentality of the Runyon satire.

When showman Goldwyn wanted to revive the Goldwyn Girls of the '30s, they become the chorus line in a night club and their two production numbers go far enough beyond the raw, blatant sex of a New York nightclub show to become in themselves a satire.

The first of these two numbers "Pet Me Papa," written especially for the picture, is incidently one of two or three instances where realism overbalances impressionism at the expense of good taste. The second is the overemphasis on the untying of Sarah Brown's inhabitions under the influence of milk laced with Bacardi and some primitive Cuban dancing.

Of the long list of credits, all contributing to the whole which under Mankiewicz' direction becomes greater than any of its parts, the background music adapted by Cyril Mockridge, the photography in CinemaScope and Eastmancolor by Harry Stradling, the costumes by Irene Sharaff, the editing by Daniel Mandell and the sound, supervised by Fred Lau, Roger Heman and Vinton Vernon, must be mentioned in additon to those already given.

Exhibitors also should be mindful of the fact that this Goldwyn production, for the first time in modern times, wears the silks of Metro-Goldwyn-Mayer and that that company has prepared and has now underway a broad campaign of advertising, publicity and exploitation which will match or exceed any in recent industry history.

Seen at Loew's 72nd Street, New York, where it left an entirely trade audience talking to themselves or to anyone who would listen. Reviewer's Rating: Superior.—JAMES D. IVERS.

Release date, November 4, 1955. Running time, 150 minutes. PCA No. 17617. General audience classification.

Sky Masterson.....Marlon Brando
Sarah Brown.....Jean Simmons
Nathan Detroit.....Frank Sinatra
Miss Adelaide.....Vivian Blaine
Lt. Brannigan.....Robert Keith
Nicely-Nicely Johnson.....Stubby Kaye
Big Jule.....B. S. Pully
Benny Southstreet.....Johnny Silver
Harry The Horse.....Sheldon Leonard
Rusty Charlie.....Dan Dayton
Society Max.....George E. Stone
Arvid Abernathy.....Regis Toomey
Kathryn Givney, Veda Ann Borg, Mary Alan Hokanson, Joe McTurk, Kay Kuter, Stapleton Kent, Renee Renor, and The Goldwyn Girls

SPECIAL TRAILER FOR "GUYS & DOLLS"

Ed Sullivan appears in and narrates a special five-minute trailer for Samuel Goldwyn's "Guys and Dolls." The subject was filmed in CinemaScope and color in New York by MGM. Sullivan does a straightforward job of giving his personal opinion about the importance of the film and backs up his statements with selected scenes from the picture illustrating some of its noteworthy assets. These scenes include a group of the Damon Runyon characters and each of the four principal players in a memorable moment. This trailer should do much to build up advance interest in "Guys and Dolls."

—M. Q., Jr.



STAR AND PRODUCER. Marlon Brando in the brand new role of musical comedy star with Samuel Goldwyn, right, master craftsman of the medium, on the set during the production of "Guys and Dolls."

Schaefer Loses First Count In Natural Vision Suit

HOLLYWOOD: George J. Schaefer lost the first count in his suit against Milton L. Gunzburg for a 50 per cent share in profits from the latter's Natural Vision Corporation last week when Federal Judge Ben Harrison dismissed it on the ground that the plaintiff had not established "that there was a contractual relationship between the parties." Mr. Schaefer had contended in the three-week trial that he had an oral agreement with Mr. Gunzburg for a half-interest in earnings from his three-dimension projects. The case was ordered held open for hearings in December or January on the second count, in which Mr. Schaefer seeks $2,000,000 for "services rendered in connection with the Gunzburg enterprises."

London Club Charity

LONDON: The Variety Club of Great Britain recently gave a donation of 200 pounds to the Thomas Ditton Home for orphans, announced James Carreras, chief barker. Other contributions to the orphans by members of Tent 36 have been blankets, clothes, and electric gramophone and circus and horse show outings.

"RANDY SCOTT'S BEST...WILL RANK HIGH





RANDOLPH

A LAWLESS

co-starring **ANGELA LANSBURY**

with **WARNER ANDERSON · JEAN PARKER · WALLACE FORD**

Screen Play by KENNETH GAMET · A SCOTT-BROWN PRODUCTION · Produced by HARRY JOE BROWN · Directed by JOSEPH

ON THE LIST OF ALL-TIME TOP WESTERNS!"



Strong production values... unusual story line... powerful cast... Ask the man from Columbia to let you see the greatest Randy Scott picture of them all!

SCOTT

STREET



JOHN EMERY

WIS • A COLUMBIA PICTURE

COLOR BY

TECHNICOLOR

WIDE-SCREEN

A PREVIEW AT ROXY.....







"THE VIEW FROM POMPEY'S HEAD," which is not a Roman or a Greek picture, but 20th-Fox's picturization of a well publicized book, showed itself to the public the first time Monday evening at New York's Roxy theatre. And also to some 200 prominent theatre executives as well as the usual array of press and social and political notables. Above, Spyros Skouras, Jr., president of Skouras Theatres at right with his wife, and, left, David L. Rosstin and Betty Alexander. At the right, top photo, Robert C. Rothafel, new managing director of the Roxy, welcomes stars Dana Wynter and Richard Egan. Below, right, Bernie Myerson of Fabian Theatres and Julius Joelson of J. J. Theatres, with Martin Moskowitz, 20th-Fox Atlantic division sales manager.

Branson Vice-President In RKO Realignment

The continuing realignment of RKO Radio executive personnel this week brought the appointment of Walter E. Branson as vice-president in charge of distribution. He had been world wide sales manager. Daniel T. O'Shea, president, arrived in Hollywood this week for conferences with studio head and executive vice-president Charles L. Glett. Mr. Branson was to join them. This week in New York Rutgers Neilson resigned as foreign publicity manager. Mr. Neilson before assuming that position in 1951 had been since 1931 domestic publicity manager. Also this week RKO-Pathe, Inc., and the Van Beauren Corporation merged with RKO Radio. Jay Bonafield, formerly executive vice-president of RKO-Pathe and his assistant, J. Douglas Travers, continue in charge of production and other activities, as a department.

Director Guild Leads In Charities Drive

HOLLYWOOD: The Screen Directors Guild leads all top bracket groups in the Motion Picture Permanent Charities campaign with 91.38 per cent of last year's total already subscribed to the 1956 drive, Walter Pidgeon, campaign chairman, has reported. Members of the SDG have pledged $62,726 so far this year as against the $71,594 for the 1955 campaign. Writers Guild of America West is runner-up with 87.61 per cent of the $58,771 raised last year, while the Screen Producers Guild is third with 85.31 per cent of the 1955 figure already pledged. Other top bracket groups follow in this order: department heads and assistants, 83.68 per cent; executives and executive producers, 64.36 per cent; Screen Actors Guild, 73.95 per cent and Artists Managers Guild, 1.66 per cent. In the race for 100 per cent coverage in the studios, Paramount heads the list with 1,645 of a total of 1,930 employees on the payroll now contributing to the campaign either through the Fair Plan or by direct donations.

Allied Artists Sets Sales Meeting for New Orleans

Allied Artists will hold the first of a series of regional sales meetings in New Orleans November 13-14. Morey Goldstein, vice-president and general sales manager, who will preside, has announced. Harold Mirisch, vice-president, will highlight the meeting with a discussion of the company's release plans for its expanding production schedule. In attendance will be James Pritchard, southern division manager; and branch managers James Hobbs, Atlanta; William Finch, Dallas; W. G. Carmichael, Oklahoma City; Bailey Pritchard, Memphis; Henry Glover, New Orleans, and Gene Dyer, Charlotte.

Stanley Warner Dividend

The board of directors of Stanley Warner Corporation has declared a dividend of 25 cents per share on the common stock, payable November 25, 1955 to stockholders of record November 7.

New Fox Denver Manager

Richard E. Fulham has been named branch manager of 20th Century-Fox's Denver exchange, succeeding V. J. Dugan, who has resigned. Mr. Fulham, who assumes his new duties immediately, was a salesman in the company's Denver branch.

British Begin Checkup on Projection

by PETER BURNUP

LONDON: The Board of Trade continues its preoccupation with CinemaScope and its potentialities. Its latest probe is incorporated in the Board's periodical survey for the 1955 third quarter, due for publication early in 1956.

The questionnaire, addressed to all exhibitors in the country, seeks to determine the number of theatres equipped for anamorphic projection, the number wired for multi-channel sound, the number installed with optical or magnetic reproducing facilities, and the number of CinemaScope films shown during the period, the total number of days for which they are shown, and the number of paid admissions to them and the total cash receipts.

The Board's statisticians also want to know how many changes of programme are made when films other than CinemaScope subjects are shown.

Exhibitor protests grow at what a number of them characterize as grandmotherly interference in their affairs and unnecessary form-filling. However, exhibitors had been warned of the additional survey earlier this year and CEA head officials were consulted before the board included the CinemaScope questions in its survey.

According to 20th-Fox London officials, 2,556 theatres in the United Kingdom are now equipped with screens capable of taking the full CinemaScope ratio. These figures include 550 Rank theatres and 290 ABC.

▽

In what is regarded here as something of a showmanship coup, Herbert Wilcox obtained without charge the choice 7.30 to 8 P.M. time on the Independent Television facilities October 26 for coverage of the world premiere of his "King's Rhapsody" at the Warner theatre.

The standard rate charge for the time used is £1,000 ($2,800) per minute. The program showed premiere activities and, in addition, featured a 35-piece orchestra in the theatre lounge with a famous choir and Anna Neagle, star of the film, playing and singing the popular Ivor Novello music from the film. The program was one of the first of its kind attempted by film people this side for the promotion of a new picture.

▽

Paramount's "To Catch a Thief" was warmly acclaimed by an enthusiastic audience in attendance at the Command Performance at the Leicester Square Odeon Monday night. The Alfred Hitchcock picture was generally credited with being the best picture yet offered for royal approval.

The picture was shown with the only horizontal VistaVision projection equipment in Europe, moved, for the occasion, from the Plaza to the Odeon. The screen was approximately 46 feet wide and 23 feet high.

YOUR CHRISTMAS PACKAGE...

The World-Famous Book With The Greatest Pre-Sold Audience Ever IS ALL WRAPPED UP FOR SMASH BUSINESS!

"HEIDI AND PETER"

Print by TECHNICOLOR

THE BIG MONEY SUCCESSOR TO "HEIDI"!

BIGGER! BETTER! GREATER! and in *COLOR!*

BOOK IT NOW!



Produced by LAZAR WECHSLER
Directed by FRANZ SCHNYDER
Based on the book by Johanna Spyri

The Christmas attraction at New York's Little Carnegie Theatre!

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
The Harder They Fall

UNITED ARTISTS
Nightmare (Pine-Thomas-Shane Prods.)
Run for the Sun (Russ-Field Corp.; Superscope; Color)

U-I
Raw Edge (Technicolor)
Cry Innocent

WARNER BROS.
A Cry in the Night (Jaguar Prods.)

COMPLETED (7)

COLUMBIA
Over-Exposed
The Way We Are (Wm. Goetz Prods.)
Safari (Warwick Prods.; CinemaScope; Technicolor)

MGM
Gaby (CinemaScope; Eastman Color)

20TH-FOX
On the Threshold of Space (CinemaScope; Color)

UNITED ARTISTS
Case Against Joe (Bel-Air Prods.)

WARNER BROS.
Seven Men from Now Batjac Prods.; Widescreen, WarnerColor)

SHOOTING (28)

ALLIED ARTISTS
The First Texan (CinemaScope)
The Come on (Superscope)
The Four Seasons (Wide-screen; Color)
The Friendly Persuasion (De Luxe Color; wide-screen)

BUENA VISTA
The Great Locomotive Chase (Cinema-Scope; Technicolor)

COLUMBIA
Solid Gold Cadillac
Odongo (Warwick Prods.; CinemaScope; Technicolor)
Port Afrique (Coronado Prods.)

INDEPENDENT
Swamp Women (Woolner Bros. Pics.; CinemaScope; Pathecolor)
Fire Maidens of Space (Saturn Films, Inc.)
Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

MGM
The Swan (Cinema-Scope; Eastman Color)
Fearful Decision (Wide-screen)
Lust for Life (Cinema-Scope; Ansco Color)

PARAMOUNT
That Certain Feeling (VistaVision; Technicolor)
The Mountain (Vista-Vision; Technicolor)
War and Peace (Ponti-de laurentiis; Vista-Vision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX
Bottom of the Bottle (CinemaScope; Color)
Carousel (Cinema-Scope; Color)

UNITED ARTISTS
Huk (Pan Pacific Pictures)
The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman Color)
The Man with the Golden Arm (Carlyle Prods.)
Trapeze (Hecht & Lancaster's Joanna Productions; CinemaScope; Eastman color)

U-I
Congo Crossing (Technicolor)

WARNER BROS.
The Bad Seed
Serenade (WarnerColor)
The Spirit of St. Louis (CinemaScope; WarnerColor)

Hollywood Scene

HOLLYWOOD BUREAU

Six pictures, for four releasing channels, were started during the final week of October, while seven other features wound up camera work and went to editing tables.

"Cry in the Night" is a Jaguar production for Warner release, with George Bertholon as associate-producer and with Frank Tuttle directing. Edmond O'Brien, Natalie Wood, Brian Donlevy and Richard Anderson are principal players.

Edward G. Robinson, Kevin McCarthy and Connie Russell are leads in "Nightmare," a Pine-Thomas-Shane production for United Artists release, produced by Howard Pine, William Thomas and Maxwell Shane, with the latter directing.

"Raw Edge" is an Alfred Zugsmith production for Universal-International, directed by John Sherwood, with Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday, Neville Brand and Herbert Rudley. Color is by Technicolor.

Russ-Field Corporation is making "Run for the Sun" in Mexico, with Richard Widmark and Jane Greer heading the cast. Robert Waterfield is executive producer, Harry Tattleman is producer, and Roy Boulting is director. It's in color and Superscope and for United Artists release.

Merle Oberon and Lex Barker are principals in "Cry Innocent," U-I, which Howard Christie is producing with Abner Biberman directing.

Mark Robson, one of the ablest directors in today's industry, is directing "The Harder They Fall," a Columbia production of top calibre, which has Humphrey Bogart, Rod Steiger, Joe Walcott, Mike Lane, Carlos Montablan and Harold Stone in the cast. Philip Yordan is producer.

Figaro Signs to Make Nine Films for UA Release

Completion of a new agreement under which Figaro, Inc., will make nine films for United Artists release during the next four years—five of which will be produced, directed and written by Joseph L. Mankiewicz—has been announced jointly by Arthur B. Krim, UA president and Robert Lantz, executive vice-president of Figaro. The agreement includes two special provisions: first, at least two of the other four properties will be produced initially as stage plays and then adapted to the screen; second, young writers, producers and directors will be employed and if sufficient newcomers can be recruited, more than the stipulated nine films will be made.

Greene and Rouse Sign for Film

Metro-Goldwyn-Mayer has signed Clarence Greene and Russell Rouse, independent producer-writer-director team, to produce a film based on "The Last Notch," a television play by Frank Gilroy. Glenn Ford will star.

No TV for Audience Award Poll

America will not see and hear about the winners of the Audience Awards on its television set.

Citations instead will be at a newspaper dinner at Hollywood in December, Elmer C. Rhoden, national chairman of the awards committee, said this week through COMPO. This would, he averred, be an expression of appreciation for newspaper cooperation.

Television had been envisioned as the prime publicity medium. The Motion Picture Association of America had been mentioned as a source of expense money. Last week, Mr. Rhoden, still talking about television, said no sponsor was being sought because no commercial product should be publicized, only motion pictures.

Mr. Rhoden this week noted a television show would be competitive to theatres and newspapers.

Several newspapers already have asked about coverage of the awards announcements, Robert Coyne, COMPO special counsel, said. He added they apparently intend to send their motion picture editors. He believes the entire Hollywood press corps probably would be guests at the December dinner, along with trade press representatives, and of course Hollywood personalities.

Reopened Hollywood Theatre To Feature Silent Pictures

HOLLYWOOD: The Carmel Museum theatre, at Crescent Heights and Santa Monica Streets, was scheduled to be reopened on Thursday of this week on its 25th anniversary. The theatre will be operated by Charles Tarbox of the Film Classic exchange offices under a policy of double features whereby a new release will play with a famous film from silent days. Mr. Tarbox plans to book films featuring such stars from the past as Mary Pickford, Marie Dressler, Rudolph Valentino, Douglas Fairbanks, Sr., Harry Langdon, Larry Semon, Wallace Beery, Tom Mix and others.

Mueller and Stacy to Research Council Posts

HOLLYWOOD: William Mueller has been named vice-chairman of the board and Eric Stacey vice-president of the Motion Picture Research Council. Y. Frank Freeman is chairman of the board and William Kelley secretary-treasurer. All company members of the Association of Motion Picture Producers have representatives on the board.

The National Spotlight

ALBANY

The Rialto in Amsterdam, Rialto in Glens Falls, and Avon in Watertown were among Schine situations presenting "Harlem Rhythm 'n Blues" for two-day stage engagements, in addition to picture bills. . . . Schine's Mohawk, Amsterdam, is now dark Tuesday through Thursday. . . . John Gardner, owner of Turnpike drive-in, Westmere will build a 350-car theatre, at Unadilla, to be managed by his son. . . . Married: Lillian Assini, of Paramount exchange, to Nicholas Squadere, in Troy. . . . Enlisted: Donald Nelly, assistant Columbia booker, in Air Corps. . . . Visitors included: Harry Rogovin, Columbia district manager, and Edward L. Fabian. . . . Norman Weitman, Universal manager, is new second assistant chief barker of Tent 9, while Jack Hamilton, Berlo Vending Co. manager, is property master.

ATLANTA

John Miller, 78 drive-in, Jasper, Ala., was in booking. . . . A. L. Bennett, Beton Bros. Film Express, was ill in the hospital here. . . . Mrs. Laura Kenny has been named convention chairman for the 1956 national meeting WOMPI to be held in Atlanta October 5-7 next year. . . . MGM Theatres in Florida has announced the closing of the Cove, Cove Springs, Fla. . . . Dorothy Morgan has been added to the office force at United Artists. . . . On the Row visiting were: Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; W. Welch, Dallas, Dallas, Ga., and O. C. Lam and son, Lam Amusement Co., Rome, Ga. . . . Otto Gross, formerly with the Rialto and Center theatres, Atlanta, and now with Bailey Theatres, Atlanta, is ill in the hospital here. . . . Dave Williams, formerly branch manager for IFE in Charlotte, N. C., has been appointed manager of the Atlanta office. He replaces John Jarvis, who has resigned. . . . An $85,000 contract to remodel the Capital theatre, Chattanooga, Tenn., has been let to J. W. B. Linsey Co.

BALTIMORE

Jack Sidney, long-time manager of Loew's Century theatre here, has been assigned relief manager for Loew's eastern division. He moved on with Loew's when Mechanic bought out Loew's theatre last week. . . . Herman Perkins, formerly with the Timonium drive-in has been appointed assistant manager of the Warner, Lynchburg, Virginia. . . . Bill Hewitt is new manager of the Edgewood theatre. . . . Owen Schnepf, former assistant at Loew's Century, is now with Durkee Circuit at the Belnor. . . . Richard Dizon, former manager of the Town theatre, has taken a similar position with the Wilder Circuit in Norfolk, Virginia. . . . Don Mettee, former manager of the Edgewood, resigned to become a motion picture projectionist. . . . John Winn, Capital theatre, is ill at home. . . . The Variety Club Oyster Roast, chairmaned by Pete Prince, MGM salesman, was a huge success. . . . Bud Rose, United Artists salesman for this territory, has resigned and has gone with the Coty Company. . . . Jack Fruchtman, theatre operator in Baltimore, is contemplating moving here from Washington.

BOSTON

Two Fitchburg, Mass., theatres have reopened after being dark for months, bringing the city's total to four. The Strand is being operated by Albert Maguy, and the Universal by Mrs. Rose Fasano. . . . Lawrence G. Laskey, an E. M. Loew partner in several theatre operations for many years, has resigned and is leaving the industry to enter the investment business with the New York firm of Henry Montor Associates, Inc. He has been active in Bonds for Israel drives. . . . The Ritz theatre, Gorham, N. H., has been taken over from Nick Theodosis by John Voudakis, owner of the New Berlin Hotel, Berlin, N. H. . . . Al Arzigian, who closed the Park, Montello, Mass., for the summer after running it for five years, has decided not to reopen it. During the summer he managed Joe Stanzler's Quonset, R. I., drive-in and sold his Montello home. He is moving to Providence and selling the Park's equipment. . . . A survey by WNAC-TV and WBZ-TV indicates that during September 16,688 video sets were installed, bringing the total to 1,361,830 in the area covered by the two Boston stations. . . . Redstone Drive-in Theatres, of Boston, has acquired about 35 acres of land in Palmyra, N. J. and plans to start work in two months on 1,000 car drive-in, to be opened early next summer.

BUFFALO

The Women's League of Tent 7, Variety Club of Buffalo were to launch their Merchants Collection Drive to raise funds for the Cerebral Palsy Clinic, sponsored by the Variety Club in the Children's Hospital Nov. 4 and will continue it until Dec. 3. Mrs. Constantine Basil is honorary chairman of the league committee. Mrs. Robert Gray is chairman. Mrs. Herman Bleich is assistant to the chairman and in charge of distribution. Mrs. Leonard Belling is in charge of chain groceries and Helen Huber of shopping plazas. . . . William P. Rosenow, former independent film distributor and for several years associated with Skyway Drive-In Theatres, Inc., is now associated with the local branch of Columbia Pictures as sales representative in the Rochester area. . . . Jerome Wechsler has resigned as manager of the local branch of Universal Film Exchange, Inc. Wechsler succeeded Dave Miller, retired, as U-I exchange head here. . . . Arthur Krolick, district manager, Paramount theatres, Buffalo and Rochester, presided at an all-day conference the other day of managers in both cities when plans were discussed for a November-December Holiday Show Times Drive. . . . Murray Whiteman, past chief barker, Variety club of Buffalo, is out of the hospital and is convalescing in his home following a slight heart attack. . . . The members of the Women's League of the Variety Club staged a "This Is Your Life" party the other evening in the club's Delaware avenue headquarters when Buffalo's first motion picture projectionist and veteran theatre supply man, Al Becker, was the subject of "This Is Your Life."

CHICAGO

Chicago's Variety Club Tent 26 held its annual election of crew members October 29 in the clubrooms at the Congress Hotel. Elected to membership in the 1956 crew were Harry Balaban, E. L. Goldberg, Jack Kirsch, Sam Levinsohn, William Margolis, Nat Nathanson, Lou Reinheimer, Jack Rose, John Semedalas, Ralph Smith and Dave Wallerstein. . . . The following evening, B'nai B'rith Cinema Lodge installation activities were conducted in the Congress Hotel. Kermit Russell, of Allied Theatres of Illinois, was chairman. . . . "Oklahoma!" will open December 26 at McVickers theatre. . . . The Conrad Hilton Hotel, Tribune Tower and the Art Institute will provide some of the background shots for Columbia's "The Harder They Fall." Filming was to start November 5. . . . Sandra Allweis is the newest member of the growing Allied Artists staff. . . . Alliance Amusement Company is keeping a few of its outdoor theatres open on a Friday-Saturday-Sunday basis only. . . . With the continued mild weather, most drive-ins in this entire area have been operating on the usual all-week schedule. . . . The Fall Film Festival which started at the Jeffery last week will continue through November 25.

CLEVELAND

The Ochs Management Co., operating a chain of twelve drive-ins, was to take over its first conventional theatre November 1 with the purchase of the Florida theatre, Daytona Beach, Fla. Owners are listed as Jack Ochs and James Ochs. To handle the rapidly growing Florida chain, a Florida headquarters has been established at 41 N.E. First St., Dania, Fla., headed by James Ochs. The circuit now has seven drive-ins in Ontario, Canada; one in Michigan and four in Florida. . . . Dana Wynter, of the "View From Pompey's Head" cast, met the press at luncheon during a one-day local promotion visit. . . . Dave Gaffney, manager of the Harbor theatre, Ashtabula Harbor, is receiving congratulations upon the recent arrival of a second son. . . . Arthur Engelbert, Warner cashier, and Mrs. Engelbert celebrated their 30th wedding anniversary. . . . M. B. Horwitz, head of the Washington Circuit, and Mrs. Horwitz are in Martinsville, Ind., from where they will go to Chicago to attend the National Allied convention. . . . Hough 79th St. theatre, a sub run house, has installed CinemaScope. . . . Joe Rembrandt of the Center Mayfield theatre is a surgical patient in Mt. Sinai Hospital.

(Continued on following page)

(*Continued from preceding page*)
. . . Mozart theatre, Canton, long an entertainment landmark, is being torn down to make way for a parking space. . . . Meyer Fine, president of Associated Circuit, has left Mt. Sinai Hospital and is now convalescing at home.

DENVER

Lee Theatres have installed heaters in the Monaco drive-in and will keep it open all winter. . . . J. M. F. Dubois, freelance newsreel cameraman, now on the presidential story for NBC, was one of two photographers greeted by President Eisenhower at the first photographic session held by the chief executive since his heart attack. Dubois was shown on the Swayze newscast that night as he was photographing the President. . . . Herman Wobber and Reville Kniffen, district manager and assistant, were in calling on the circuits and conferring with V. J. Dugan, branch manager for 20th-Fox. . . . Richard Klein, Rapid City, S. D., general manager of the Black Hills Amusement Co., and Mrs. Klein, in on their vacation. . . . Robt. Herrell, independent distributor in Kansas City, also formerly in Denver, has taken over the Astor, Realart, Associated Film Releasing Corp. and American Releasing films for this territory. Offices will be set up at 2134 Broadway, with Laura Haughey remaining in charge of the Denver offices. Herrell will continue to headquarter in Kansas City.

DES MOINES

The annual Christmas toy show was held at the State theatre in Washington, Iowa, sponsored by the theatre and the chamber of commerce. Admission price was a toy, and about 400 children attended, contributing nine boxes of toys. They will be distributed to the needy at Christmas time. . . . The Hardin theatre at Bedford has reopened after months of rebuilding following its destruction by fire last spring. Mr. and Mrs. Wilbur Young, managers, have installed new machines, screen, seats and other up-to-date equipment. The winter program will include a series of free shows for the kiddies each Saturday for 12 weeks. . . . Walt Rasmussen, owner of the Star theatre at Parkersburg, has closed the house. He has taken a post with the government in St. Louis, Mo. . . . The Odeon at Marshalltown has closed its doors. Nearl Houtz, manager of it and the Strand for Consolidated Theatres, Inc., gave this as the reason: "There are not enough good movies being produced in Hollywood to provide entertainment for the public." . . . Ed Holland, veteran publicity man for RKO and Columbia pictures, and long time friend of exhibitors and Film Row employees, has died of a heart attack at 70. . . . Irene Lind of Universal was hit by a car and hospitalized with a slight concussion and bruises. . . . Kay Hanson is a new employee at RKO. . . . J. H. McIntyre and A. L. Kolitz were in the RKO office for conferences with Max Rosenblatt.

DETROIT

Formal announcement was made this week of the appointment of Robert Bothwell of the Denver theatre, Denver, to succeed retiring David Idzal at the Fox. Idzal is expected to be around in an advisory capacity. . . . "The Desperate Hours" was given a 24-hour preview at the Madison with coffee and doughnuts on the house. . . . Benson Ford has invited Jack Webb to speak at a Torch Drive lunch for auto officials November 1. . . . Frank Westman is progressing well at Harper Hospital following a heart attack. . . . Veronica Lake was stricken in the lobby of the Barlum Hotel October 27 with what has been tentatively diagnosed as a coronary collusion. Miss Lake was appearing in "The Little Hut" at the Shubert. Later removed to Ford Hospital, cardiograms showed no heart problems and the collapse was attributed to overwork. . . . Horrors will pay off for the big downtown Fox with "Frankenstein," "Dracula," and "The Mad Magician" on a triple bill. Long sitting patron will be awarded a ticket to a future attraction. . . . Jim Truax is the new booker at Columbia Pictures. . . . George Santer is back at the Music Hall after a western vacation. . . . It's a girl at the home of Edward McCauley, National Film Distributors manager.

HARTFORD

Veteran Connecticut film industry executive, George LeWitt, has had another delay in his long-projected plans for construction of a drive-in theatre at Berlin, Conn. A Berlin resident, Howard M. Culver, has been granted permission by the Court of Common Pleas to appeal the Zoning Commission's decision giving LeWitt authority to build a drive-in theatre. . . . Peter Perakos, Jr. has been named manager of the Arch St. theatre, New Britain, Conn. . . . Maurice Bailey, of the Bailey Theatres, New Haven, has been elected to the board of directors of the New Haven Jewish Community Council for a three-year term. . . . Murray Lipson, formerly with the Weiss Amusement Corp., Stamford, Conn., has taken over lease of the Majestic theatre, West Springfield, Mass., formerly operated by Elihu Glass. . . . Four Fishman theatres in the New Haven area, the Rivoli, Dixwell, Howard and Lawrence, have a new dish giveaway. . . . Hartford visitors: Carlos Novoa, Columbia home office exploitation department; Harry Browning, New England Theatres, Boston; Sperie Perakos, Perakos Theatre Associates, New Britain, Conn.

INDIANAPOLIS

The Mallers circuit estimated a loss of $100,000 to $150,000 when the Lake, its house at Warsaw, was wrecked by an explosion in the heating system. Nick Mallers said rebuilding would start immediately. . . . Joseph Hayes, author of the novel, play and movie script, was here Wednesday for the midwest premiere of "The Desperate Hours" at the Circle. . . . Ted Schlosser is the new manager of the Indiana at Indiana Harbor, replacing Tom Pappas, who is moving to California. . . . Jim Morin has moved from Brookville to Brazil as assistant manager of the Cooper there. . . . Mrs. Bob Jones and Mrs. Dale McFarland are arranging the women's program for the Allied Theatre Owners of Indiana convention Nov. 15-16. . . . Harry Coleman has changed the name of the American at Evansville to the Gay-Mark. . . . Bob Conn, 20th-Fox branch manager, is back from a two-week vacation spent at home. . . . The Variety Club has scheduled a dance for Nov. 15, to help entertain the ATOI convention.

KANSAS CITY

In the case of "The Moon Is Blue," which the Supreme Court said could not be banned in Kansas, the validity of the state law providing for review of motion pictures is not affected, according to attorneys for—and members of—the Kansas Board of Review. . . . Delay in the advent of crisp fall weather, bright days coming after a brief short drop in temperature and rain, is held responsible for relative apathy of theatre-goers. Only three features were held over at first runs in the week ending Oct. 29—two engagements ending their second week, one its first week. . . . Ten drive-ins near Kansas City were showing "Pete Kelley's Blues" last Friday night and eight Saturday night.

LOS ANGELES

Louis Leithold, operator of the Sombrero Playhouse, Phoenix, is expanding his operations to nearby Scottsdale, Ariz. Leithold has taken a long-term lease on the T-Bar-T theatre and will reopen it under the name of the Kiva. The house, seating about 500, is being redecorated and will have Indian motif murals on the walls, with a coffee bar to replace concession stand. . . . Freddie Dee, who operates the Carlton theatre, entered the hospital for a check-up. . . . While a policeman outside the Rivoli theatre in Long Beach was writing a traffic citation for a passing motorist, two gunmen bound and gagged three employees of the theatre and escaped with $600, assistant manager William G. Roorda reported. . . . John Siegel, son of Fred Siegel, who operates theatres in Oceanside, gave up bachelorhood to marry Renee Jacquemai. . . . C. K. Cargile, manager-owner with the Harry L. Nace circuit, has re-opened the Sands drive-in near Mesa, Ariz., complete with a new tower. Two months ago, shortly after the drive-in opened for the first time, a freak desert wind storm flattened the screen structure. . . . T. B. Hackley, Jr., who has been operating the Cameo theatre in El Sereno on lease from the Edwards circuit, has shuttered the house.

MEMPHIS

Tri-State Theatre Owners, representing exhibitors of Arkansas, Mississippi and Tennessee, are pledged to support TOA's stand against price-fixing on film rentals and TOA's position on arbitration-conciliation. The convention also decided to take part in the TOA-sponsored Audience Award poll Nov. 7 through Dec. 7 where theatregoers vote for the best actor and actress, most promising actor and actress and best movie of the year. . . . Lloyd T. Binford, 88, chairman of the Memphis and Shelby County Board of Censors, has announced he will retire Jan. 1. Binford said he would not accept re-appointment even if it was offered to him. . . . A tornado swept through the Mid-South last weekend. Town theatre in Collierville, Tenn., was wrecked.

MIAMI

After honor guesting at the Nov. 6-8 convention of the MPEF in Jacksonville, Joan Crawford will be escorted to Miami by Wometco official, Sonny Shepherd, for her personal appearances at the Carib,

(*Continued on opposite page*)

(*Continued from opposite page*)

Miami and Miracle openings of "Queen Bee." . . . Claughton's publicity head, Don Tilzer, is thumping the drums for Jerri Jayne, the new daughter who arrived at his home recently. . . . Our town was saddened by the recent death of Al Wilkie, free lance public relations executive who had formerly been associated with Paramount Pictures for nearly 35 years. His widow, Evelyn, survives. . . . Down from Jacksonville on a short business trip was Mark DuPree of FST. . . . Variety's chief barker, George Hoover, was in Homestead, Fla. last week for the opening of J. W. English Enterprises' Palms theatre. Mayor H. W. Thompson was also a speaker at the opening exercises. . . . The Al (FST divisional supervisor) Weiss's enjoyed a boat trip to Cuba on the rare treat of a weekend holiday. . . . WTVJ was pleased when Justice B. K. Roberts of the Florida Supreme Court dismissed charges against the TV station in a $500,000 "invasion of privacy" suit brought against them by a Miami Beach man included in a telecast of a gambling raid.

MILWAUKEE

Ronald Reagan was here to speak before the annual convention of Chamber of Commerce executives. He spoke on film censorship, discriminatory taxation, constant interference from anti-trust suits, frequent investigations, and political and private censorship. . . . The mayor's Motion Picture Commission here decided that there was no legal basis for banning the film "Rebel Without a Cause" but recommended some scenes be cut. Scenes asked to be cut include the opening scene in which Dean lies drunkenly on a sidewalk and the scene of a switchblade knife fight. . . . Mrs. Mary Poblocki, 58, wife of Ben B. Poblocki, died here after a short illness. Mr. Poblocki is president of Poblocki and Sons, manufacturers of signs and scoreboards and operator of a theatre at Burlington. . . . "The View From Pompey's Head" was sneak previewed at the Wisconsin theatre to a large turnout which rated it very highly. . . . Al Frank has been appointed general manager for the Fox-Wisconsin Amusement Corp., here, succeeding Gordon Hewitt who is going to the West Coast. Mr. Frank has been with the company 17 years, starting as a theatre manager for various theatres in Wisconsin. Three years ago he became district manager.

MINNEAPOLIS

Republic Pictures and Northwest Theatre Service have moved into new quarters on the second floor of the Graphic Arts building on film row. . . . Charles Weiner, sales representative for Buena Vista, passed away of a heart attack while attending a sales meeting in Los Angeles. He was 63. . . . Joe Behan, booker at United Artists, resigned. . . . Bill Burke, RKO home office representative, was in. . . . New at Warner Brothers are Veronica Hickey, contract clerk, and Pat Walsh, stenographer. . . . New at Paramount are Bette Trask, contract clerk, and Janet Baker, ledger clerk. . . . All Twin Cities drive-ins have closed for the season. Operators report their best season in history. . . . Harold Borresen, formerly manager of the State at Winona, Minn., resigned to become manager of the 3,700-seat Paramount in San Francisco. . . . Paul Berg, formerly manager of the Rochester Outdoor drive-in at Rochester, Minn., was named manager of the recently reopened Hollywood at South St. Paul, Minn. . . . Sam Pietz, owner of the Hosmer at Hosmer, S. D., is building a new house to replace the present structure. An opening on Christmas is planned.

NEW ORLEANS

The conversion of the Joy drive-in, Shreveport, La. to a twin screen project is well underway, so is the extensive modernization program, which, in addition to two new screen towers and screens, will include the enlargement of the area to accommodate 1,400 cars and an enclosed 600 seat patio. . . . Once again a theatre in a small town in Mississippi reopened because merchants believe it will help to bring back the customers they lost when the impact of television forced its closing three years ago, which as time passed on caused the business district considerable harm. The town is Florence, and as previously reported J. E. Parkeson operates the theatre, named Florence, on a full week's schedule. . . . Rene Brunet, owner of the neighborhood Imperial, reports that he had just closed a deal with United Theatres for the purchase of the Famous, also a neighborhood show, and that he will take over the management and operation on Jan. 1. . . . Warner Bros. new district manager Grover Livingston was here on his initial visit with manager Lucas Conner and personnel. . . . Mickey Moffett is a newcomer in the office of Maurice Barr at Paramount Gulf. . . . O. O. Cummings has a drive-in theatre under construction adjacent to his motel in Ferndale, a suburb of Biloxi, Miss.

OKLAHOMA CITY

The Harber theatre had a sneak preview Oct. 27. . . . The Villa theatre had a double horror halloween preview Oct. 29. . . . The Skyvue drive-in theatre, Ponca City, Okla., closed for the season Oct. 25. The drive-in has been open continuously since April 23, 1954. It will reopen in the Spring. . . . The Harber theatre held an "All Nite Ghost Convention" Oct. 28 from 11 P.M. until dawn. Shown were "The Raven," "Hold That Ghost" and "Bride of the Gorilla."

PHILADELPHIA

Variety Club, Tent 13, holds its annual election of officers this week. . . . Merton Shapiro, co-owner of the Arcadia and other neighborhood houses in the city, became the father of a son born last week. . . . The Stanley Warner Felton resumed playing German-language pictures with Jack Allen as house manager. . . . Tom Jones, former manager of the Strand, Scranton, Pa., left the industry to enter the advertising field. . . . Bernard Bispeck, manager of the Senate, Harrisburg, Pa., became the father of a son born last week. . . . Motion Picture Associates held its annual meeting with election of officers this week at the RKO projection room. . . . Eugene E. Plank, who had been assistant for the past five years, was named manager of the Embassy, Reading, Pa., succeeding the late Paul Glase. He will also serve as temporary city manager of the Reading drive-in and Mt. Penn drive-in, with Earl Sitlinger continuing in the position of assistant manager. . . . The industry is viewing with interest a new proposal in State Legislature calling for equal pay for women doing the same job as men. . . . The former Leader, Scranton, Pa., more recently the RCA, was sold to Charles Lamanna, who plans to convert the theatre into a store. . . . Managerial changes announced by the Comerford Theatres in Scranton, Pa., has William Kays going temporarily to the Riviera, Binghamton, N. Y., while the Capitol in Scranton is being readied for the presentation of live shows. Paul Tigue, former manager of the Westside, goes to the Majestic, Bridgeport, Pa., succeeding Willard Matthews, who will return to the Scranton area. Relief manager Bob Murrin takes the Westside post.

PITTSBURGH

The Allied M.P.T.O. of Western Pennsylvania surprised its executive secretary-treasurer, Harry Hendel, with a surprise gift last Friday night in the Variety Club when they presented him with an all-expense trip around the world by air, in appreciation for his unpaid services during the past few years. Charles Blatt, Allied president, made the presentation. . . . Elmer Hollander, DCA representative, was in town on "I Am a Camera" business. . . . The Penn, for the first time in its history, held a Hallowe'en midnight horror show. . . . Lots of excitement generated by brief announcement put out by the Stanley Warner office that it will provide transportation to the airport for all who want to see Liberace during a two-hour stopover. An impromptu concert is being arranged at the field, and the Stanley has already been flooded with letters from women anxious to reserve space on the buses. Liberace's "Sincerely Yours" will be the Stanley's Thanksgiving attraction. . . . *Sun Telegraph* critic, Leonard Mendlowitz back on the job after a two-week busman's holiday in Manhattan. . . . "Tender Trap" set for the Penn following "Quentin Durward," and "I Am a Camera" to follow "Gate of Hell" in the Squirrel Hill.

PORTLAND

John Beall, Evergreen Circuit executive, was in town for a few days. . . . UA field man Earl Keate had Ida Lupino and Howard Duff in the Pacific northwest for a personal appearance tour Oct. 30-31 promoting "The Big Knife." . . . Bill Katzky, manager of the Iris theatre, Los Angeles, was in town for a brief vacation and just couldn't get around to see all of his old friends. He hadn't been back home for some time. . . . Evergreen's Oregon district manager, Oscar Nyberg, and all of the other managers in the chain are going all out to promote the Audience Award nominations. . . . Don Hassad has resigned as manager of the Hamrick Liberty theatre. He will take over an accounting position with the Portland Traction Company.

PROVIDENCE

Al Siner, Strand manager, recently staged a sneak preview of Paramount's "Desperate Hours," which was offered in addition to the current attractions without extra charge. . . . The weather bug-a-boo which has hampered local exhibitors, starting with record-

(*Continued on following page*)

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breaking heat and humidity, last July; only to be followed by threats of several hurricanes, record-breaking rainfalls, and flood threats, once again recently ruined what might have been a most profitable weekend, when three solid days of drenching rain hit this area, starting on a Friday and not clearing until Monday. Screenings which got off to a goood start played to sparse crowds as all forms of transportation were virtually crippled. . . . Bill Trambukis, Loew's State manager, headed up the committee which arranged a special Hallowe'en party for the children. Aimed to keep children off the streets and out of mischief, the party, which was free, was scheduled to be held in the State Armory.

SAN FRANCISCO

Mel Klein, branch manager, Columbia, is distributor chairman of the Northern California Theatre Association's Will Rogers Memorial Hospital Fund. He reports that all salesmen in this area are at work on the Christmas Salute. . . . Homer Tegtrmeier, western representative of B. F. Shearer Co., is off for the TESMA-TEDA-IPA trade show and Allied States convention. . . . Rotus Harvey, Harvey Amusement Co., returned from the Variety Clubs International meeting in New Orleans. . . . Favorite Pictures, formerly owned by Al Grubstick, and now by Jack Jacobs, is moving the office to new quarters on the Row. . . . Jack Bettencourt, a familiar figure on Film Row for many years, has returned from an extended trip to New England, the East Coast and Miami. Jack was formerly connected with Paramount Picture Distributing Corp., and more recently with Favorite Films. . . . Genevieve Sutton, Republic, reports out-of-towners in town were Mason Shaw, Saratoga theatre, Saratoga, and Towne theatre, San Jose; Ed Graybill, Graybill theatre, San Miguel; John Aquilla, Roxy theatre, St. Helena; Alan Finlay, Boyes theatre, Boyes Spring, and Joe Perry, Oak theatre, Liveoak, all California towns.

ST. LOUIS

The Outdoor theatre, located on Route 121 near Decatur, Ill., closed for the season October 22, and the drive-in theatre, the other Decatur outdoor movie theatre, at that time announced it would remain open a few more weeks. Both theatres will reopen about March 1. . . . The Beck theatre at Thayer, Mo., now has its CinemaScope screen in use. . . . Several hundred people of St. Joseph, Mo., were pictured in a film recently describing the city's safety program and it will be a major portion of a major motion picture that will be given nationwide distribution by the Ford Motor Company. . . . The Topeka Film Council at Topeka, Kan., recently showed four films at the Topeka Public Library, two of them in color, to which the public was invited.

TORONTO

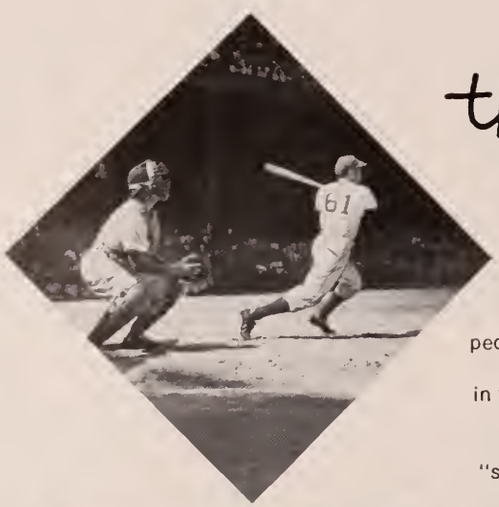
Pronto Uranium took a special advertisment on the amusement pages of the local dailies to mention the newsreel coverage of their uranium mine opening in Blind River. The ad specifically mentioned the theatres newsreel was playing. . . . Meridian Productions Corp., Ltd. and the motion picture division of Rapid Grip and Batten, Ltd. was announced here by J. H. Batten. Name will be Batten Films, a division of Rapid Grip and Batten. The organization will undertake the production of films for television, industry and government agencies, with all production in charge of Ralph Foster, manager, and Julian Roffman, director of production. . . . Valda Kocins, on her first night at work as cashier at the Crown, here, foiled a would-be robber who tried to rob the theatre. She banged the drawer of her cash-box on his fingers when he reached inside to grab the money. . . . Canadian Seating Company, Ltd., is the new name for Canadian Theatre Chair Co., Ltd., under Charles Bochner. Reason for change of name is that the supply of theatre chairs has become so diversified in that it supplies chairs to concert halls, arenas, etc. . . . UA's "Not As a Stranger" bowed in seven Montreal houses, day-and-date, including the Snowdon, Seville, Strand, Avenue, Kent, Outremont and Avon. . . . Work is nearing completion on the 1,000-seat Paramount, Red Deer, Alta.

VANCOUVER

Jack Zaitzow, former operator of theatres in Saskatchewan and now living in retirement in Vancouver, and who recently started the construction of an apartment block in the west end of town, had a tough break when the nearly completed block was gutted by fire. Zaitzow said his loss was over $100,000. . . . Dave Gilfillan, MGM 16mm. manager, is the father of a son born in Grace Hospital. . . . The old film exchange building is being converted into a business block which will include a branch bank. . . . If the plebiscite for Sunday sports is passed here, theatre interests will go after Sunday movies, Owen Bird, president of the British Columbia Exhibitors Association, said. . . . Al Shackleford, former mayor of Lethbridge, Alta., and a Famous Player partner in four houses, was defeated in his bid for seat on the board of aldermen in the recent election. . . . Alex Myers, Odeon relief manager, suffered a heart attack and was confined to his home. . . . Della Garland, RKO cashier, is on a delayed vacation south of the border. So is George Preston, vice-president of Projectionists local 348.

WASHINGTON

Gus Lynch, district manager of the Chesapeake Theatres Corp., and Mrs. Lynch are the parents of a son, born October 19. . . . New officers of the MGM Pep Club are Hazel McLeran, president; Hazel McCarthy, vice-president; Jeanette Richmond, secretary, and Doris Perrie, treasurer. . . . Sympathy is being extended to Pat Notaro, vice-president of the Roth Theatre Circuit, in the death of his mother. . . . Rudolph Berger, MGM southern sales division manager, visited Jacksonville and Miami. . . . George Crouch, Stanley Warner zone manager, and Lou Ribnitzki, film buyer, attended home office meetings. . . . The WOMPIS are working with the Variety Club Women's Committee in the Welfare Awards Drive. . . . Frank Durkee, owner of the Frank H. Durkee Enterprises in Baltimore, died on October 24 after a brief illness. He was 68. . . . The Olney Citizens Association adopted a resolution opposing a drive-in theatre north of Norbeck, Md.



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RKO Circuit Net Up for 3rd Quarter

RKO Theatres' consolidated net income for the third quarter of 1955 was $856,678 as compared with $755,033 for the third quarter of 1954 before special items. After adjustment for special non-recurring items, the net income was $873,966 for the 1955 period as compared with a net income of $720,985 in 1954.

Net income before deduction of special non-recurring loss items for the first nine months of 1955 was $1,661,434 as compared with $1,710,151 for the first nine months of 1954. After adjustment for special non-recurring loss items, the net income was $1,473,722 for the 1955 period as compared with a net income of $1,625,010 in 1954.

The special non-recurring loss item in 1955 of $462,712 included a loss of $500,000 in connection with the cancellation of a lease and a profit of $37,288 from the disposal of a theatre property and in 1954 a loss of $127,141 from the disposal of theatre properties, resulting in net reductions of federal income taxes of $275,000 in 1955 and of $42,000 in 1954, which otherwise would have been payable on net income.

Brylawski Heads D. C. Unit for 33rd Year

WASHINGTON: A. Julian Brylawski has been elected to his 33rd consecutive year as president of the Motion Picture Theatre Owners of Metropolitan Washington. Other officers reelected for 1956 were Marvin Goldman, first vice-president; Joseph Bernheimer, second vice-president; Harry Bachman, secretary; and Lloyd Wineland, Sr., treasurer.

Mr. Brylawski announced that the Association had just concluded a new four-year contract with the Motion Picture Operators, for an average increase of seven and one half cents an hour. This covers practically all theatres in the District of Columbia and nearly all of Maryland. New contracts with the stage hands are pending.

Mr. Brylawski is head of the real estate department of the Stanley Warner circuit here. He was reelected vice-president of the Theatre Owners of America at its recent Los Angeles convention, and also is head of its legislative committee.

Jack Benny Will Be Skouras Toastmaster

Jack Benny will be toastmaster at the March of Dimes testimonial to 20th-Fox president Spyros P. Skouras December 5 at the Waldorf-Astoria, New York. He will fly from Hollywood especially for the dinner. Mr. Skouras is to be honored for his service to humanitarian causes. More than 1,500 are expected. The tickets are $100, and the March of Dimes should receive $150,000.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended October 29 were:

Albany: Rebel Without a Cause (W.B.); Marty (U.A.).

Atlanta: Blood Alley (W.B.); Count Three and Pray (Col.); Marty (U.A.); Trial (MGM) 2nd week.

Baltimore: Rebel Without a Cause (W.B.); Treasure of Pancho Villa (RKO).

Boston: Divided Heart (Rep.); The Girl on the Red Velvet Swing (20th-Fox); Marty (U.A.) 12th week; The Night of the Hunter (U.A.).

Buffalo: The Last Command (Rep.); My Sister Eileen (Col.); Quentin Durward (MGM); Rebel Without a Cause (W.B.).

Chicago: Footsteps in the Fog (Col.) 3rd week; It's Always Fair Weather (MGM) 3rd week; The Left Hand of God (20th-Fox) 4th week; My Sister Eileen (Col.) 3rd week; The Tall Men (20th-Fox) 3rd week; To Hell and Back (U-I) 3rd week.

Cleveland: Desperate Hours (Par.); Phenix City (A.A.); Rebel Without a Cause (W.B.); Ulysses (Par.) 2nd week.

Columbus: Phenix City (A.A.); The Tall Men (20th-Fox) 2nd week; Trial (MGM).

Denver: Count Three and Pray (Col.); Gentlemen Marry Brunettes (U.A.); Girl in the Red Velvet Swing (20th-Fox); Ulysses (Par.) 2nd week.

Des Moines: To Hell and Back (U-I) 3rd week.

Detroit: The Tall Men (20th-Fox); To Hell and Back (U-I) 2nd week; Trial (MGM).

Hartford: Desert Sands (U.A.); My Sister Eileen (Col.) 4th week; Night of the Hunter (U.A.); The Tall Men (20th-Fox) 2nd week; Tennessee's Partner (RKO) 2nd week; Treasure of Pancho Villa (RKO).

Indianapolis: Blood Alley (W.B.); The Desperate Hours (Par.).

Jacksonville: Girl in the Red Velvet Swing (20th-Fox); Kiss of Fire (U-I); The Treasure of Pancho Villa (RKO).

Kansas City: Lucy Gallant (Par.); Phenix City (A.A.).

Memphis: Tennessee's Partner (RKO); Trial (MGM) 2nd week.

Miami: My Sister Eileen (Col.).

Milwaukee: The Tall Men (20th-Fox); To Hell and Back (U-I) 3rd week.

Minneapolis: My Sister Eileen (Col.); To Hell and Back (U-I) 2nd week.

New Orleans: Count Three and Pray (Col.); Duel on the Mississippi (Col.) 2nd week; Francis in the Navy (U-I) 2nd week; Love Is a Many-Splendored Thing (20th-Fox) 2nd week; A Man Alone (Rep.).

Oklahoma City: Blood Alley (W.B.); Count Three and Pray (Col.) 2nd week; Girl in the Red Velvet Swing (20th-Fox) 2nd week; The Tall Men (20th-Fox) 4th week.

Philadelphia: The Desperate Hours (Par.); My Sister Eileen (Col.); Queen Bee (Col.); The Tall Men (20th-Fox) 3rd week.

Pittsburgh: Court Martial (Kingsley); The Divided Heart (Rep.) 2nd week; The Tall Men (20th-Fox) 4th week.

Portland: My Sister Eileen (Col.); Summertime (U.A.) 2nd week; The Tall Men (20th-Fox) 3rd week.

Providence: Marty (U.A.) 3rd week; The Private War of Major Benson (U-I).

San Francisco: Blood Alley (W.B.); The Desperate Hours (Par.) 2nd week; Trial (MGM) 5th week.

Toronto: Love Is a Many-Splendored Thing (20th-Fox) 5th week; Mister Roberts (W.B.) 5th week; My Sister Eileen (Col.).

Vancouver: Mister Roberts (W.B.) 5th week; Trial (MGM).

Washington: Lucy Gallant (Par.); Phenix City (A.A.); To Hell and Back (U-I) 4th week; Trial (MGM) 3rd week.

Canadian Unit Tables Discussion of Rental

TORONTO: The controversial subject of exhibitor-distributor relations involving increased rentals on special product with raised price scales proved too hot to handle at the 14th annual meeting here Monday of the Motion Picture Theatres Association of Ontario.

After a prolonged discussion, the closest approach to a decision came in the suggestion of Morris Stein for the holding of a conference between exchanges and theatre organizations "at the proper time and place" when a solution of the problem might be sought.

The Ontario Theatres Association maintained its paid up enrollment of 339 members but the organization's operating expenses were higher. A. E. Rolston, of Little Current, replaced Louis Consky, Haliburton, on the board. D. B. Henshaw, liaison officer for the Motion Picture Association of America here, addressed the annual luncheon, which was attended by about 300.

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Goldwyn vs. FWC Set for January 2

SAN FRANCISCO: The new trial date of the Samuel Goldwyn Productions, Inc., anti-trust action against Fox West Coast Theatres, National Theatres and eight others has been set for January 2, 1956, it was announced by Judge Edward P. Murphy, United States District Court, Northern California Southern Division. FWC attorney B. W. Priest reported to the court that agreement between the plaintiff's counsel, Joseph L. Alioto, had been reached as to the need for the delay for the preparation of documents. Further consultations, between both sides, are scheduled within the month.

Legion Reviews 12 Films, Places Four in Class B

The National Legion of Decency this week reviewed 12 pictures, placing two in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults; and four in Class B, morally objectionable in part for all. In Section I are "Quentin Durward" and "Top Gun." In Section II are "The Crooked Web," "The Girl in the Red Velvet Swing," "Hold Back Tomorrow," "I Died a Thousand Times," "Rebel Without a Cause," and "Storm Fear." In Class B are "Fort Yuma" because of "excessive brutality and suggestive sequences"; "Oklahoma!" because of "suggestive song, dialogue and situations"; "Rose Tattoo" because of "suggestive situations and dialogue"; and "The Trouble with Harry," because "certain lines of dialogue and innuendoes contained in this film are suggestive and alien to Christian and traditional standards of decency, particularly for the mass medium of the entertainment motion picture."

New Convention Dates

CLEVELAND: The dates for the 1956 National Drive-in convention have been changed to February 21-23 at Hotel Cleveland, here, Robert A. Wile, secretary of the Independent Theatre Owners of Ohio, has announced. Previous dates were February 14-16 at Hollenden Hotel. Horace Adams, chairman, announced the general committee would consist of Rube Shor, Herbert Solomon, Edward Rabb, Nat Kaplan, Nate Schultz, Marshall Fine and Ed Ramsey.

Al Wilkie Dies; Was Noted Film Publicist

MIAMI: Al Wilkie, 58, well known film publicity executive, died here October 27 following surgery. Mr. Wilkie, who is survived by his wife, Evelyn, and a brother, Charles, of Los Angeles, was for many years publicity manager of Paramount Pictures in New York. He resigned that post in 1947 to come here as publicity and advertising director of Florida State Theatres. He established his own publicity office here in 1953.

Harold E. Daigler

SALEM, ORE.: Harold Edwin Daigler, 64, an executive of the B. F. Shearer Theatre Equipment Company, Seattle, died here October 24. He was in the industry for 40 years, having opened the first theatre in Juneau, Alaska, and been a manager of the Paramount theatre in Portland.

Richard E. Ullman

HOLLYWOOD: Richard E. Ullman, 57, head of the payroll department at the RKO Studios, died here suddenly October 28 after a heart attack. Mr. Ullman, who is survived by his widow, a son and a daughter, had been with RKO eight years.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

What's Good Is Very Good, What's Bad Is Horrid

BUSINESS, that is, at the box office. Visitors frequently ask us, "How's business?"—meaning, what is reflected in the Round Table mail from around the world? Harlan Rankin was here, last week, from Chatham, Ontario, and he asked the same question, along with "Do you think CinemaScope is here to stay?" To that latter query, we would say; "Well, rather!"

But business is as good as you can make it—and those who do enjoy good business know it is better than ever before in our history. As somebody said, "These *are* the good old days"—in top-bracket theatres, with exceptional salesmanship and showmanship. Broadway has a higher dollar volume today than ever before, although none of the Broadway showcase theatres, except the Music Hall, were ever meant for long run engagements. The theatres that seat from 4000-up are really in a spot, keeping a picture for a run, and sometimes doing business at the rate of a half-a-house a day.

Max Youngstein, vice-president in charge of advertising, publicity and exploitation for United Artists, recently announced that his company's expenditures for promotion, in 1956, will reach a record high of $7,500,000—and that is very high, indeed, for any of the major companies. There has been a lot of movement among advertising, publicity, promotion and exploitation people in the recent past, between the various companies, and new independent agencies, indicating that there was new opportunity in this field, and new worlds to conquer, with greater profit to individuals as well as companies involved. The list of changes reaching this desk is indeed a long one, and in practically every case, a step upward.

On the other hand, there are areas of depression that would distress any reporter or historian in this business. Gone are the days of "B" pictures and double-bills, for audiences can stay home and see more and better, for free, on television. The only salvation for film industry is in our new dimensions, our superior production and our marvelous color—which television won't match or excel within a decade. But it's tough going in towns where television has but recently moved in, and the folks are still paying installments on a TV set that ties up the family budget for 18 months. Canada has been hit, with new TV virus which kills business while others are recovering nicely.

Read between the lines, and you'll observe that business is good for those who can make it good; and that gravity as a force in showmanship is all on the side of the new competition for the public's amusement dollar. We have to fight, with our backs to the wall, but we can win.

CONVENTION NEWS

We've attended a lot of exhibitor conventions, from Boston to Texas, and from Milwaukee to New Orleans, during several years when MGM spent a lot of money contributing this experience to our education—but in all of these gatherings, regionally or nationally, the one factor that usually has been missing was showmanship. We've traveled thousands of miles without hearing the word mentioned.

Now, we are delighted to find that Jack Kirsch, whom we've met so many times hither and yon, has listed SHOWMANSHIP as a plank in his platform, for the Chicago convention at the Morrison Hotel, which combines with TESMA, TEDA and IDA in equipment and concession forums, this week. We quote his advertisement in the trade press: "Emphasis will be placed on the theatre as an enduring institution apart from the films that are here today and gone tomorrow. Some of America's smartest showmen will be here to tell you what they think about *selling the theatre* to the public, as well as the pictures." For years, we've been saying it.

The manager who sells his theatre, its services and facilities, as a community benefit; who sells his concessions and comforts; his courtesy and convenience; his willingness to conform to the pattern of public taste and desire, will endure, when the pictures that are here today and gone tomorrow are forgotten.

¶ HUGH MARTIN uses his Lake theatre and Clervue Drive-in, in Clermont, Florida, as "guinea pigs" to establish new ideas in the operation of his theatres, operated from the home office at Columbus, Ga., and we note in the mail, first, the fact that he is re-seating the Lake theatre—the entire house, balcony and downstairs, front to back—with cushion-back theatre chairs, to bring him up to present-day necessity in meeting new competition from television. They can't argue that it's more comfortable to stay at home than it is to "go out to the movies"—and you have to make these improvements.

Also, he has taken "Ramp Seven" at the Clervue Drive-in, and converted it, so that it is actually an "outdoor-indoor" theatre, completely enclosed, with theatre chairs, air conditioning, smoking permitted, and all conventional theatre facilities, for a new audience who walk to the drive-in, and buy tickets per-person, rather than on a "per-car" basis. The floor is inclined, like a theatre; there is a plate-glass front, like a picture window; the space is screened against insects, and these patrons have the best seats in the house.

¶ WE'RE TRYING to create a "movie book shelf" at the Green Free Library in our home town of Canton, Pa., to assemble all the library copies we can of popular books that have become current motion pictures. The librarian has been very cooperative, giving the display a special alcove in the book shelves. On the wall, in the space provided, is the 22x28 program calendar of the Rialto Theatre, which is changed weekly. On the shelf, are those library copies of "movie books" that we have been able to secure—and which are "in"—since these are borrowed by regular library patrons. More about this later—when the exhibit reaches a point where can get a photograph of it. But there are 17,000 public libraries against an almost equal number of theatres—where such a book shelf can be maintained, as public relations with opinion makers, the year around. —*Walter Brooks*



The first beauty contest in North Bay, Ontario, is reported by Bob Harvey, manager of the Capitol theatre, and these healthy and wholesome contenders pose with the Mayor, for a news picture.



J. P. Harrison, manager of the Campus theatre, Denton, Texas, uses 24-sheets wisely and well, and that's his pretty secretary, wearing cap and gown, to sell a certain picture to the 7,500 students in Denton's two major colleges.



It happened in the script of "Guys and Dolls"—but it never happened before on Times Square! Here's an honest-to-goodness wedding, at 45th and Broadway, for the exploitation of the picture, at the Capitol theatre. That wedding cake in the background is pastry, right out of the paint-shop, for promotion purposes.



Paul Josephs, manager of the Bellevue theatre, Upper Montclair, N. J., congratulates "Doctor in the House" patrons whose ticket purchase broke the theatre's 33-year attendance record.



This walking ballyhoo caused plenty of heads to turn along Broadway, for the run of "My Sister Eileen" at the Victoria theatre premiere.



Jack Sansom, manager of the Stanley Warner Strand in Hartford, Conn., standing center, is host to Hartford press, Army Reserve and police officials, ahead of "To Hell and Back," which they liked to boost through military cooperation.

Showmen in Action

Jim Cameron, Lakehead supervisor for Famous Players-Canadian Theatres in Fort William, Ontario, made the most of a fast visit by Cary Grant, who came through on the CPR's new streamliner, "The Canadian," which stops first at Port Arthur, where Charlie Dilly is manager of the Paramount, then goes on to Fort William, four miles away. Jim had the newspaper boys and girls boarding the train, and twenty minutes later, filing their by-line stories on Cary Grant, who was here, but went thataway, enroute to the West.

▼

An estimated 4,000,000 potential ticket buyers will view fifteen 16-millimeter trailers on Alfred Hitchcock's "Trouble With Harry" as a further dividend in Paramount's fine promotional tieup with the Vermont Development Commission. When these Vermonters get going, they really develop results for their friends. Clifton G. Miskelly, managing director of the Commission, will channel these trailers to every corner of the United States, as part of their film program.

▼

Irish-born Jack O'Halloran, one of the real old-timers in this business, who played Al Jolson before sound was invented, is back with Lockwood and Gordon theatres, as manager of the Braintree theatre, Braintree, Mass. Movies are his first love—since the Emerald Isle.

▼

F. J. Bickler, manager of the Fox Wisconsin theatre in Milwaukee, had 16-foot cutouts of Clark Gable as real tall marquee display for "The Tall Men." Jane Russell, alongside, was only 9 feet tall, but that couldn't be helped. She has other dimensions to make up for the slight difference.

▼

Murray Spector had a cute picture of two doggie customers at a local luncheonette, having a free meal as promotion for "Lady and the Tramp"—but we had so many dog pictures in quick time that we couldn't use any more. But Murray's promotion for the Skouras' Plaza theatre, Englewood, N. J., landed as a news picture in local papers.

▼

Dale Zamzow, manager of the Rainbow theatre, Milwaukee, makes small display cards, using pressbook advertising, which he places on the box office window, just big enough and easy-to-see, as patrons are picking up their change. It plants the notion of purchasing tickets.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, Conn., got a story with four column head in the Hartford Times on the Audience Awards poll. He tied up with a large department store for interior and window displays for hair stylings patterned after "Ulysses," in addition to co-op ads, when he played the picture.

Joseph S. Boyle, manager of Loew's Poli, deluxe Norwich, Conn. first run theatre, leaves Loew's theatres, Inc., after 28 years to join the editorial staff of the Norwich Bulletin. The Poli has been sub-leased by Loew's to Lord's Circuit, Inc., independent eastern Connecticut circuit.

▼

Russ Barrett, manager of the Stanley Warner Capitol theatre, Willimantic, Conn., has resumed Wednesday-Thursday art film policy, with newspaper ads aimed at neighboring University of Connecticut undergraduates.

▼

Irene Davis, manager of the Parsons theatre, Hartford, has started a late show policy on Friday and Saturday nights, with the feature filmed at about 10:20 P.M. Another innovation at the theatre with the newly-instituted first-run policy is a free matron service whereby children are cared for while their parents enjoy the performance.

▼

Sid Kleper, manager of Loew's Poli College theatre, New Haven, Conn., distributed "Payoff Money" through downtown area, posting roster of lucky numbers at box office. Guest tickets for "Naked Street" were awarded to lucky number holders.

▼

Morris Rosenthal, manager of Loew's Poli, New Haven, Conn., sent an aide in replica of London policeman's uniform through downtown area with band in his hat plugging "Footsteps in the Fog."



Vic Sicilia, city manager of Y. & W. Theatres, at the Rivoli, Muncie, Indiana, receives a "civilian citation" from Rear Admiral E. P. Forrestal, Commandant, Ninth Naval District, Great Lakes, Ill., for "many courtesies and services rendered through several years of the Naval Reserve at Muncie." Two of the films involved were "Mr. Roberts" and "The Caine Mutiny."

Joe Bronstein, manager of the East Hartford Family Drive-In, South Windsor, Conn., ran an ad to announce closing of the theatre and thanking patrons.

▼

George Landers, Hartford division manager, E. M. Loew's Theatres, sent two models in shorts and carrying bags of limerick blanks which they distributed for "My Sister Eileen."

▼

Lou Cohen, manager of Loew's Poli, Hartford, Conn., put in a plug for "The Tall Men" when he ran a classified ad for a stilt walker.

▼

Fred Greenway, manager of Loew's Poli Palace, Hartford, Conn., tied up with six dance studios in search for the best local ballerina when he brought back "Red Shoes," with the winner riding in a red convertible in the annual Pulaski Day parade and receiving ballet slippers as a prize.



George Kemp, manager of the Montauk theatre, Passaic, center, received the congratulations of Sam Rosen, executive vice-president of Stanley Warner Theatres, for winning the circuit's grand prize, an all-expense trip to Europe, for his campaign "Record of a Record"—which also won the Quigley Awards in the third quarter. At left, in the picture above: John McKenna, Newark zone film buyer; Harry Goldberg, advertising and publicity director for the circuit; George Birkner, Cinerama prize winner; Harry Kalmine, general manager of Stanley Warner Theatres, and Milton Brenner, winner of the Zone concession sales prize. At the right of Mr. Rosen: Charles A. Smakwitz, Newark zone manager; Morton Brenner, national winner of miscellaneous income prize; Tony Williams, winner of the district manager's prize, and Nat Fellman, film department head.

'Oregonian' Points to Local Movie Issues



The *Portland Oregonian* is among the first cities in the country to get out its own Rotogravure Movie Magazine. The Atlanta *Journal* and *Constitution* did it last May, and the *American Magazine* supplement came out September 25th in the Hearst Newspapers across the board, in 27 cities, but that was a national issue. We compliment, above, Herbert Royster, publicity director ior the J. J. Parker circuit; Dean Mathews, manager of Evergreen's Fox theatre; Tom Walsh, executive with J. J. Parker Theatres, and M. M. Mesher, president oi the Portland Paramount Corporation, on this 32-page issue at the local level —and may there be many more, from Boston to Florida, Milwaukee to New Orleans, and Dallas to the West Coast.

It was several months ago that Jean Callahan and John Armstrong, executives for the rotogravure magazine section of the "Oregonian" got the idea of putting out a special issue on their home grounds in the Northwest, devoted exclusively to the movies. They called in drama editor Herb Larsen, checked the local theatres and got the ball rolling. The entire editorial and sales staff went into high gear to get out the most elaborate movie issue thus far planned in the circulation area of a single newspaper.

A gigantic "Name the Stars" contest was launched in the daily issues of the "Oregonian" to build up interest in the forthcoming special issue, with substantial prizes for the winners. Olds & King, one of Portland's biggest department stores, went all out with 29 display windows for the contest and the movie magazine. All the theatres in town ran special trailers, and television and radio stations were saturated with announcements. The *Oregonian* ran big ads, so the entire city was looking forward to the issue. When the exhibtors, film row executives, allied industry personnel and regular movie goers saw the edition, the word went out that next year's will be bigger and better than ever. The *Oregonian* has set a precedent that can be put into practice by other newspapers across the nation, for profitable use.

Jim Cameron Always Does A Good Job

Jim Cameron, Lakehead district manager for Famous Players-Canadian theatres in Fort William, Ontario, has two contributions in our mail that were buried so deep that we've just dug down to them—so, our apologies, for he always does a good job, and especially, with children. The "Beautiful Baby Contest" was staged in his Capitol theatre, at Fort William, and also by Charles Dilly, manager of the Paramount, at Port Arthur, four miles away. We supply one picture below to give you an idea how well this was presented—with 101 contenders, over 2,000 votes cast in each theatre, good sponsorship and tactful judgment to keep 101 sets of proud parents, grandparents and relatives, all happy. Newspaper tear sheets from both towns show that excitement ran high as it always does in contests of this sort. The big advantage is that every family works hard to line up votes for their favorite offspring, and only the baby with the gratest number of ballots can be "the most beautiful."

Jim also sends a terrific double-truck, sponsored by cooperative advertisers, for "Davy Crockett"—who paid more than their usual rates to be included. It has strong pictorial value, and good display for both theatre and sponsors, across two newspaper pages. And he reports a "Back to School" theatre party, which was costless, and well attended on a rental basis to a local merchant, but the concession sales doubled, with candy bars going at twice the rate that's normal for children's shows. He says local merchants outdo some theatre managers in their showmanship, and that they are always willing to come back for more, with the profitable publicity.



Jim Cameron's excellent "Beautiful Baby" contest, in Famous Players-Canadian's Lakehead district, at the Capitol theatre, Fort William, Ontario, where the above photograph was made, with Jim standing center in his exhibit of beautiful contenders.

J. P. Is The Exception To All the Rules

J. P. Harrison, grand old showman at the Campus theatre, Denton, Texas, writes to quote our recent remark that it was rare indeed to find anything new in advertising promotion—and then proceeds to prove that he does it over again and over again—from our own personal knowledge and observation. Denton has two large state colleges, and J. P. has 7,500 students to draw as wonderful patronage, and promotion, for the Campus theatre.

These students have "activity cards"—which are numbered—and so, J. P. has several unique tricks for giving out passes to a few of the total number by calling certain digits—and do they look to see if they are lucky! He does the same thing with social security cards—not students, but older folks—and they like it, too. When you have practically the entire population looking for lucky numbers, it can add up to business at the box office. He fires this ammunition primarily at the students—and in one recent example, he could have been liable for 750 passes, but actually gave out 'ess than half of that number, the odds being on his side.

Then, he played "It's Always Fair Weather"—and it's been a rainy season, so he gambled with his customers. If it *was* raining, between the hours of 1 p.m. and and 9 p.m. they got one free ticket with one paid admission—but if "It's Always Fair Weather"—all they got was a good picture, and no bonus. That took with the students, also, who consulted the weather bureau and got up pools to pick the particular hour when they though it *might* be raining, outside, but "Always Fair Weather" inside the theatre. J. P. trims his theatre front largely with 24-sheets, which provide the most and best pictorial art for the least cost, but he also uses college colors, which attract further attention from loyal students in both colleges. When college opens in the Fall, J. P. uses these good stunts to focus attention on the theatre, and the promotion keeps up interest in current attractions, through the rest of the school year.



Order Your SPECIAL TRAILERS from famous for dependABILITY

FILMACK

1327 S. WABASH, CHICAGO • 630 NINTH AVE., NEW YORK

Selling Approach

THE GIRL IN THE RED VELVET SWING—20th Century-Fox. CinemaScope, in color by DeLuxe. Ray Milland, Joan Collins and Farley Granger, re-telling the story of Harry K. Thaw, Evelyn Nesbit and Stanford White—the sensational murder of a generation ago which made newspaper history. The rise and fall of the most beautiful Florodora girl, from a penniless model to mistress of forty million dollars. 24-sheet and all posters have exactly the pictorial art you need most for lobby and marquee display, at the lowest cost—if you'll just add your energy and ingenuity. Flash tabloid herald from Cato Show Print sells the picture with just the right approach. Newspaper ad mats tell and sell—with plenty of emphasis on Joan Collins, as "The Girl." You'll like her in the role, with her peaches-and-cream complexion and coloring. There are some unusual ads in all sizes and shapes to meet every showman's needs, and the complete campaign mat is especially well selected, with six good ad mats and slugs, and two publicity stills, all for 35c which is the biggest bargain in showmanship along Film Row. Take the whole mat to your newspaperman, and do some planning for your mutual aid and benefit. A set of 2-column teasers are a little above usual "teaser" size, but they have three of the best advertising pictures, in the most usable style. "Gibson Girl" contests and things to suggest the turn of the century, are suggested for promotion.

•

TEEN-AGE CRIME WAVE—Columbia Pictures. Another shocking drama of teen-age terror. We've seen it, and reviewed it, in Product Digest, but recommend it, again, as a story of crime in our times. Over 25% of the crimes committed in this country are perpetrated by teen-agers. Only an aroused public can put an end to this, and we hope this picture will open your eyes. A picture without a title—just a descriptive phrase, and with real teen-agers starring in the leading roles. Tommy Cook and Mollie McCart may not be known to your audience, but they will be remembered, for a long time. Out of the sidewalk jungle, a cool kid on a hot car. She's pretty, and dangerous, because she's bait for a mugging or a murder. No posters larger than the 6-sheet, and the four-page herald tells the story. Newspaper ad mats are strong, as they should be, to sell this idea in advance, and the composite campaign mat, at National Screen, gives you seven ad mats and slugs, plus two publicity mats. Be careful what you double this with; be warned that it is a savage crime spree, ending with a thrilling chase, more exciting than any you have seen before on the screen.

A MAN ALONE—Republic Pictures. TruColor by Consolidated Laboratories. Co-starring Ray Milland and Mary Murphy, in a distinguished western film, directed by R. Milland, who was also the star of "Lost Weekend," "The Thief" and "Dial 'M' for Murder." A taut story of action and suspense, with a different twist. A superior production, cast and direction, plus color—on your wide screen. No posters larger than the 6-sheet, but all have pictorial art which you have seen in the trade-press advertising, and it tells and sells the story. A mat to print your own flash herald will be supplied gratis by Republic. Newspaper ad mats are especially good, some large, some in smaller sizes, but all good, and occasionally, exceptional. You can find what you want, and you may also get a result that will be outstanding in your advertising style, as something new and different. It's not easy to put a new touch in the newspaper advertising of a western film, but you'll find some ad mats here that will do that trick. The composite mat at National Screen, supplies six ad mats and two scene mats, all for the cost of just one ordinary mat.

•

REBEL WITHOUT A CAUSE — Warner Brothers. CinemaScope, in WarnerColor. A challenging drama of today's teen-agers, starring James Dean, the over-night sensation of "East of Eden." (We believe that because James Dean was killed in an automobile accident a few weeks ago is no reason why his success as a star should not go on. Don't encourage your audience or any others to have any such qualms. It is one of the utterly mistaken notions of our industry—so let's keep his talent alive on our screens!) In the disturbing role of Jim Stark—a kid in the year 1955—you have a provocative picture for opinion makers that can accomplish much in the fight against juvenile delinquency. 24-sheet flash poster is a brilliant addition to your showmanship, in any situation, and all posters have the recognizable portrait of the young star as pictorial art for lobby and marquee display. Two color herald from Cato Show Print keys the campaign in a majority of situations. Newspaper ad mats in some very large sizes, but with a suitable assortment for smaller space. A set of 2-column teasers are among the best of the lot, and you can afford to use several, for the intriguing story which they tell. The combination mat, selling for 35c at National Screen, has five ad mats and two publicity mats, sufficient for program advertising purposes, but don't overlook those teasers—these kids are playing cops and robbers with real cops! Strong, grim, bitter medicine, but diseases desperate grown, require desperate remedies.

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

Coca-Cola is the most asked-for soft drink at service stations!*



1. **When motorists** pause to refresh and refill, they prefer Coke — by more than 2½ to 1 over the next three soft drinks combined.



2. **These same people** look for their favorite beverage in theatres, too.



3. When you feature Coca-Cola, you profit from America's preference.

SELL
Coca-Cola
REG U.S. PAT. OFF.
for extra profit

Of theatres handling beverages,
more than 3 out of 4 sell Coke!

"COKE" IS A REGISTERED TRADE-MARK

*1954 surveys by Alfred Politz Research, Inc.



Better Refreshment Merchandising



CANDY . . POPCORN . . BEVERAGES . . FOOD . . AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . CARL R. MOS, RICHARD GERTNER, Associate Editors

A Small-Town Refreshment Bar Operated in "Big-City Style"

. . . describing policies of the Holly theatre, Holly Springs, Miss.



Outstanding among the merchandising policies which have proved successful at the Holly theatre is the device of seasonal decorations such as this one with a circus motif designed for the Fall. Placed all about the stand is striped oilcloth which, with various changes, can be used again.

AGGRESSIVE AND extensive exploitation of film product is not the prerogative of the big-city theatre operator; on his level the small-town manager can—and often does—do just as thorough a job. As with films, so with refreshment merchandising. The possibilities for success are limited only by the ingenuity of the management.

One impressive example of a small-town operation where promotion of the snack bar is as skillful and elaborate as any large-town effort is provided by the Holly theatre in Holly Springs, Miss., of which the population is only 2400. Leon Rountree is the manager of this theatre, which is a unit of the North Mississippi Amusement Company, owners also of the Valley theatre in Water Valley, Miss.

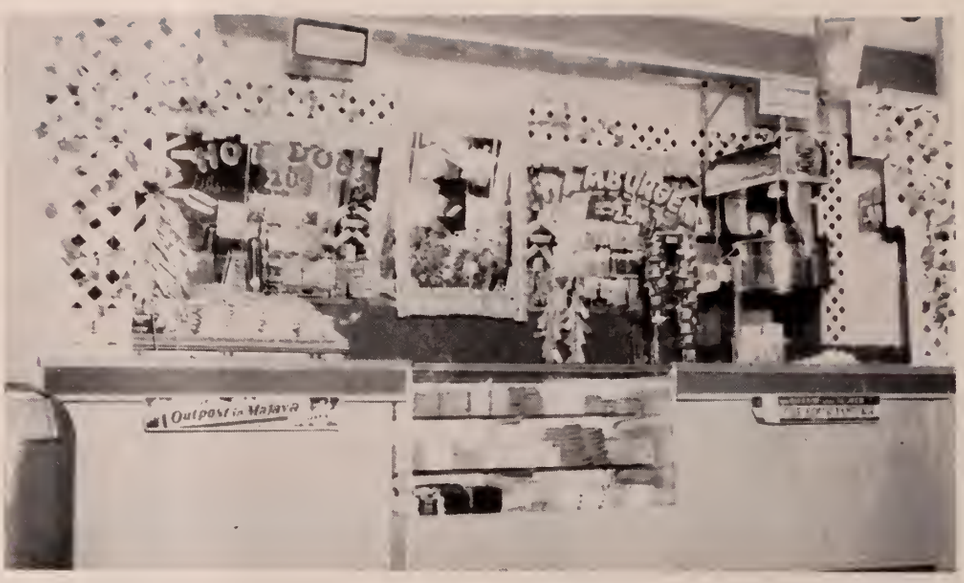
Before describing the policies in force at the Holly it is interesting to note the results. Mr. Rountree reports that the refreshment stand averages in gross sales a figure that is 90% of the box-office gross receipts. And the profits are also remarkable; they average 56% of the income after salaries, depreciation and other expenses have been deducted!

Such exceptional results have been achieved, Mr. Rountree explains, by a carefully planned merchandising policy which seeks to draw the attention of a maximum number of patrons to the stand at all times. That goal is worked out primarily by two techniques — elaborate stand decorations and a steady stream of special schemes in

which all the employees of the theatre have a hand.

The main attraction used by Mr. Rountree is changing his stand displays with the season. "For instance," he cites, "in early Fall we have the stand fixed like a county fair or circus (*see photograph*) and then in mid-Fall we place other material appropriate to the season. Then in the spring we install white lattice work covered with flowers and vines. Out of season we build displays to take care of the stand. On Christmas and other holidays or for special film attractions, of course, we have suitable decorations."

One advantage of displays like the circus one pictured, as pointed out by Mr. Rountree, is the "material (decorated oil cloth placed about the stand) can be used over and over again with just enough changes so that its sameness will not be observed by the public." Incidentally this particular promotional effort was augmented by hiring a high school student (female) to dress in a clown suit and stand in the lobby to direct traffic to the snack stand.



At a cost of only $3.65 to the theatre this springtime atmosphere was produced. The lattice work can be reused, it is pointed out, by simply repainting it. Adding to the effect are fresh flowers placed about.

OTHER EMPLOYEES HELP

Other employees help out in special schemes. The cashier is directed to say to patrons as they purchase their tickets, "Be sure to try our hot dogs tonight." And the ticket-taker does his part by suggesting they try the "item-of-the-week"—whatever it may be, and it is changed weekly.

As for the stand attendant herself, she is instructed to do her best to promote "combination" sales. When a patron orders a cold drink, then she suggests that they try a frankfurter, too. And on various occasions she is dressed up in a special costume to attract further attention to products on sale.

It also has been found helpful to tie in give-away stunts with the stand. When such a contest is being held, the forms are distributed by the refreshment attendant and the box in which they are to be placed is set on the snack bar counter. "This pulls everyone to the stand," Mr. Rountree observes, "and thus gives us a chance to suggest that they purchase something."

An additional tie-in is used to secure extra patronage for the Sunday night performance at 9 p.m. For this a pass to that showing is placed on occasion in each box of popcorn. This stunt is advertised on the screen and it always "makes popcorn sales boom," Mr. Rountree declares.

Accounting for a large amount of those impressive refreshment profits is the aforementioned device of selecting an "item-of-the-week." Each week a regular item is chosen for extra promotional effort and the program begins with a display at the stand built for the occasion.

The spring-time display pictured includes an example of what was done in this respect for candy when sales began to drop. It shows a decorative tray holding the product on the counter and signs on the back bar mirrors. The total cost of this spring display, incidentally, was only $3.65, and Mr. Rountree states it may be used over and over again by changing the color of the lattice work.

MANY ITEMS OFFERED

As has been noted, patrons of the Holly are offered a large variety of snack bar items—a list that even includes hamburgers during the winter months. On every average dollar taken in, the breakdown is as follows: popcorn, 32% ; candy, 15% ; cold drinks, 22% ; frankfurters, 20% ; ice cream sandwiches, 9% ; and hamburgers, 2%.

On some occasions a special product is introduced—perhaps only temporarily—and given prominent display space at the stand. For instance, fresh oranges were recently given this treatment and proved very popular—especially with children. To promote them a tray was placed on the back bar.

In the refreshment department at the Holly promotional activity is as ingenious as it is continuous—and, most important, it really gets the results!

Promoting Frozen Candy Bars





Some film fans like to have their candy bars frozen, and that group includes many patrons of the Rainbow theatre in Milwaukee, Wisc. When a number of them began to express that desire to stand attendants, the management decided to introduce the chilled bars and the theatre's exploitation head, Dale Zamzow, designed these posters to announce their availability. The signs measure approximately 15 by 24 inches and are done in cool shades of blue with "snow" dripping from the lettering. The slot at the bottom of the card provides for changing the brand of bar as desired. For proof of the idea's success Mr. Zamzow states that the theatre now sells one box (90 bars) every four days—thereby doubling candy sales!

Theatre operators report

HIGHEST REFRESHMENT PROFITS FROM LIMITED STAND SPACE –with Pepsi-Cola!



Photographed at Refreshment Stand, Lobby, Roxy Theatre, N. Y. C.

Pepsi turns space into sales at the fastest rate in soft drink history.

Check your own operation.
Stand space is limited.
Traffic must turn over fast.

To get top volume from your refreshment space, *sell the brands in the biggest demand.*

Pepsi-Cola is America's fastest growing beverage.

Pepsi profit tops all nationally advertised and nationally available cola syrup lines. Pepsi's syrup price is the *lowest* of any nationally advertised cola. And Pepsi-Cola's heavier baume gives you *13 extra 10¢ drinks per gallon.*

Pepsi can boost your beverage sales and profits all along the line. Write today for full details.

Pepsi-Cola Company 3 West 57th Street, New York 19, N. Y.

ORGAN MUSIC AIDS DRIVE-IN "DINNER" TRADE



To build up a "dinner" business at the refreshment stand of Walter Reade Theatres' Woodbridge drive-in at Woodbridge, N. J., manager Frank Dean has been luring patrons to the theatre early in the evening by a special attraction. It consists of a program of organ music played right at the stand every night from 7 to 9 o'clock. Patrons are given cards upon which to write their musical requests as they enter the drive-in, and the music is piped over the theatre's sound system into the in-car speakers. With the stand handling chicken-in-a-basket and shrimp-in-a-basket and other products comprising a "full meal" and with tables now set on an outdoor patio near the refreshment building, Mr. Dean reports he is building up quite a "dinner" business, and he credits the music as a big drawing factor for this new source of revenue. The organist is supplied by a nearby restaurant in exchange for trailer and public address announcement credits, thereby making the rental of the portable electric organ the theatre's only expense. The Woodbridge has a capacity of 1000 cars.

SNACK STAND DECORATIONS FOR HALLOWEEN



Cut-outs of black cats, witches, pumpkins, and a skull-and-bones were employed at the Uptown theatre in Los Angeles by manager Jerry Schur to convey the atmosphere of Halloween and attract patrons to the snack stand. At the same time an upcoming picture—"Fort Yuma"—was plugged by having the refreshment attendant garbed as an Indian maiden.

People & products

by Carl R. Mos



• • •

POPCORN PUSH

MANLEY, INC., is not one to sit back and wait for business. We quote from a recent letter from Charles G. Manley:

"It has been the feeling of our firm for a long time that too many people are taking popcorn for granted. Popcorn people themselves, if they are going to remain in business, are going to have to take the bull by the horns and advertise and promote their own product with the help of their customers. Soft drink, cereal, and soup people proved the value of this advertising a generation ago. Our industry has been a little late in picking up the program."

Sound, solid sense, backed up with *action!* For Charley Manley enclosed two, eye-catching, three-color, point-of-sale displays sent to all their supply customers for a Halloween promotion. The big 17 x 22-inch is cleverly designed like a giant shopping bag, with popcorn boxes sticking out at the top, and reads: "There's no trick to this treat. Get plenty of POPCORN. Fresh. Hot. Delicious." Please note there's no special plug for Manley on this—just popcorn.

The other item is an upright 7½ x 7½-inch strip with a red-and-white striped Manley bag superimposed on a weird black witch's cap and mask. The copy, "There's No Trick to this Treat," leads into the Manley-stamped bag. It's our hunch that these two displays pushed up popcorn sales aplenty.

•

FREE LUNCH: It's almost as if the days of nickel beer were back. Nobody at the concession section of the 1955 Trade Show in Chicago was going to starve if Savon Company's Irving Rosenblum could help it. Irving took four booths, totaling 32 feet in length, with a one-lane, working cafeteria "containing everything necessary for the largest drive-in theatre," including food, beverages, popcorn and ice cream. Four attendants, but (here's the payoff) *no cashier!* All for free.

•

REDUCE WITH CANDY

BIGGEST ENEMY of candy sales, from what we've been hearing, is

(*Continued on page* 47)

SodaShoppe Smashes all theatre drink sales records!

grosses and "Average cents-per-person" jump **60%** and more!

Apco's SodaShoppes are used in such national chains as

RKO–Loew–Paramount Randforce–Interstate Century

as well as in thousands of leading independent theatres and other chains.



Dual Cup Station Theatre Model SODASHOPPE

For the larger house. Features two cup stations, two coin inserts, and serves two people at one time. It handles *twice* the customers in *half* the time to *double* your profits during peak loads at picture breaks! It's a sensational producer indoors as well as in Drive-Ins.

Vends 6 carbonated and 4 non-carbonated drinks. Has 2000 cup capacity, 2800 drink syrup capacity. Also available in the popular 8-Drink model featuring 5 carbonated and 3 non-carbonated drinks.



6-Drink SodaShoppe

The standard of the industry — pulls more sales than any other type of cup dispenser anywhere near its class. Its tremendous interior illuminated plastic door embellishment sparks impulse buying to build up 30% to 80% extra sales!

Vends 4 carbonated and 2 non-carbonated drinks. Has 1200 cup capacity and 2400 drink syrup capacity.



3-Drink SodaShoppe Jr.

Specially designed for the smaller theatre. It has all the service free features of every SodaShoppe. Allows for considerably bigger profits per patron!

Vends 2 carbonated and 1 non-carbonated drink. Has 1000 cup capacity, 1250 drink syrup capacity.

There is an Apco SodaShoppe to fit the requirements of every type and size of theatre. Get the facts — write for literature on the complete Apco Line and check with your operator or concessionaire to be sure he installs the SodaShoppe model designed for YOUR theatre — and watch your earnings zoom!

Fill Out Coupon and MAIL TODAY!

APCO, INC.
1740 Broadway, New York 19, N. Y.

Gentlemen: Please send me complete information on:

- ☐ Dual Cup Station Theatre Model SodaShoppe
- ☐ 6-Drink SodaShoppe ☐ 3-Drink SodaShoppe Jr.
- ☐ Complete Apco Line ☐ Name and address of nearest SodaShoppe operator

Name_____

Address_____

City_____ Zone____ State_____

APCO, INC.

A Subsidiary of U. S. Hoffman Machinery Corp.
The World's Foremost Pioneers of Beverage Dispensers
1740 Broadway (at 56th St.) N. Y. 19, N. Y. PLaza 7-3123
Regional Sales Representatives Throughout The United States

Man with "Hemmed-in" Concession Stand



No wonder he's unhappy. His concession is so "hemmed-in," so crowded, so poorly laid out that it's costing him business. Service is so slowed up customers are walking away without buying.

We hope this description doesn't fit you. But, if it does . . . or if you are beginning to have doubts about your present concession set-up, take this suggestion: Talk it over with your Manley representative. Let him tell you how Manley's new *exclusive* "Serv-O-Ramic" concession counter can solve your problem.

If the "Serv-O-Ramic" does not fit right into your operation . . . your Manley representative can show you how Manley can tailor make a "Serv-O-Ramic" concession counter that will. Manley can fabricate it for you to fit your individual needs.

"Hemmed-in?" Your next step is a talk with a Manley representative. Write Manley, Inc., today!

Dept. MPH-1155
MANLEY, INC.
1920 Wyandotte Street,
Kansas City 8, Missouri

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 58, provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, New York 20.

Program for the IPA Convention

THEATRE refreshment merchandising in all its phases will be featured at the 1955 Popcorn and Concession Industries Convention and Exhibition sponsored by the International Popcorn Association November 6th through 9th at the Morrison Hotel in Chicago. It is being held jointly with the convention and trade show of Allied States Association of Motion Picture Exhibitors, Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association. Hosts for the IPA convention are IPA Board Chairman J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, Ontario; IPA President Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y.; and IPA General Convention Chairman Spiro J. Papas, "Atom"-atic Vending Corporation, Chicago. Refreshment merchandising sessions are scheduled daily, and the complete programs are listed below. An IPA trade show directory listing companies having displays and showing exhibit area floor plans appears in this issue of Better Theatres on pages 37 and 38.



J. J. FITZGIBBONS, JR., chairman of board of directors of IPA.



THOMAS J. SULLIVAN, IPA executive vice-president and counselor.

MONDAY MORNING, November 7th:

Opening talk and greeting by *Bert Nathan,* IPA president. Introduction of *Lee Koken,* RKO Theatres, program chairman and moderator.

"Popcorn Merchandising and Promotional Aids," *William Smith,* Popcorn Institute.

"Popcorn Situation and What Can Be Done to Improve It — Price — Production," *James Blevins,* Blevins Popcorn Company, Nashville, Tenn.

Candy: "Vending by Machine and What It Means," *Moe Glockner,* Automatic Canteen Company of America, Chicago; "Ways to Boost Candy Sales in Theatres," *James Mulcahy,* merchandising consultant.

Ice Cream: "What New Methods Are Used to Merchandise and Sell," *Cliff Lorebach,* Supurdisplay Corporation, Chicago; "Frozen Custard in Theatres," representative of Mills, Inc., Chicago.

"Are Hot Dogs Posing a Problem in Conventional Theatres?" *Sam Rubin,* ABC Vending Corporation, New York.

New Ideas in Drink Equipment: "Automatic Machines," *Mel Rapp,* Apco, Inc., New York; "Manual Operation," *Dick Sherman,* Orange Crush Company, Chicago; "The Newest Development in Our Equipment Line," *Bob Perlick,* Perlick Brass Company, Milwaukee and *Arthur Segal,* Selmix Corporation, Long Island City, N. Y.

"Western and Midwest Merchandising Methods," *Fred Muhmel,* Commonwealth Theatres, Kansas City, Mo.

Prize awards to those attending this morning session as follows: Matching set of luggage, presented by *Warren Young,* Maryland Cup Company, Baltimore; basket of assorted liquor, by *Nelson Grunther* of Banner Candy Company, Brooklyn; gold-plated coffee percolator, by Schutter Candy Company, St. Louis, Mo.; ten cases of "Savorol" by the Savorol Company; three individual awards of Remington electric shavers, by *Al Tabor* of the Standard Box Company.

IPA opening convention luncheon sponsored by Peter Paul, Inc., Naugatuck, Conn.

TUESDAY MORNING, November 8th:

Drive-In theatre session. Program moderator: *Bert Nathan,* Theatre Popcorn Vending Corporation, Brooklyn.

"What Steps Must Be Considered in Planning a Concession Layout Including Storage and Advance Preparation Facilities?" *Mel Wintman,* Smith Management Corporation, Boston.

"Advantages of Both Cafeteria and Station Operations," *Nat Buchman,* Theatre Merchandising Corporation, Cambridge, Mass.

New Ideas and Trends in Drive-In Concessions: "Southwest," *Mortie Marks,* Jefferson Amusement Company of Texas; "Middlewest," *Spiro Papas,* "Atom"-atic Vending Corporation, Chicago.

"New Equipment to Speed up Service," *Irving Rosenbloom,* Savon Candy Company, New Jersey.

"Costs per Person and Averages to Shoot for," *Phil Lowe,* Theatre Candy Company, Boston.

"Intermissions, Trailers and Playgrounds as an Aid to Snack Bar Sales," *James Hoover,* Martin Theatres, Augusta, Ga.

"What Effect Have Cart Sales and Butchering on Over-all Sales?" *Lester Grand,* Confection Cabinet Corporation, Chicago.

"What to Look for in a Good Concession Operation," *Bert Nathan.*

"How IPA Serves the Theatre-Concession Field," *Tom Sullivan,* executive vice-president of IPA.

Prize awards to those attending this morning sessions are as follows: Complete set of matching irons, bag, etc. presented by *Irving Singer,* Rex Specialty Company, Brooklyn, N. Y.; Webster three-speed portable, automatic record player by *Hy Becker,* Bonomo-Korday Candy Company, Brooklyn; Helbros wrist watch, by the Savorol Company; water-proof Elgin wrist watch, by Welcome Weaver Popcorn Company; six-pint Nesco automatic electric deep fryer, by the Nehi Corporation, Columbus, Ga.; three individual awards of Remington electric shavers by *Al Tabor* of Standard Box.

IPA luncheon and annual business meeting sponsored by Mason, Au & Magenheimer Confectionery Manufacturing Company, Mineola, N. Y.

WEDNESDAY MORNING, November 9th:

8:30 a.m. early bird breakfast. Conventional

theatres session. Program chairman: *Lee Koken.*

"Popcorn, Oil and Merchandising," *Charles Manley,* Manley, Inc., Kansas City, Mo.; "How to Improve Popcorn," *Ed Chrisman,* Cretors and Company, Nashville, Tenn.

"Batch Pack—Newest Development for Theatre Popcorn Popping," *Ben Banowitz,* B and B Enterprises, Chicago.

"Candy, Ice Cream and Hot Dogs," *Sam Rubin,* ABC Vending.

"Modern Trends in Dispensing Drinks," *Ken Way,* Interstate Theatres, Texas.

Drive-In Theatres. Moderator: *Bert Nathan.*

"Sanitation for the Theatre Storage Room and Fly Control," *Emmet Champion,* Arwell, Inc.

"Blueprinting Concession Layout, Proper Equipment and Modern Trends for Most Profitable Operation," *Mel Wintman,* Smith Management.

"Advantages of Both Cafeteria and Station Operations." *Nat Buchman,* Theatre Merchandising.

"Costs Cents per Person and Averages to Shoot for," *Spiros Papas,* "Atom"-atic.

"Intermissions, Trailers, Playgrounds, Car Sales and Butchering as an Aid to Snack Bar Sales," *Phil Lowe,* Theatre Candy.

"What to Look for in a Good Concession Operation," *Bert Nathan.*

Grand prize drawing: Those attending all three morning sessions and also the trade show exhibit in Concession Hall are eligible to participate. New 1955 RCA 21-inch color television set (value $900) presented by *Mel Rapp,* vice-president of Apco.

Luncheon.

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People and Products

(*Continued from page* 44)

that it puts bulges on the gals—where they don't want 'em. This, according to a report from the Williamson Candy Company, is the bunk, if candy is eaten at the right time. And they've made a test to prove it.

For this they got two groups of seven men and women each to volunteer. One group was fed a "nationally advertised appetite depressent" before lunch and supper for six weeks. The other group was luckier. *They* got half an Oh Henry! bar before lunch and supper for the six stanzas. And what do you think? All of the first group lost weight with the exception of one woman!

In the second (Oh Henry!) group, everybody lost weigh except one gal, who stayed the same, and another female who was found to have put on just a teeny-weeny bit.

The scientific reason, explains Williamson v.p., James A. Dickens, is that keeping the blood sugar level high also helps prevent overeating and overweight. Makes sense to us. Now to convince the girls!

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THEATRE PROMOTIONS

NATIONAL THEATRES, always on the refreshment merchandising alert, keeps its personnel posted through its house organ, "Showman." A recent issue contains stories and pictures showing snack bar attendants receiving prizes ranging from perfume to electric mixers and portable typewriters—all promoted by managers of National's Oakland East Bay district. These are *in addition* to the regular cash and vacation prizes already awarded in the 8-week Merchandise Contest. It's no wonder the staff keeps hustling.

Also from "Showman," a neat tie-up by Tom Steele of Midland-Colonial theatres, Pittsburgh, Kan. Tom arranged with his local dairy for them to pay a specified price for all milk bottle caps offered by kids for tickets at the theatre. So the youngsters have admission money to splurge at the candy stand.

"Showman" carries a 2-column story by manager Don Julka, Retlaw theatre, Fon du Lac, Wis., detailing procedure for Bottle Cap Kiddie Shows, with special reference to Pepsi-Cola's promotion kit on the subject. . . . It all adds up to extra refreshment profits, but good!

Special Snack Bar for an Art Theatre



ART THEATRES as a rule restrict their sales of refreshments—if, indeed, they offer any at all—to one or two automatic vending machines placed in some inconspicuous corner. But at Stanley-Warner's Squirrel theatre in Pittsburgh a small stand has been introduced with highly profitable results and no objections from patrons of the theatre, which features art films exclusively. Operating policies of the snack bar are naturally extremely specialized and have little relation to those of ordinary theatre refreshment service. The operating scheme restricts the products sold to candy and nuts, with an emphasis on "off-brand" and imported confections in the interest of the "snob appeal" associated with art theatres. Prices for the candy range from 25¢ to 75¢—a policy which permits a high mark-up since they cost the theatre much less than "popular" brands would. And with imported candies the mark-up is not so obvious, it is pointed out. The stand at the Squirrel is located in the lounge where it has been made a part of the coffee service facilities (see photo). Coffee is still offered patrons free of charge and placing the confections adjacent to it has an obvious advantage in helping sales. The theatre's income from refreshments jumped tremendously after installation of the stand as compared with sales achieved by the use of vending machines. Profits of the snack bar are made greater by charging it with only 25% of the stand attendant's salary—a practice that is justified, it is explained, by the fact that she also acts as coffee server, a function regarded as a part of the theatre's regular operating costs.

The fame of the bottle...



SERVE CANADA DRY QUALITY...

sells the name on the cup!



THE FLAVORS THEY LIKE—
THE NAME THEY KNOW

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Radical Changes Predicted for Vending Machines

THE VENDING machine industry in this country stands on the brink of a "second phase" in its development with changes underway which should boost sales to $5 billion dollars and bring technological advances that "literally stagger the imagination," according to Robert Z. Greene, president of the Rowe Manufacturing Company, Inc., maker of vending equipment and chairman of the executive committee of the Automatic Canteen Company of America, whose vendors serve industrial plants throughout the country. Mr. Greene made his evaluation of the vending machine industry's present and its possibilities for the future in a recent address before the 27th annual Boston Conference on Distribution at the Hotel Statler.



Robert Z. Greene

Thanks to post-war scientific and technological advances, Mr. Greene declared, automatic merchandising has now mushroomed into the "big business classification," with some 4,700 firms operating three million vending machines, which last year sold 22 million separate items for total sales of $1 and ¾ billion.

It is the function of automatic merchandising to build new markets for old or new products, Mr. Greene said. He cited cigarettes as an example: In 1926, not one pack was sold through vending machines, but in 1954 "2,819,000,000 packs were sold through 500,000 vending machines for an approximate value of three-quarters of a billion dollars."

For the future Mr. Greene predicts many new developments, including vendors equipped with electronic cooking devices automatically "dispensing three or four kinds of hot blue plate lunches." This in addition to all the foods now available through vending machines—soups, sandwiches, milk, coffee, soft drinks, ice cream, candy, pies and pastries, salads, etc.

Secondly he foresees smaller, lighter and less expensive vending machines. These will be constructed, he asserts, with bulky and expensive refrigeration and freezing equipment eliminated. This will be made possible by new methods of food processing and packaging—using radio isotopes and radiation bombardment—which will indefinitely preserve hitherto perishable foods without refrigeration.

In retail selling Mr. Greene predicts "banks of vending machines built right into store fronts to serve customers all day, every day, whether the store is open or closed." In the retail field, he said, "automatic merchandising will inevitably play an important role by reducing labor costs" since today "even the largest department stores fail to show a profit on items selling at 28c or less."

Fourthly, Mr. Greene looks forward to batteries of vending machines "selling all kinds of fresh and frozen foods—but particularly bread, milk, butter and eggs" in automatic groceries in multiple dwellings of the future.

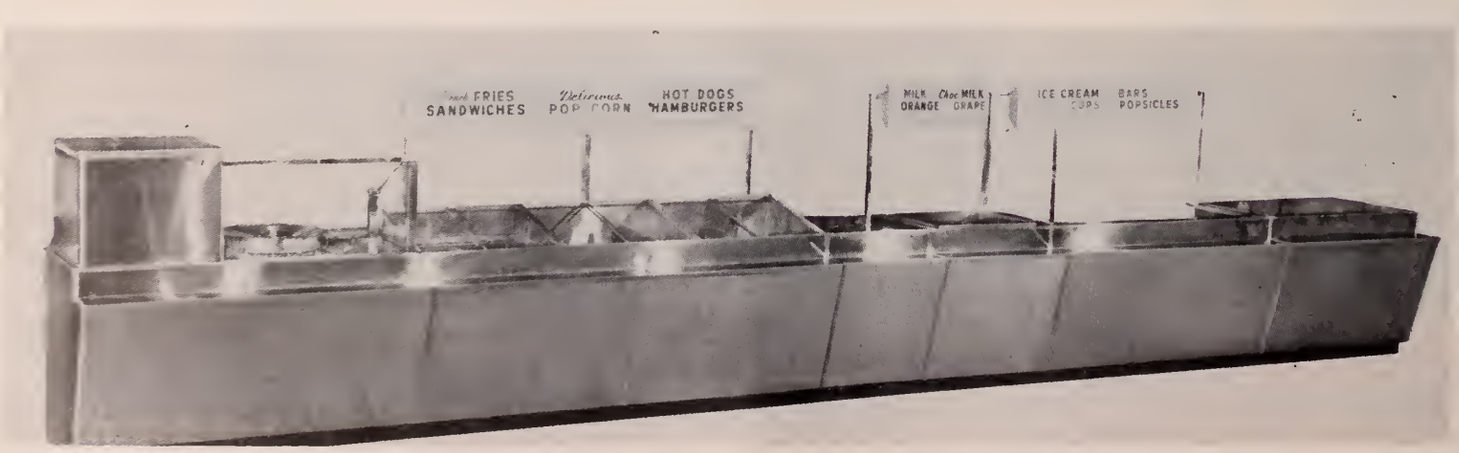
Flexible Food Warmer For Drive-in Cafeterias

AN OPEN-DISPLAY "supermarket" type of food warmer, especially designed for drive-in cafeterias, has been placed on the market by the Savon Company, Paterson, N. J. Called the "Savon-Star Popcorn and Food Warmer," it consists of three main sections, each of which can be subdivided; a sloped top with three twin sets of self-service glass doors; and a full length superstructure for "three-dimensional" advertising signs at the back.

The warmer was developed from a previous model to accommodate the wide range of foods now being offered in drive-ins, some of which require dry heat—such as fried foods and popcorn—and some moist heat, including hot dogs and hamburgers. Other objectives were visibility of foods and advertising displays for the products vended.

Of all-welded stainless steel construction,

PREFABRICATED REFRESHMENT STAND COUNTER FOR DRIVE-IN THEATRES



Designed exclusively for drive-in theatre refreshment service is this new prefabricated steel counter announced by Manley, Inc., Kansas City, Mo. Called the "Manley Serve-O-Ramic" drive-in theatre concession stand, it has sections ranging in length from 2 to 20 feet. The counter can be built in any shape or combination desired, since all units are made in such a manner that they can be set side by side, leveled, and then bolted together. The counters are at table height so that food items may be given maximum display advantage, it is pointed out.

Now a GREAT New THEATRE VENDING PACKAGE

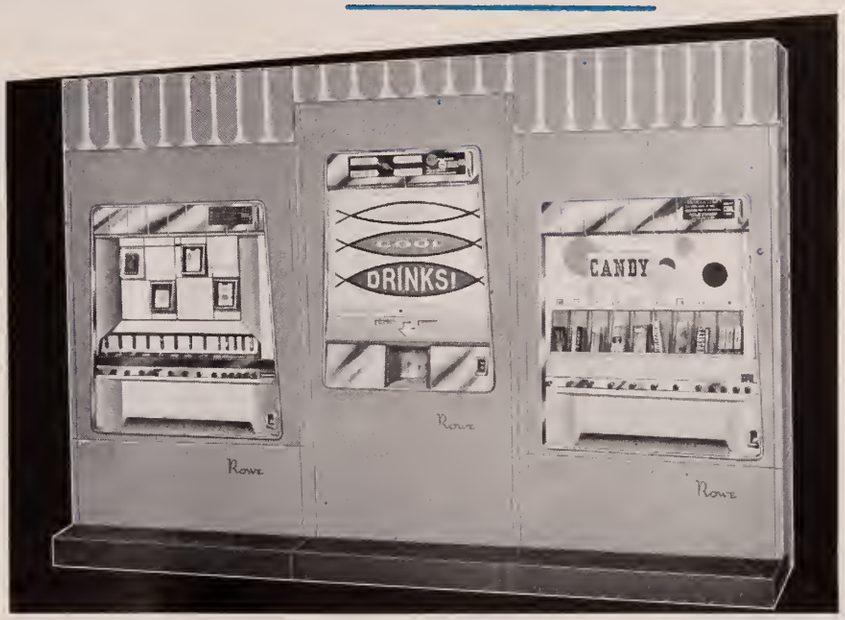


by Rowe® to sell . . . .

featuring the famous exclusive SHOWCASE

place singly or in
units of 2 or 3

compels attention
boosts sales



Square cut cabinets permit close alignment of equipment for uniform, multiple vending.



New Rowe
11 Column Candy



New Rowe Spacarb
Multi-Flavor D-1200



New Rowe
14 Column Ambassador

Here are the finest and most practical merchandisers ever developed for theatres. 3-Dramatic Rowe Showcase vendors . . . outstanding in appearance, performance, capacity and selectivity. The best equipment your money can buy.



Write for details

Rowe® MANUFACTURING COMPANY, INC.
SALES OFFICE: 31 East 17th Street, N. Y. C. · Factory: Whippany, N. J.
America's FIRST Automatic Merchandising Family

Member: National Automatic Merchandising Association • National Association Tobacco Distributors • Dairy Industries Supply Association • International Popcorn Association

fibre glass insulation and with adjustable height legs, the unit is 7½ feet long and 24 inches deep. The front of the main storage section is 38 inches high sloping up to 44 inches in the rear. The stainless steel superstructure for advertising signs at the rear is 8 inches high. The signs are free f.o.b. factory. The heat-resistant glass doors are equipped with heat-insulated handles and are framed for replacement in the field. Each compartment can be filled from the rear by the cafeteria attendant.

Each of the three main divisions has individual thermostatic control and comes with trays and wells to handle several food items. The section for moist heat uses a blower to overcome condensation on the underside of the glass doors. Steam is generated by an immersion-type heater. Circulating dry heat warms the dry section.

The unit is shipped completely wired with one master control switch, necessitating only one main connection. Other controls are mounted, console style, on the back of the sign panel. The warmer requires approximately 7,000 watts and can be used with 208- or 220-volt single phase or three phase current.

Hot Beverage Dispenser with Six Selections

AN AUTOMATIC cup hot beverage dispenser, equipped to serve six different drinks, including coffee four ways, hot chocolate, hot soup or tea, has been added to its line of cup dispensers by the Cole Products Corporation, Chicago.



Trade-named the "Hot-Spa," the new unit has a cup capacity of 780 and five containers for the ingredients, all of which are dry. It is equipped with the company's "Tru-Action Timer," which is designed to give positive measure of the ingredients regardless of voltage or power so that drinks will be uniform. Two mixing bowls are included so that the possibility of taste contamination is eliminated, and a hot water booster is designed to assure a pre-heated first drink.

For patrons desiring extra cream and sugar, two push-buttons are built into the front of the machine. It is finished in maroon and grey and the selection display panel is illuminated. The dimensions are as follows: 65 inches high, 24½ inches wide; 22½ inches deep.

The new equipment is made in the exact measurements of the company's "ColeSpa Special" cold drink machine so that the two may be used side by side as a combination unit, if desired. Special combining hardware and displays have been made by the firm for this purpose.

Popcorn Service at Disneyland





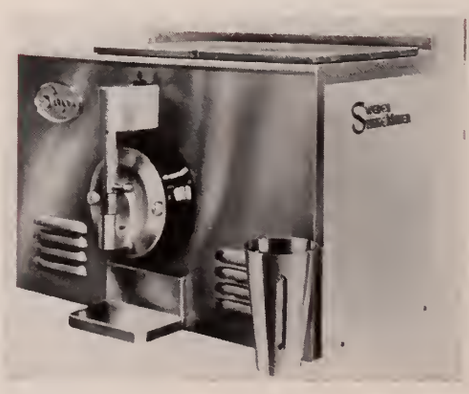
Among the many relics of a sentimental past on display in Walt Disney's California amusement park, Disneyland, is the old steam-powered popcorn machine of 60 years ago, shown above, which is one of two built by hand for the occasion by craftsmen of Cretors Corporation, Nashville, Tenn. The action of the steam engines is quite a traffic stopper, according to the Disneyland management. While the steamers, in addition to their curiosity value, can pop about 75 pounds of raw popcorn per hour, it was necessary to add two modern machines of high-volume production to supply enough popped corn for the park's crowds. The machines installed are Cretors' "Olympic" models, one of which is shown at left.

Milk Shake Machine for Back Bar Installations

A COMPACT milk shake machine for back bar installation, designated as the "Model 211 Shakemaker," has been announced by the Sweden Freezer Company, Seattle, Wash. The unit is completely self-contained.

Equipped with a six-gallon mix tank, it is 19 inches high, 21½ inches wide and 16 inches deep. It features the company's new "Air-O-Metric" mix feed system, which is said to need no adjustment. Production capacity is rated at four 12-ounce shakes a minute.

Refrigeration is furnished by a ¾ h.p.



hermetically sealed, water-cooled condensing unit while a 1/3 h.p. motor powers the dasher.

Apco Expands Line of "Junior" Drink Units

EXPANSION OF its line of "Junior SodaShoppe" automatic drink dispensers to include models with a cup capacity of 800 (as compared with 1000 for older models) has been announced by Apco, Inc., Chicago. The new machines are being offered at a lower price than the previous units, it is stated.



The line now features machines dispensing one, three or four drinks with variations for both carbonated and non-carbonated. The "Single Drink SodaShoppe, Jr." vends one carbonated drink and employs two syrup tanks. It has 1000 drink syrup capacity.

For a choice of three flavors there are two models: one vending two carbonated drinks and one "still" from two syrup tanks. The other (which is pictured) vends three carbonated drinks from three tanks. The first has 1000 drink syrup capacity; the other is 1400.

For four flavors there is another model which vends three carbonated and one "still" drink and uses three syrup tanks for a 1400 drink capacity.

All machines have the same dimensions which are as follows: height, 68 inches; width, 27½ inches; depth 18½ inches. Other features they share in common include a 1/3 h.p. compressor, push-button post selection and an all-steel welded cabinet. They are said by the manufacturer to be identical "in every working principle with the big SodaShoppes except for size and capacity." They all feature Apco's "Jet Carbo-Activator," that is designed to deliver a mixed drink at the correct temperature and with the proper degree of carbonation.

In addition the machines have a colorful plastic embellishment on the front to attract patrons. It reads "Refreshing Drinks" and gives the number of flavors. All models are equipped for 5c or 10c operation at no additional charge. A changemaker is optional equipment for all models in the line.

Utensil to Strain and Filter Cooking Fats

A NEW kitchen utensil designed to strain and filter hot cooking fats simultaneously, thereby keeping them clear and clean for longer use, has been placed on the market for drive-in refreshment service by L. L. Antle and Company, Inc., Atlanta. The unit is called the "Anco Grease-Miser" and is constructed of stainless steel.

The ability of the equipment to strain and filter quickly in one operation is said by the manufacturer to be made possible



by a strainer bag and a special filter disc, which is a new discovery for hot filtering. The utensil has no mechanical parts and works without the use of pressure.

Heide®

FAMOUS MAKER...

FAST MOVER...



Here's a top profit combination for you. . . . the famous Heide trade-mark *plus* the taste appeal of all-ways popular Jujyfruits. Now backed by increased television advertising and continuing national magazine ads, Jujyfruits belong on the counter of every outlet you service. Push them for all they're worth . . . they're worth *plenty* to you!

As nationally advertised in

Look | AMERICAN GIRL | Boys Life

HENRY HEIDE, INCORPORATED
New York 13, New York

Better Refreshment Merchandising Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

BEVERAGES

American Citrus Corporation, 333 N. Michigan Avenue, Chicago.
Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York, N. Y. See pages 48-49.
Cantrell & Cochrane Sorporation, Route 4 and Nordhoff Place, Englewood, N. J.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See page 40.
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.
Delaware Punch Company of America, San Antonio 6, Tex.
Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.
Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3. Pa.
Kestenbaum Brothers, 1790 First Avenue, New York City.
Julep Company, 353 W. Grand Avenue, Chicago, Ill.
Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.
National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.
Orange Crusb Company, 318 W. Superior Street, Chicago 10, Ill.
O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
PEPSI-COLA COMPANY, 3 W. 57th Street, New York. See page 43.
Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
Rio Syrup Company, 324 W. 44th Street, New York City.
Sero-Syrup Company, 255 Freeman Street, Brooklyn, N Y
Seven-Up Company, 1316 Delmar, St. Louis, Mo.
Sunkist Growers, Inc., 707 W. Fifth Street, Los Angeles 13, Calif.
The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.
Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill
C. J. Van Houten & Zoon, Inc., 557 Greenwich Street, New York 13, N. Y. (instant cocoa).
James Vernor Company, 230 Woodward Avenue.
Wander Company, 360 N. Michigan Avenue, Chicago, Ill. (chocolate milk).
The Welch Grape Juice Company, Westfield, N. Y.

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BEVERAGE DISPENSERS

APCO, INC., a subsidiary of U. S. Hoffman Machinery Corp., 1740 Broadway, N. Y. (cup dispenser). See page 45.
Automatic Syrup Company, 46-7 Vernon Blvd., Long Island City, N. Y.
Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).
Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).
C. G. Bradley & Sons, 431 N. Franklin St., Syracuse, N. Y.
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y. See pages 48-49.
Carbonic Dispenser Co., Canfield, Ohio.
Coan Manufacturing Co., 2070 Helena, Madison, Wis (cup dispenser).
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See page 40.
Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.
Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.
Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).
Heat Exchangers, Inc., 2003 West Fulton Street, Chicago 12, Ill.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3. Pa.
Jet Spray Cooler Company, 33 Simmons Street, Boston 20, Mass.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N. Y.
Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
Lyon Industries, 373 Fourth Avenue, New York City.
MAJESTIC ENTERPRISES, INC., LTD., 959 Crenshaw Blvd., Los Angeles, Calif.
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo.
Milk-O-Mat Corporation, 500 Fifth Avenue, New York City (cup dairy drink).
Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.
Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.

LIST OF BRAND NAMES

On page 57 are candy bars, beverages and chewing gums widely sold at theatres, listed alphabetically by trade name, with the manufacturer of each indicated. This is for the purpose of ascertaining the name of the manufacturer when only the name of the product is known. The manufacturers are listed alphabetically with addresses, according to product classification in the directory beginning on this page.

Ohio Beverage Dispensers, Inc., Wooster, Ohio (portable dispensers).
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
PEPSI-COLA COMPANY, 3 West 57th Street, New York City. See page 43.
ROWE-SPACARB, INC., Div. of Rowe Manufacturing Co., 31 East 17th St., New York City 3. See page 51.
S & S Products Company, P. O. Box 1047, Lima, Ohio.
Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.
Snively Vending & Sales Company, Winter Haven, Fla.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.
Steel Products, Inc., 40 Eighth Ave., S.W., Cedar Rapids, Ia.
Superior Refrigerator Company, 822-24 Hodiamont Avenue, St. Louis 3, Mo.
Telecoin Corporation, 12 E. 44th St., New York City.
Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.
Uniflow Manufacturing Company, Erie, Pa.
Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Calif. (bottle milk).
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.

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CANDY BARS AND SPECIALTIES

R. L. Albert & Son, Inc., 52 West Houston Street, New York, N. Y.
Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker & Company, Inc., Pierce Square, Dorchester, Mass.
Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
A. L. Bazzini Company, Inc., 108-116 Park Place, New York, N. Y.
Paul F. Beich Company, Bloomington, Ill.
E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.
Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
Blum's, Inc., Polk & California Streets, San Francisco, Calif.
Brock Candy Company, 1111 Chestnut Street, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 W. Franklin St., Chicago, Ill.
Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.
Candymasters, Inc., 3-5 N. 15th St., Minneapolis, Minn.
Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.
Cook Chocolate Company, 4825 S. Rockwell, Cbicago, Ill.
The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.
Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
Drake America Corporation, 20 East 50th Street, New York 22, N. Y
Elmer Candy Company, 540 Magazine Street, New Orleans, La.
The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.
F & F Laboratories, Inc., 3501 West 48th Place, Chicago Ill.
Ferrara Candy Company, Inc., 2200 W. Taylor Street, Chicago 12, Ill.

Fisher Nut & Chocolate Company, 2327 Wycliff St., St. Paul 4, Minn.
Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
Hawley & Hoops, Inc., 200 N. 12th St., Newark, N. J.
HENRY HEIDE, INCORPORATED, 313 Hudson Street, New York, N. Y. See page 53.
HERSHEY CHOCOLATE CORPORATION, 19 E. Chocolate Avenue, Hershey, Pa.
M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
Hollywood Brands, Inc., 836 S. Chestnut Street, Centralia, Ill.
WALTER H. JOHNSON CANDY COMPANY, 4500 W. Belmont Avenue, Chicago 41, Ill.
Robert A. Johnston Company, 4033 W. National Avenue, Milwaukee 1, Wis.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
Kraft Foods Company, 500 North Peshtigo, Chicago, Ill.
Leaf Brands, Inc., 1155 Cicero Avenue, Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Life Savers Corporation North Main Street, Port Chester, N. Y.
Luden's, Inc., 200 North Eighth, Reading, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
McAfee Candy Company, Inc., Macon, Ga.
Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
MASON, AU & MAGENHEIMER CONFECTIONERY MANUFACTURING COMPANY, P. O. Box 549, Mineola, N. Y.
Melster Candies, Cambridge, Wis.
National Licorice Company, 106 John Street, Brooklyn, N. Y.
THE NESTLE COMPANY, 2 William Street, White Plains, N. Y. See page 57.
New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Planters Nut & Chocolate Company, Wilkes-Barre, Pa.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago, Ill.
H. B. Reese Candy Company, Hershey, Pa.
Rennie Nut Company, 82 Briarcliff Road, Larchmont, N. Y.
Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Sperry Candy Company, Milwaukee, Wis.
Squirrel Brand Company, 1012 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 N. Broadway, Milwaukee 2, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
C. J. VAN HOUTEN & ZOON, INC., 557 Greenwich Street, New York 13, N. Y.
James O. Welch Company, 810 Main, Cambridge, Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

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CANDY MACHINES

Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Columbus Vending Company, 2005 East Main Street, Columbus, Ohio.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 21-30 44th Road, Long Island City, N. Y.
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
THE ROWE CORPORATION, 31 East 17th Street, New York City. See page 51.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.

THE ROWE CORPORATION, 31 East 17th Street, New York City. See page 51.

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DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Continental Coin Devices, Inc., Cicero, Ill. (automatic change-maker).
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Indiana Cash Drawer Co., Shelbyville, Ind.
Klopp Engineering, Inc., Livonia, Mich. (automatic change maker).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 46.
Monticello Manufacturing Company, Elwood, Ind.
Master-Kraft Fixtures Company, 2320 Lipps Lane, Baltimore 23, Md.
Pronto Pop Corn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (cafeteria equipment).
National Market Equipment Company, Royal Oak, Mich. (ice cream display cases).
Supurdisplay Corporation, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

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FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
American Playground Devices Company, Anderson, Ind. (outdoor grills).
Bell Engineering Company, 55 Munroe Street, Lynn, Mass. (frankfurter rotisserie).
BURGER-MAT CORPORATION, 341 39th Street, Brooklyn 32, N. Y.
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer and bun warmer).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (fudge server and food warmer).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia. (frankfurter and bun warmer).
GREER ENTERPRISES, INC., 281 North Grant Avenue, Columbus, Ohio. See adjoining column.
Harvic Supply Corporation, 154 Nassau Street, New York, N. Y.
Heat-O-Mat, Inc., 483 Raymond Boulevard, Newark, N. J. (food warmer display cases).
Helmco, Inc., 7400 W. Lawrence Avenue, Chicago 31, Ill. (barbecue sandwich equipment).
Hollywood Servemaster Company, 114 W. 18th Street, Kansas City 8, Mo. (frankfurter grill).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
Jobil Products Company, Detroit, Mich. (self-service baby bottle warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (Frankfurter and bun steamer).
Nu-Matic Machines, Inc., 250 West 57th Street, New York City (coin opertaed frankfurter and roll dispensers).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and pizza dispensers, egg roll and shrimp dispensers).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Steel Products, Inc., Cedar Rapids, Ia.
SAVON COMPANY, 286 Pennsylvania Avenue, Paterson, N. J. (food and popcorn warmer). See page 56.
Stewart In-Fra-Red, Inc., Harvard, Ill.
Supurdisplay Corporation, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.

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FOOD SPECIALTIES

L. L. Antle & Company, Atlanta, Ga. (canned barbecue chicken).
Armour & Company, Union Stock Yard, Chicago, Ill. (frankfurters).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
FLAVO-RITE FOODS, INC., 643 Brook Avenue, Bronx 55, N. Y. (shrimp rolls, turkey-in-a-bun). See adjoining column.





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- Build repeat sales.
- Used by over 15,000 restaurants during the past 3 years.

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GREER ENTERPRISES

281 North Grand Avenue Columbus 3, Ohio

Frozen Farm Products, Inc., 1735 Margaret Avenue, Altoona, Pa. (frozen breaded chicken in basket).
Hygrade Food Products Corporation, 2811 Michigan Avenue, Detroit, Mich. (frankfurters).
Meadors Manufacturing Company, Greenville, S. C (biscuits).
Nino Food Products, Inc., 152 Watson Avenue, Newark, N. J. (frozen pizza pie).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
S & S Foods, 8128 Olive, St. Louis 24, Mo.
SAVON COMPANY, 286 Pennsylvania Avenue, Paterson, N. J. (French fried potato sticks and pizza pie). See below.
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).
Swift & Company, Union Stockyards, Chicago, Ill. (frankfurters).
Temple's Frosted Foods, Inc., 454 Berry Street, Brooklyn 11, N. Y. (frozen Chinese egg rolls).

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GUM, CHEWING

American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
William Wrigley, Jr., Company, 410 N. Michigan Avenue, Chicago, Ill.

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ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Atlas Tool & Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo. (ice cream vendor).
Automatic Canteen Co. of America, Merchandise Mart, cago 39, Ill. (ice cream freezers).
Badger Vending Machine Company, 710 N. Plankington, Milwaukee, Wis. (cup ice cream vendor).
Craig Machine Company, Danvers, Mass. (ice cream vendor).
Dari-Delite, Inc., 1524 Fourth Avenue, Rock Island, Ill. (soft ice cream freezers).
DeCicco's Bon Bon Corporation, 451 N. Rodeo Drive, Beverly Hills, Calif. (chocolate covered ice cream).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Ill. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street. Indianapolis 2, Ind. (ice cream)
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
K. Merritt & Associates, Azusa, Calif. (ice cream cabinets).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream freezers)
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser)
Port Morris Machine & Tool Companyq, 208 E. 135th St., New York City (soft ice cream and custard machine).
ROWE MANUFACTURING CORPORATION, 31 East 17th Street, New York City. (ice cream pop and sandwich automatic vendor).
Sno-Master Manufacturing Company, 124 Hopkins Place, Baltimore 1, Md. (ice shaver)
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha, Neb. (soft ice cream)

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PAPER CUPS AND TRAYS

Dixie Cup Company, 24th & Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York City.
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York City.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.
Tyson-Caffey Corporation, 8 Briar Road, Wayne, Pa. (carryout trays).

POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Calif.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
Grand Bag & Paper Company, Inc., Ossining, N. Y.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Regal Products Company, 1400 W. 37th Street, Chicago 9, Ill.
Rockford Paper Mills. 33 S. LaSalle St., Chicago, Ill.
SUPURDISPLAY CORPORATION, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.
C. F. SIMONIN'S & SONS, INCORPORATED, Tioga & Belgrade Street, Philadelphia, Pa.
Tidy House Paper Corporation of New York, 101 Onderdonk, Brooklyn 37, N. Y.

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POPCORN POPPERS

C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill.
MANLEY INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo. See page 46.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.

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POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Albert Dickinson Company, P. O. Box 788, Chicago 90, Ill.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, Fremont, Nebr.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo. See page 46.
J. A. McCarty Seed Company, Evansville, Ind.
Premier Popcorn Company, Watseka, Ill.

SAVON COMPANY

286 PENNSYLVANIA AVE., PATERSON, N. J.

Phone: MUlberry 4-6033

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Carrying the most complete line of merchandise and equipment for drive-in theatre concessions • National distribution ▪ Originators and creators of the family-size pizza for drive-ins ▪ Write or phone for free consultation for those planning to build or remodel their drive-in cafeteria.

SUPURDISPLAY CORPORATION, 1324 W. Wisconsin Avenue, Milwaukee, Wis.
Wyandotte Popcorn Company, Marion, Ohio.
Y & Y Popcorn Supply Company, 526 N. 13th Street, Philadelphia, Pa.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

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POPCORN SEASONING AND SEASONING DISPENSERS

APCO INC., a subsidiary of U. S. Hoffman Machinery Corp., 1740 Broadway, New York City. (butter dispenser).
Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
Capital City Products, 525 West First Street, Columbus, Ohio.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
Dell Food Specialties, Inc., Beloit, Wis. (cheese and barbecue flavoring).
E. F. Drew & Company, 15 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullterton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
Phoenix Foods Company, 460 Illinois Street, East Chicago 90, Ill. (cheese flavoring).
C. F. SIMONIN SONS, INCORPORATED, Tioga and Belgrade Street, Philadelphia, Pa. (seasoning).
SUPURDISPLAY CORPORATION, 1324 W. Wisconsin Avenue, Milwaukee, Wis. (butter dispenser).

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POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Calif.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn.
Hollywood Servemaster Company, 114 West 18th Street, Kansas City 8, Mo. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 50.
National Theatre Supply, 92 Gold Street, New York City (popcorn warmer).
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
SAVON COMPANY, 286 Pennsylvania Avenue, Paterson, N. J. (warmers). See page 56.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

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VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
Poblocki & Sons, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wis.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer: Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
ESCO (orange, grape, pineapple, papaya, and coconut): Kesterbaum Brothers.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
PEPSI-COLA: Pepsi-Cola Company
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: True-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

•

CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIG PAYOFF: Hollywood Candy Co.
BIG TIME—Hollywood Candy Co.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.



WONDERFUL NEW COCONUT
It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.



MILK—the all time favorite with the rich Nestlé's flavor that sets the standard for all milk chocolate.



ALMOND—Nestlé's exclusive blend of milk chocolate and fresh roasted almonds.



CRUNCH—all ages go for this surprise bar with its milk chocolate flavor and crisp, crunchy texture.

MILK, ALMOND AND CRUNCH AVAILABLE IN 5¢ AND 10¢ SIZES PACKED 100 BARS TO THE CASE. 5¢ SIZE NOT AVAILABLE ON WEST COAST.
The Nestlé Company, Inc., 2 William St., White Plains, N.Y.

BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BOSTON BAKED BEANS: Banner Candy Mfg. Co.
BROCK BAR: Brock Candy Co.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CADBURY HAZEL NUT: Cadbury Fry Export, Ltd.
CHARMS: Charms Candy Company.
CHOCOLATE BREEZE: Henry Heide, Inc.
CHOCOLATE SPONGE: Henry Heide, Inc.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DAIRY MAID: Jacobson Candy Company.
DARLING CREAMS: Henry Heide, Inc.
DEEP FREEZE: Brock Candy Co.
DOCTOR'S ORDERS: Walter H. Johnson Co.
DOTS: Mason Au & Magenheimer Confectionery.
DREAM BOATS: Brock Candy Co.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
FOURSOME: Brock Candy Co.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HAWIIAN FUDGE: Euclid Candy Co.
HERSHEY: Hershey Chocolate Company.
JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCK: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
LOVE NEST: Euclid Candy Co.
M & M's: Hawley & Hoops Co.
MALT BALLS: Leaf Brands, Inc.
MALTED MILK BALLS: Walter H. Johnson Candy Company.
MARS: Mars, Inc.
MASON MINTS: Mason, Au & Magenheimer Co.
MASON PEAKS: Mason, Au & Magenheimer Co.
MILK DUDS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Company.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECCO BOLSTER: New England Confectionery Co.
NECCO PEPPERMINTS: New England Conf. Co.
NECCO WAFERS: New England Confectionery Co.
NESTLES: Nestle Chocolate Company.
NIBS: National Licorice Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Shutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT BUTTER CUP: H. B. Reese Candy Co.
PECAN PETE: Fred W. Amend Co.
PECAN ROLL: Sperry Candy Company.
PLANTER'S PEANUTS: Planters Nut & Chocolate
POLAR: Hollywood Candy Co.
POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.
RED DEVILS: Banner Candy Mfg. Co.
RED SAILS: Hollywood Candy Company.
ROOT BEER DROPS: Chase Candy Corp.
ROYAL BAR: Klein Chocolate Company.
7-11: Mason, Au & Magenheimer Conf. Co.
SHERBITS: F & F Laboratories, Inc.
SMOOTH SAILIN: Walter H. Johnson Co.
SOFTEES: Mason, Au & Magenheimer Conf. Co.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
TEENS: Marlon Confections Corporation.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARET: Charms, Inc.
VAN HOUTEN BARS: C. J. Van Houten & Zoon, Inc.
WAYNE BUN: Wayne Candies, Inc.
WELCH'S COCOANUT: James O. Welch Co.
WELCH JR. MINTS: James O. Welch Co.
WHIZ: Paul F. Beich Co.
ZERO: Hollywood Candy Co.

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ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
1	APCO, INC.	45
2	CANADA DRY GINGER ALE, INC.	48-49
3	THE COCA-COLA COMPANY	40
4	FLAVO-RITE FOODS, INC.	55
5	GREER ENTERPRISES	55
6	HENRY HEIDE, INC.	53
7	MANLEY, INC.	46
8	THE NESTLE COMPANY, INC.	57
9	THE PEPSI-COLA COMPANY	43
10	ROWE MANUFACTURING CORPORATION	51
11	THE SAVON COMPANY	56

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

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Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

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Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

EQUIPMENT · ARCHITECTURE · MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

Fall BUYERS NUMBER

containing

The Buyers Index

•

THE BIG PICTURE — THREE YEARS LATER





NOVEMBER 1955

You're sitting pretty always

with GAUMONT-KALEE seating



and it is a luxurious comfort *you* can afford to give your patrons.

- It is the most adaptable range of seating yet designed.
- You can adjust the standards for every rake and type of floor, length of row, and distance between rows.
- Seat height can be varied for sight lines, also the distance between arms for even aisle lines.
- It is easily installed and if you wish to change your seating plan it can be moved to any part of the theatre.
- There is a choice of a wide range of seat cushions, backs, and colour schemes.
- All parts are quickly removable—it is designed for minimum maintenance—

all this means extra profit for you.

GB-KALEE

STAGE CURTAINS
AND CONTROL GEAR ·
SEATING

Installed by G.B-Kalee in some important London Theatres.

WIDE SCREENS
MAGNASCOPIC MASKING
GEAR · PROJECTION AND
SOUND EQUIPMENT



Leicester Square Theatre



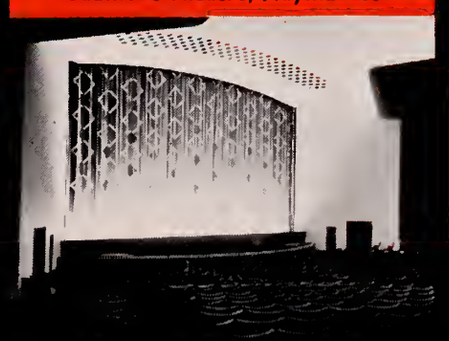
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Odeon, Westbourne Grove



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Optical and Magnetic Sound Recording · Cameras
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G.B-KALEE LTD., 37-41 MORTIMER STREET, LONDON, W.1. ENGLAND. Cables: GEBEKAY LONDON
A Member of the BRITISH OPTICAL & PRECISION ENGINEERS' GROUP *Within the Rank Organisation*
THE LEADING EUROPEAN MANUFACTURERS AND EXPORTERS OF MOTION PICTURE EQUIPMENT

BOPE

WHEN DECOR MEANS *dollars*

Today, the theatre that draws the crowds is the theatre that offers more than entertainment. With ever-increasing competition, your theatre's big opportunity is to offer patrons a thrilling change of environment. To women, especially, this can mean a delightful escape from day-by-day surroundings. And the thrill of stepping into a beautifully decorated theatre lobby, in high anticipation of a pleasant evening, cannot be duplicated.

That's why theatres like the Music Hall in Seattle get a bigger share of business. Striking decor such as this—based on beautiful Gulistan Carpet—invites customers and builds repeat business. This is Gulistan's colorful Night Blooming Cereus, especially suited to the exciting tempo of the theatre.

Gulistan has many other fine carpets styled to provide the proper background for your business—your bank, your store, your office—or your own home.

Carpet executed by B. F. Shearer Company



GULISTAN CARPET

Some outstanding Gulistan installations: Radio City Music Hall, N.Y., Ambassador Hotel, N.Y., Tarantino's, San Francisco.

MADE IN THE U. S. A. BY AMERICAN CRAFTSMEN • A. & M. KARAGHEUSIAN, INC., 295 FIFTH AVENUE, NEW YORK 16, N. Y.

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The only light which can reach your screen must be reflected to it by your lamphouse mirror. All reflectors gradually deteriorate to a state where replacement cost becomes insignificant. A drop of only 10% in the reflective efficiency results in a corresponding decrease in screen brilliancy, and accordingly represents a loss amounting to 10% of the cost of your current and carbons. Genuine National Precision Reflectors are available for replacement in all types and makes of arc lamps.

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NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

Simplex

T.M. REG. U. S. PAT. OFF.

PUTS THE PICTURE ON THE SCREEN ... AND KEEPS IT THERE!

From early morning to late at night, theatres throughout the country offer continuous, unbroken entertainment. Twelve, thirteen, even fourteen consecutive hours a day — seven days a week — 52 weeks a year . . . they play to eager audiences . . . audiences which have paid good money to see good entertainment.

These theatres must have the *best* projectors! . . . the sturdiest, most reliable mechanisms possible! For this reason, exhibitors insist on nothing less than SIMPLEX mechanisms! They know that a SIMPLEX can stand up under years of continuous performance — *and still remain in perfect operating condition!*

Everywhere, exhibitors agree — "To put a perfect picture on the screen and *keep it there*," they can depend on...

Simplex X-L

PROJECTOR MECHANISMS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION

HOW TO FILL YOUR NIGHT, AFTER NIGHT,

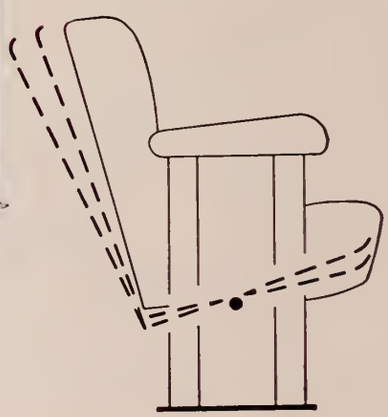
All over the country, theatre operators are finding the luxurious comfort of AIRFLO Rocking Chair Loges paying handsome dividends in box office receipts. The unique spring base of the AIRFLO permits the whole chair to maintain a scientifically correct pitch of seat-to-back regardless of how the patron shifts his weight or position. Here is solid comfort that invites your patron to sit back and relax . . . and come back again. Let a Heywood-Wakefield representative give you complete details about AIRFLO, America's finest theatre chair.



AIRFLO

Rocking Chair Loges

The reclining "rocking chair" action of the exclusive Heywood-Wakefield spring base mechanism.



ENTIRE THEATRE AFTER NIGHT

HEYWOOD-WAKEFIELD

EST. 1826

A Choice of Two Luxurious Cushions

The New

"CONTOUR"

Formed Rubber Cushion

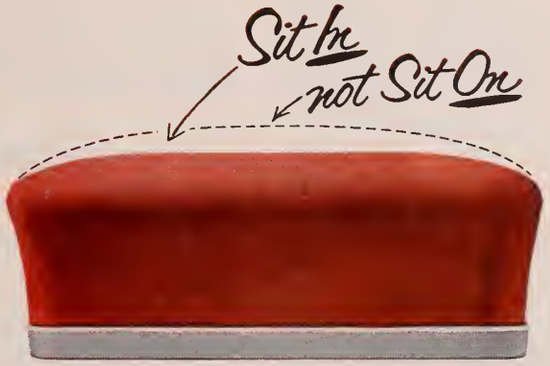


The new CONTOUR conforms to the contours of the occupant's body . . . assuring utmost comfort regardless of how he shifts his weight or position. Extra comfort is provided by the resiliency of three inches of formed rubber over helical construction springs.

The New

"SIT-IN"

Coil Spring Cushion



The occupant sits deep down in, not high up on, this wonderfully comfortable spring coil cushion . . . whether he sits in the middle, on the side or way back in the seat. Sixteen coil springs of varying gauge steel wire are so placed to insure feather-soft comfort over the entire seat.

Heywood-Wakefield, *Theatre Seating Division*, Menominee, Michigan. Sales Offices: Baltimore, Chicago, New York



"We have just cleaned the carpet of our Peacock Alley with Duo-Dellay. This is one of the heaviest traffic areas in the hotel. We are pleased to report that the carpeting is now fresh and clean and its beautiful color has been restored."

MISS NELSON
Executive Housekeeper
Waldorf-Astoria Hotel

duo dellay REVOLUTIONIZES HOTEL HOUSEKEEPING!

It Cleans and Anti-Soil Treats in ONE Operation!

DUO-DELLAY . . . in *one* operation...cleans and anti-soil treats carpets, rugs, upholstery, draperies, slip covers, painted surfaces, venetian blinds, linoleum, leather and vinyl upholstery!

It whisks away dirt like magic . . . rejuvenates colors to their original new look . . . and it prevents further soiling for six months or more longer! In tests made at the Waldorf-Astoria and other actual on-location cleanings, by Petersen – Moore Rug Cleaners of Baltimore, DUO-DELLAY proved that it is the most important new development in hotel housekeeping in years.

DUO-DELLAY contains the miracle ingredient . . . Du Pont Ludox . . . the anti-soil treatment now being used in carpet factories on new carpets.

DUO-DELLAY saves work... saves money...saves your fabrics.

Other Dellay products

RED LABEL DELLAY... anti-soil treatment for carpets and rugs . . . prevents soiling for six months ar more longer.

YELLOW LABEL DELLAY... anti-soil treatment far uphalstery fabrics, draperies, slipcavers, painted surfaces, venetian blinds.

Mr. A. F. Petersen of Petersen-Moore, Baltimore says: "DUO-DELLAY cleans all types of carpets better than any cleaner we have ever used. It restores color and, in addition, deposits Du Ponts Ludox on the carpet fibres for further soil resistance. We believe our customers are entitled to this extra service feature."

a product of ARTLOOM CARPET CO., Inc.

duo dellay

is available through the following supply houses:

Abbot Cleaning Supply Co....Worcester, Mass.
Abbott Supply Co.....Detroit, Mich.
American Janitor Co.....Washington, D. C.
American Window Cleaning Co..Holyoke, Mass.
American Window Cleaning Co.Col. Spgs., Col.

Baer Paper Chemical Co.....Baltimore, Md.
Baer Paper Corp.....York, Pa.
Baer Slade Corp.....Washington, D. C.
Bancroft Paper Co.....Shreveport, La.
Bernhardt Bros. Inc.....Brooklyn, N. Y.
Bluefield Chemical Co.....Bluefield, W. Va.
I. Edward Brown Co.....New York, N. Y.

Capital Cleaning Co.....Charleston, W. Va.
Central Automotive Equipment & Supply Co. .....Detroit, Mich.
Jules Campos, Inc.....Brooklyn, N. Y.
Carman Pittsburgh Co.....Pittsburgh, Pa.
Certified Chemical Co.....Easton, Pa.
City Janitor Co.....St. Louis, Mo.
Cleaning Materials Co.....Pittsburgh, Pa.
Colberg Supply Co.....San Francisco, Calif.
Crandall Supply Co.....Binghamton, N. Y.
Crest Sales Co.....San Francisco, Calif.

Dade Chemical Co.....Miami, Fla.

Easterday Supply Co.....Los Angeles, Calif.
E. L. Supply Co.....Kew Gardens, N. Y.
E-Z Janitor Supply Co..Phoenix, Tucson, Ariz.

Carl Finch Janitor Co.....Little Rock, Ark.
Formula Floor Products.....Newark, N. J.

Galer & Hults Co.....Philadelphia, Pa.
Gateway Chemical Co.....Kansas City, Mo.
Government Chemical Co.....Cleveland, Ohio

Hale Sanitary Supply Co..Albuquerque, N. M.
Hubman Supply Co.....Columbus. Ohio

Industrial Sanitary Supply Co..Los Ang.. Cal.
Industrial Sanitation Co.....Reading, Pa.
I. Janvey Sons Co.....Hempstead, L. I., N. Y.

George T. Johnson Co.....Medford, Mass.

Kenwood Transfer.....Cedar Rapids, Iowa

W. P. Landow, Ltd.....Toronto, Ont., Canada
Lawton Bros.....Orlando, Jacksonville, Fla.
A. J. Lehrman Co.....Harrisburg, Pa.
Lien Chemical Co.....Rockford, Ill.
South Bend, Ind.
Franklin Park, Ill.
Miami, Fla.
Long Beach Janitor Co.....Long Beach, Calif.
Lewis Chemical Co. .....Brigantine, N. J.
Lovinger Disinfectant Co..Salt Lake City, Utah

Magnolia Paper Co.....Dallas, Houston, Tex.
Maintenance Product Co.....Syracuse, N. Y.
Mellocraft Co. .....Toledo, Ohio
Melrose Chem. Co.....Ft. Lauderdale, Fla.
Miller Norris Co.....Oklahoma City, Okla.
Minnesota Chemical Co.....St. Paul, Minn.
The Mizan Products Co.....Logansport, Ind.
Moellering Supply Co.....Ft. Wayne, Ind.
Momar, Inc.....Atlanta, Ga.
Moulder Oldham.....Tulsa, Okla.

New Bright Chem. Co.....Atlantic City, N. J.
Northwest Supply Co.....Seattle, Wash.

Packer Scott Co.....Portland, Ore.
Peterson-Moore Rug Clean. Co..Baltimore, Md.
Phillips Co.....Cincinnati, Ohio
Pro-Tex-All Co., Inc.....Evansville. Ind.
Miguel Prunera, Jr., Co. Export..N. Y., N. Y.

Regal Janitor Supply Co.....El Paso, Tex.
Reliable Rug Cleaning Co...Des Moines, Iowa
Ry-Mar.....Atlantic City, N. J.

San Diego Janitor Co.....San Diego, Calif.
Scientific Suppiy Co.....Denver, Colo.
So. Calif. Disinfectant Co...Los Angeles, Calif.
Standard Wholesale Supply Co...Boston, Mass.
Superior Products Co.....New Orleans, La.
Superior Sales Co.....Hartford, Conn.
Star Chemical Co.....San Antonio, Tex.

Thompson Janitor Supply Co.....Dayton, Ohio
Tri-State Laboratories.....Wilmington, Del.
Tri-State Sanitation Co.....Buffalo, N. Y.

Valco Products Co.....Omaha, Nebr.
Virginia Carolina Laundry Supply Co.
Richmond, Va.

Wichita Brush & Chemical Co...Wichita, Kan.
Leo Weiner Sons Co.....Monticello, N. Y.

About People of the Theatre

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AND OF BUSINESSES SERVING THEM

•

New owners *Edward Goss* and *C. L. Jones* have reopened the Kay theatre in Farmersville, La., which had been closed for more than a year.

John L. Bradley has been named an assistant manager of advertising and sales promotion for the Ampex Corporation, Redwood City, Calif., manufacturer of magnetic tape recorders and theatre sound systems. Formerly manager of market development for Magnatran, Inc., Kearny, N. J., a transformer manufacturer, Mr. Bradley was also account executive for Sylvania Electric Products with the Cunningham and Walsh advertising agency in New York and was associated with Calkins and Holden, another New York advertising concern. He was advertising and sales promotion manager for Sperry Products, Danbury, Conn., and was assistant advertising manager for the Kaiser Engineers division of the Henry J. Kaiser Company in Oakland, Calif. Mr. Bradley also has been employed with Thomas A. Edison, Inc., West Orange, N. J., as marketing research analyst.



John L. Bradley

Lloyd Boring, who resigned recently from his post as city manager at Lamar, Colo., for the Atlas Theatre Corporation, Denver, to join Fox Inter-Mountain Theatres, has returned to his former job for Atlas. He succeeded *Eddie Soecht*, who was transferred to Golden, Colo., to replace *Philip Hile*, who resigned.

The Cascade theatre at Cascade, Iowa, has been reopened following a closing period of several months.

Alfred Alperin, son of *Mickey Alperin*, who is general manager of the Hartford (Conn.) Theatres Circuit, has been appointed manager of the Rialto theatre in Windsor Locks, Conn., replacing *David Magliora*, who resigned.

Roy Harrold has reopened the Times theatre at Connersville, Ind., after installing a new wide-screen and making other improvements during the summer.

Mr. and *Mrs. J. A. Bailey* have reopened the Bailey theatre at Danville, Iowa, which they acquired recently from *William Rosenthal*.

Jack Golladay, who acted for several years at Kirksville, Mo., as manager of the Kennedy and Princess theatres for the Fox Midwest Amusement Corporation, has been transferred to the circuit's Illinois district as manager of the Lincoln theatre in Springfield. He has been replaced by *Gene Kincaid*, previously manager of the De Graw theatre at Brookfield, Mo., whose replacement is *Russell Rhyne* from the Lyric at Boonville, Mo. The latter theatre is



far greater strength and safety, unequaled popularity

AMERICAN
Approved
PLAYGROUND EQUIPMENT

● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

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☆ write for literature featuring american approved jim patterson
LIFETIME Aluminum DIVING BOARD
world's finest official board

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA, U.S.A.
WORLD'S LARGEST MANUFACTURERS OF FINE PARK, PICNIC, PLAYGROUND, SWIMMING POOL AND DRESSING ROOM EQUIPMENT

BRANCH PLANT AT NAHMA, MICHIGAN

MARLITE WALLS

stay like new...
even in the
busiest places

Hard wear and heavy traffic can't dull the beauty of economical Marlite paneling. Marlite's plastic finish resists grease, stains, and smudges—wipes clean with a damp cloth. You cover cracked, unsightly walls permanently—eliminate expensive redecorating.

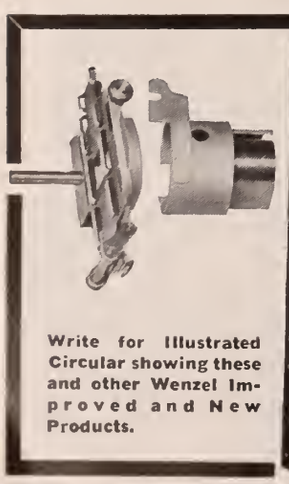
What's more, your own maintenance men can install Marlite without interrupting normal activity. Your building materials dealer has a wide range of "Companion Colors" (styled by Raymond Loewy Associates) and patterns (natural wood grains and rare marbles). Whether you modernize with Planks, Blocks, or large panels, you'll add practical new beauty to entrances, lobbies, lounges, rest rooms, offices, and other service areas. Marsh Wall Products, Inc., Dept. 1169, Dover, O.



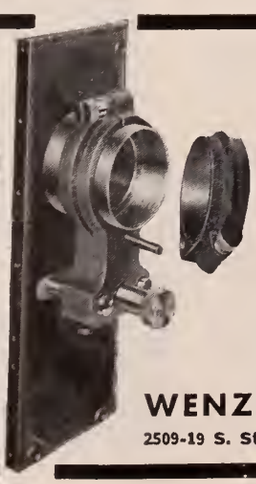
Marlite®

Guaranteed by Good Housekeeping

PLASTIC-FINISHED WALL AND CEILING PANELING
Another Quality Product of Masonite® Research



Write for Illustrated Circular showing these and other Wenzel Improved and New Products.



WENZEL NEW INTERIOR LIGHT SHIELD

PRO 55

to be used in conjunction with the **PRO 47**

•

EW 78

The Improved Wenzel Heavy Duty Triple Tension Film Door Assembly

WENZEL PROJECTOR CO.

2509-19 S. State St. Chicago 16, Ill.

now being managed by *Clyde Patton,* who has been manager of the Globe theatre at Christopher, Ill.

Lloyd Hutchins has purchased the Maxie theatre at Trumann, Ark., from *Zell Jaynes.*

Ralph Green has reopened the Hollywood theatre at South St. Paul, Minn., which had been closed since 1953. The theatre has been completely refurbished and a new wide-screen installed.

Claude W. Clay of Louisville, Miss., has been appointed manager of the Strand theatre in Kosciusko, Miss., by new owner *M. A. Connett.* The theatre was recently remodeled throughout, including installation of air-conditioning, new seating and projection equipment.

Joy Theatres, Inc., New Orleans, headed by *Joy N. Houck,* now has full ownership of the Lark drive-in theatre at Ville Platte, La.

Construction of a new drive-in theatre at Amatol, N. J., with an opening scheduled for early this month, has been announced by *Sam Frank,* president of Hammonton Theatres, Inc., Hammonton, N. J. *Dave Weinstein* will be general manager of the 1000-car operation.

R. F. Sell has purchased Coplay's Ritz theatre in Bethlehem, Pa., from *Pete Magazzu,* who owned it for 17 years. Closed since April, it is being remodeled and will be reopened with *John Van Auken* as manager.

Charles Herbst, Jr., of Theatre Equipment Supply Company, Milwaukee, was recently the guest of *Arthur J. Hatch* of the Strong Lamp Company for a tour of the latter's projection lamp and reflector plant in Toledo.

Following extensive remodeling, the Lincoln theatre in Cheyenne, Wyo., has been reopened by Fox Inter-Mountain Theatres.

Plans for construction of a 1000-car drive-in theatre as part of a huge 35-acre shopping center in Meriden, Conn., have been announced by *Paul Tolis* of Kounaris-Tolis Theatres, which operates theatres in Meriden and Newington, Conn., including the indoor Meriden theatre, which also adjoins the shopping center.

James Kulowski has been named manager of the Parsons theatre in Hartford, Conn., replacing *Walter Lebowitz,* who resigned to continue post-graduate schooling.

Charles Lane, operator of the New Haven drive-in, and *Irving C. Jacocks,* operator of the Branford (indoor) theatre in Connecticut, have opened their new Summit drive-in on Route 1, Branford. The drive-in is on a 40-acre site.

Phil Harrington has been appointed assistant manager of Stanley Warner's Garde theatre in New London, Conn.

Art Jennings, formerly at the Music Box theatre in New Britain, Conn., has been appointed manager of the Manchester drive-in, Bolton Notch, Conn., replacing *Henry Pardo,* who *is now refreshment manager of the Meadows* drive-in at Hartford, according to an announcement by *Bernie Menschell* of the Community Amusement Corporation.

Opening of his new Lee drive-in theatre at Tupelo, Miss., has been reported by owner *Frank Hurd.* The drive-in has a capacity of 375 cars.

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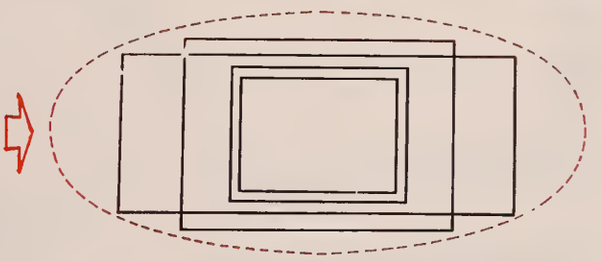


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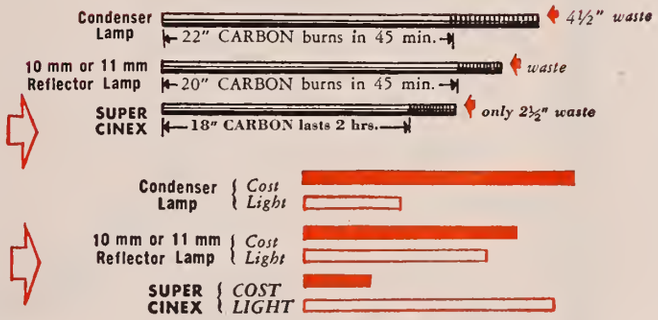
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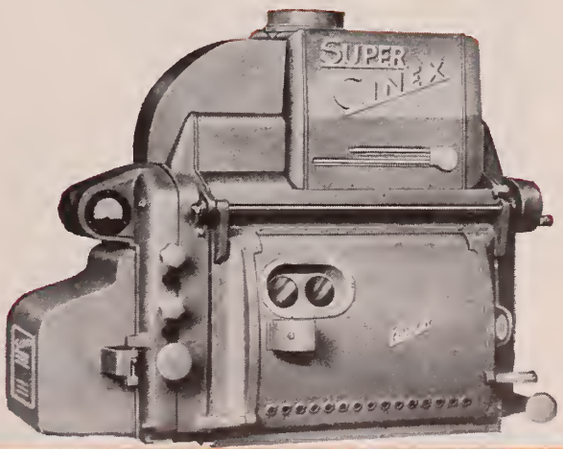
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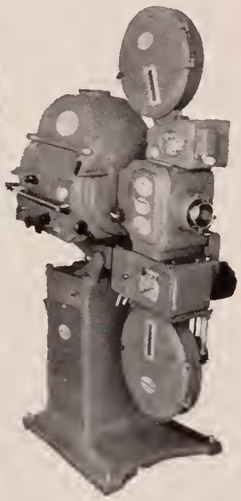
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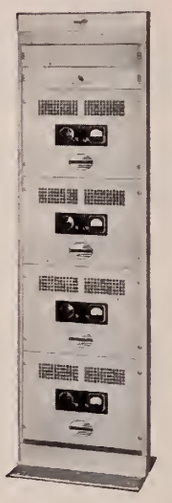
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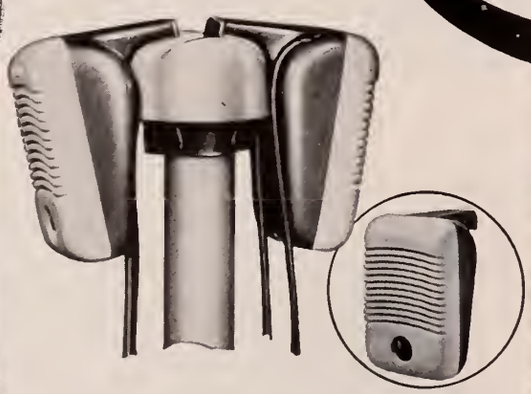
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For NOVEMBER 1955

GEORGE SCHUTZ, Editor

"Participation" in The Big Picture

Three years ago this fall, Cinerama swept wide the vistas of the motion picture screen and carried a large assemblage of people in a theatre away on a roller coaster ride. It was a novel experience for most of those spectators. It was a thrilling triumph of cinematographic illusion. On a relatively vast curved screen spread a spectacle of motion in which the spectators participated. And the idea of "participation" has in some measure plagued the technics of the Big Picture ever since.

That idea belonged to Cinerama then, and it is still an outstanding asset in the exploitation of this technique. It is, however, a matter of subject rather than of mechanics. "Audience participation" in a screen representation is fundamentally a function of the pictorial material.

•

Many years ago, according to our latest birthday, we were taken to a motion picture theatre to experience the thrill of a ride through the gorges and around the peaks of the Rockies. The picture was the talk of the town, which was Milwaukee. The theatre was a prominent downtown house, so it must have had a seating capacity of a thousand or more.

In producing the picture, a motion picture camera had been attached to the front of a locomotive, which carried it over the most tortuous route, adjoining the most precipitous rises and falls of mountainous rock, that the railroad thus engaged could find along its right of way. There was no story. The whole picture was the ride.

And what a ride! To the lad we were it was gripping, a genuine transport through space full of the mysterious appeal of peril, with intervals of sheer scenic wonder. It was so to the whole audience, kids and grown-ups alike. The auditorium resounded with squeals and ah's of *participation.* And the screen, flat as a pancake, was probably about 16 feet wide.

Screen drama is regularly of different stuff. Here it is the purpose of wide-screen technique to give the spectator a more complete experience of *direct witness* than he ever enjoyed in a theatre before. It is all it can do and it is the only role the audience wants in the passions, buffoonery, tragedy or violence of the story being told.

Injecting the notion of "participation" wouldn't be important if it weren't for its influence on the technical effort. It can needlessly complicate methods. It has.

—G. S.

EDITORIAL INDEX:

THE BIG PICTURE THREE YEARS LATER 14

BROADWAY'S "NEW" RIVOLI 15

CHOOSE CARPET WITH AN EYE FOR COMMUNITY APPEAL, by *Rudy Grotsick* 18

BRIGHT, NEW LOOK FOR A 2600-SEAT DENVER PLAYHOUSE: THE RKO ORPHEUM 20

INSTALLATIONS TYPICAL OF MODERN PRACTICE IN MARQUEE PROMOTION... 62

BETTER PROJECTION department:

LIGHT REQUIREMENTS WITH LARGE APERTURE PROJECTION, by *Gio Gagliardi* 22

ENGINEERING THE FIRST TODD-AO SOUND INSTALLATION 30

METHOD IN MANAGEMENT department:

WHAT HAPPENED TO THE GLAMOR? by *Curtis Mees* 32

CHARLIE JONES REPORTS: TAKING TIME OUT FOR THAT MANY SPLENDORED THING 64

TESMA-TEDA-ALLIED-IPA-SHOW DIRECTORY 34

ABOUT PRODUCTS 39

THE BUYERS INDEX 43

DRIVE-IN department:

DOUBLE RAMP DRIVE-IN FOR 670 CARS: THE CLINTON, CLINTON, MASS..... 60

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THE BIG PICTURE
Three Years Later

Wide-screen technique begins its fourth year with six systems—at least—in hand or in prospect. Something, as it appears, for everybody.

THIS FALL, motion picture technique begins the fourth year of its "wide-screen" format. Almost exactly three years lie between "This Is Cinerama" and "Oklahoma." Reaching the screen last month, the latter starts off this fourth term with an additional process, the Todd-AO wide-film system.

The year is to bring two more processes employing film wider than 35mm. With these, the activity most immediately stirred up by Cinerama will have produced a half-dozen methods of increasing the relative size of the screen image, as follows:

1. Standard 35mm projection with film photograph composed for an aspect ratio of 1.66-to-1, or a little better, with this effected by corresponding aperture plates to reduce projected height.

2. Anamorphosis using 35mm film, initially and chiefly represented by CinemaScope productions.

3. Horizontal projection of longitudinal VistaVision prints that nearly double the standard frame width, requiring special projectors incompatible with any other system.

4. Todd-AO system basically employing 65mm film, requiring special projection (and certain sound) equipment adapted also to all 35mm systems; and further, like Cinerama, involving use of a deeply curved screen, but (unlike Cinerama) with single-strip projection at any angle.

5. Anamorphosis using 55mm film, forthcoming development in CinemaScope technique.

6. MGM-Gottschalk process employing 65mm film anamorphically, with different number of perforations-per-frame and different film speed from those of Todd-AO.

Missing from this list is Cinemiracle, single-booth, though three-projector, version of Cinerama's three-strip method, sponsored by National Theatres. Its kinship to Cinerama may seem to offer questionable support for the omission, in the light of the restrictive specialization to be found among the methods listed. Its three-strip technique, with unique booth and screen requirements does set it apart, however, from the line of development that produced the others.

OBJECTIVE IS THE SAME

In any case, six ways to achieve the same thing would seem to be enough—more than enough for the majority of exhibitors to equip for, more than equipment manufacturers can afford to tool up for with the limitations of market inherent in such diversity, and probably an adequate number to satisfy public interest in how the picture gets on film and screen, an interest widely and plausibly appraised as none whatever.

Each, as we have said, achieves the same thing—a Big Picture. To consider only the visual function, ignoring sound, the objective is a Big Picture with all that may mean physically and creatively to give a screen performance impact and realism unique to the theatre. There must be a best way of achieving this. Whether it will be found, or whether it will be universally adopted if it *is* found, lies in a future beyond present horizons.

In an industry accustomed, through 50 years of standard usage, to a single technique, six processes convey a sense of chaos. That isn't quite the situation, however. Actually, among the six systems are developments representing important progress in wide-screen presentation generally.

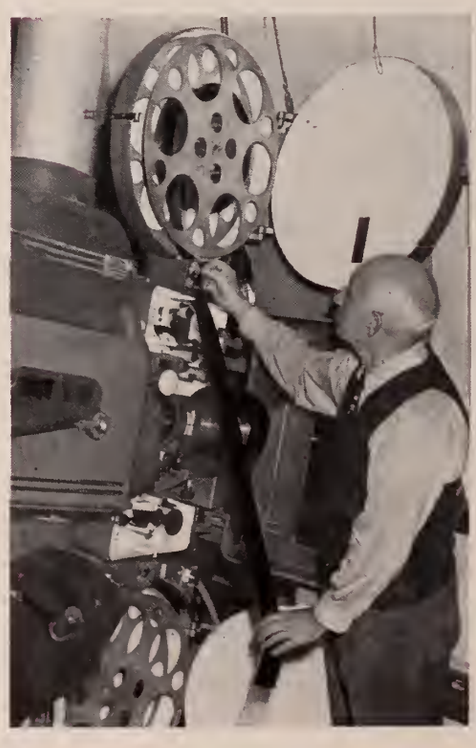
A major obstacle to fully successful applications of the new technique has been excessive magnification of the film photograph available in a 35mm print. The larger the theatre, the greater the limitations—either the screen image has had to be confined to a size too small for Big Picture objectives, or the picture has had to suffer such loss of resolution as to reduce its physical conviction, with delineation washed out in an intolerable dazzle from forward viewing positions, where the new format could effect visual domination and a sense of "presence" most readily.

WIDE-FILM ADVANTAGES

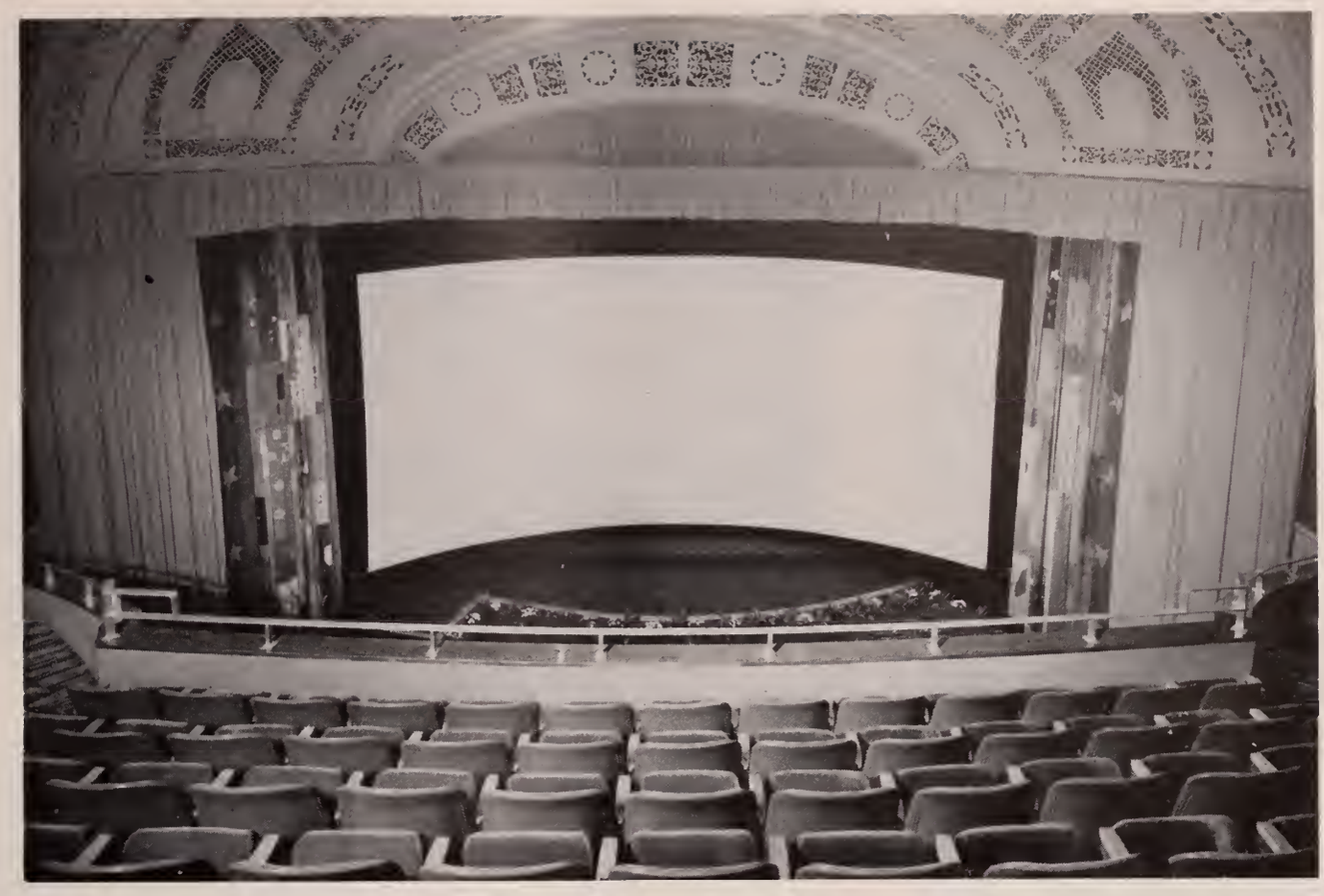
Realization of this has brought about the methods employing wider film. Prints having a frame comparable to that of the wider aperture used in cinematography supply an urgent need of the larger theatres if they are to exploit wide-screen technique to anything like its potential. The wide-aperture negative also represents a possible gain for 35mm projection. Printing down to 35mm for the service of smaller theatres can supply prints of improved magnification factor by reducing *negative* film grain.

Standard projection already is enjoying the benefits of such reduction in VistaVision 35mm prints. A similar gain would

(*Continued on page* 64)



"Oklahoma!". . . introducing the first wide-film process as wide-screen technique begins its fourth year. A reel of the initial production in the Todd-AO process is shown being threaded in one of the unique projectors at New York's Rivoli theatre.





Broadway's "New" Rivoli

Famed theatrical landmark now contemporary from doors to "Oklahoma!"

ONE of the earliest theatres of elaborate architecture and luxurious appointments erected specifically for the exhibition of motion pictures, the Rivoli in the heart of New York's theatrical district has been modernized to a degree that leaves few vestiges of its brilliant origin almost four decades ago. It has been remodeled by the United Artists Corporation, lessees, from its entrance on Broadway, to the proscenium arch, which now is obliterated by the screen and surround drapery installed for the first presentation of "Oklahoma!" Modernization was directed by Jules Catsiff.

Originally seating about 2,000, the Rivoli now has a capacity of approximately 1,600. Loss of seats is partly due to elimination of several front rows because of picture size and location, and use of wider chairs, all of which are American "Bodiform" models in widths from 20 to 22 inches.

Modernization of the interior (the original classic front architecture has been untouched) is characterized by almost complete elimination of the original roccoco ornamentation. Walls are replastered and painted, with modern abstract murals relieving the plain surfaces in the foyer and mezzanine lounge (pictured on the next page).

A special feature of the decor for the engagement of "Oklahoma!" is the screen curtain. A traveler by Novelty Scenic Studios, operating on Grosh curved tracks, the curtain reproduces sketches by Doris Lee suggesting the locale of "Oklahoma!"





Rear view of the auditorium, above, shows the two projection rooms. How screen curtain extends to floor is shown at left. The new vestibule is pictured at right. Below is the foyer and the mezzanine lounge is visible at lower right.







A notable structural change in the remodeling of the Rivoli is the introduction of a second projection room immediately above the main floor. To provide for the port wall, the center of the loge was cut away. The projection angle at this level is under 3 degrees, compared with 22 degrees from the regular booth. Entrance is through all-glass doors into a shallow vestibule. Views of the foyer (above) and mezzanine lounge (right) show the murals of John Vassos on "art of the cinema."

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Choose Carpet with an Eye for Community Appeal

By RUDY GROFSICK,
Manager Commercial Carpet Sales
A. & M. Karagheusian, New York

Today, as a rule, the aim of theatre decoration is intimacy and friendliness and today's commercial floor coverings are liberally prepared to express them.

WHEN A THEATRE owner goes shopping for new carpet, there are a host of factors for him to consider before making his final choice, as the selection of qualities, patterns, color combinations and price ranges which he will be offered is quite large. But by the same token, it will be possible for him to choose a carpet that will completely fill the needs of his particular theatre.

It is not just a question of, "Is this pattern more attractive than that?" The theatre man must also consider (1) *Total appearance*—the relation of the carpet to the over-all decor of his theatre; (2) *Function*—how much traffic and wear his patrons will give the carpet; (3) *Cost and Value,* which of course also play a big part in the selection of the carpet.

SMALL SCALE DESIGNS

In recent years there has been a marked trend away from the big formal, impressive theatre. Patrons no longer expect to be awed by architecture and decor when they go to the movies. Their preference seems to be for a friendly, cozy, community movie house which has a club-like atmosphere. So, when selecting a theatre carpet, it is important to consider the *scale* of the design as well as the style.

Manufacturers have introduced recently an increasingly large selection of small-scale designs available in commercial carpet—designs which are particularly appropriate for the more intimate neighborhood house. Of course, bright colors that put patrons in the mood to be entertained continue to be high in popularity for theatre carpet.

A manufacturer of carpeting suited to theatres, as in the case of A. & M. Karagheusian, Inc., makers of Gulistan carpet, has literally hundreds of patterns from which to choose. Among these designs are small-scale patterns in a wide variety of motifs—casual free-form designs, geometric patterns, or leaf and floral designs. Any of these patterns can be woven in an almost infinite variety of color combinations from the selection of "standard" shades of yarn which are available. Thus a theatre operator has a large selection of patterns from which to choose, a wide variety is available in whatever scale suits the size of the thea-





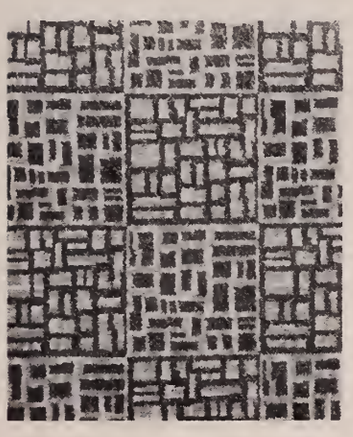
Illustrative of the versatility of carpeting in contributing to theatre decor are these two installations—the one above giving the necessary sweep to a rather ranging foyer space with modern, free-flowing figures setting off the plain walls of a contemporary motif. At right a small lounge has its restful atmosphere enhanced by a moderate-scale, traditional leaf design. Both are Karagheusian.





A group of designs indicating the range of choice in stock patterns of contract carpeting suited to theatres. All of these are from the Gulistan line of A. & M. Karagheusian, Inc. The two patterns at left-feature brightly colored, large-scale designs in the Ridgefield quality. At right is a contemporary design on a smaller scale appropriate for a small, intimate theatre with modern decor.





Other patterns in the Gulistan line include the one at left and immediately right featuring a block and a geometric design. At far right is another modern pattern for a small intimate theatre. Illustrative of a custom-designed Gulistan carpet employing a theatre's "trademark" is that shown in the photo at right below which was created for the Bonfils theatre in Denver to specifications.





tre, and any of these designs can be made in a color scheme especially worked out to suit the interior of his theatre.

To lend a really distinctive note to the decor of a theatre, a special design can be created using a motif such as the theatre's initials, trademark, or a design expressing the "personality" of the theatre. This has been done with notable success at the Radio City Music Hall, which has an exclusive pattern featuring a stringed musical instrument which has been worked in with free-form designs.

It is not necessary, however, to carpet an area as large as the Music Hall in order to have a special pattern designed to the theatre owner's specifications. Many carpet companies, including the manufacturers of Gulistan carpet, will have a custom design made up for a moderate-sized order from theatre owners.

The choice of carpet should be the basis for planning a successful theatre decor. The carpet usually provides the largest single area of color and pattern, consequently other decorations should be keyed to it. Obviously, one would not choose a carpet with a Victorian floral motif for a theatre with an ultra-modern, steel-and-glass decor. Neither should a very bold, angular design be used as the basis for the decor of a cozy, almost home-like theatre. Correct choice of carpet can add much to a theatre's attractiveness. In theatres where glass doors are used, making the lobby visible from the street, an attractive, warm-looking carpet helps to extend an invitation to passers-by. If the proportions of a theatre lobby are not ideal, the pattern in the carpet can do much to lead the eye and minimize the defects in proportions.

SELECT SUITABLE CARPET

Selecting a carpet which will stand up under the hard wear it will receive day-after-day in a theatre is, of course, extremely important. Since carpet is a rarely purchased item, a theatre owner is usually not an authority on the subject. His best source of help is a reliable dealer in commercial or contract carpet who will help him choose a grade suitable to the needs of his theatre.

There are three principal factors which determine the quality of carpet; these are the factors a theatre owner should investigate when he is shopping for carpet:

(1) *Type and grade of fiber used.* Top quality wool is used almost exclusively in carpet made by reputable manufacturers for use in commercial installations. Wool has excellent properties which make it a good carpet fiber. It is durable—selected long, strong, tough wool fibers assure maximum serviceability. Wool is resilient—the yarn is springy, making a cushiony carpet with excellent recovery from crushing.

(2) *Depth and density of the pile*—that is, the number of tufts to the square inch. Deep pile is an indication of high quality in a carpet. The density of pile is governed by the closeness of carpet construction. The denser the pile, the more durable the carpet.



(3) *Resilience of the pile*—ability to spring back after being subjected to pressure.

When choosing new theatre carpet the cost is, of course, an important factor in making the final decision. However, in buying carpet it is a pretty good rule-of-thumb that you get what you pay for. Cost and value are closely intermingled as the price of raw material used, principally imported wool, is a very important factor in determining the ultimate price of carpet to the consumer. And the amount of wool used—density and height of pile—is the best gauge of the quality of the carpet.

Bright New Look for 2600-Seat Denver Showplace

Installation of modern lighting and removal of ornamental fixtures have brought to the RKO Orpheum in Denver a streamlined appearance. Modernization, as described and pictured here, was by architect John J. McNamara, New York.

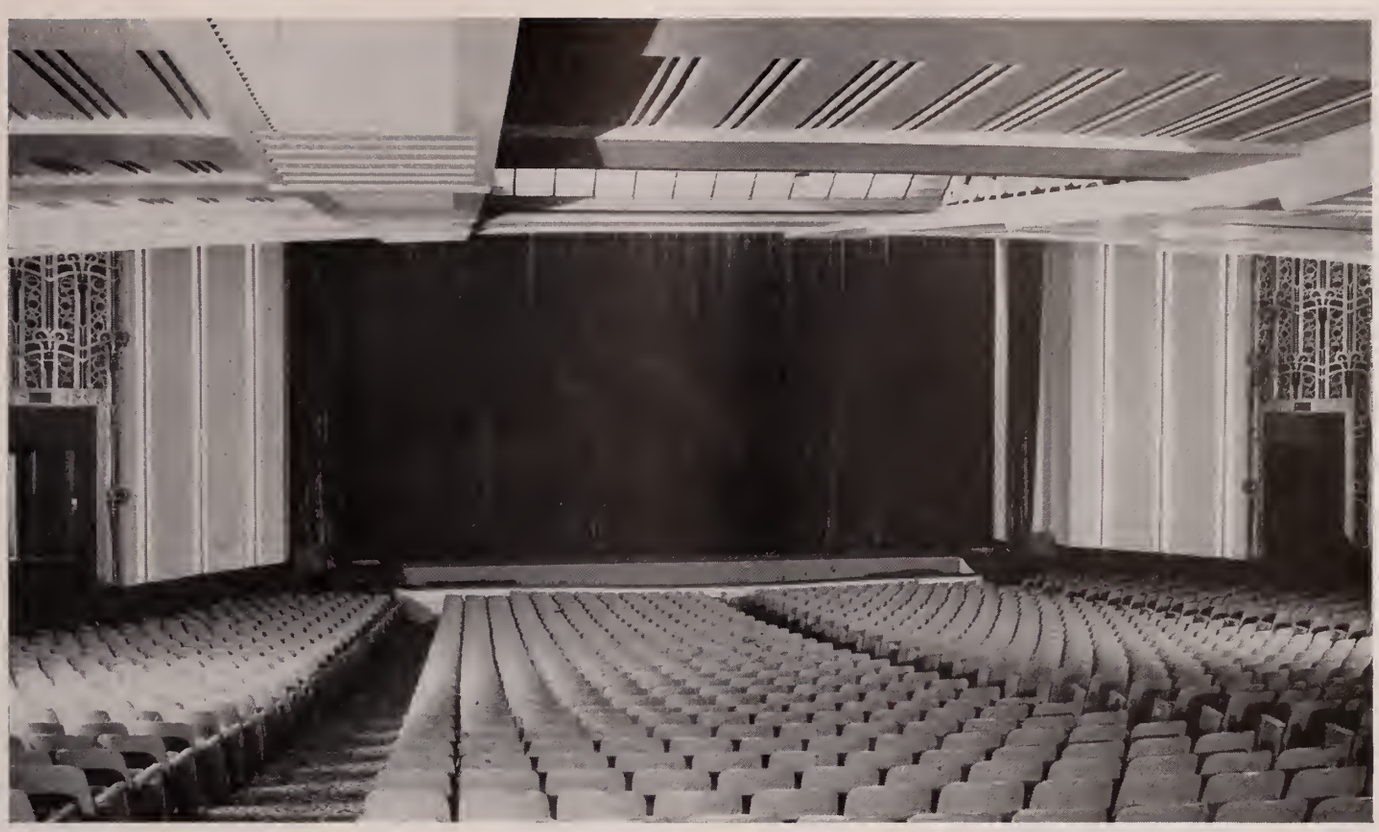




FRONT AND LOBBY: In the remodeling the Orpheum was given a completely new front (left), including a vertical name sign of metal painted sandstone trimmed in deep maroon and equipped with neon and filament lamps. The triangular marquee of stainless steel employs Adler changeable letters and the lower facade is stonework of Colorado red granite with display cases trimmed in stainless steel. In the lobby (above), entered through two pairs of doors on either side of the box-office, new side walls are marble in orange and tan. The ceiling is plaster painted sand. Lighting is by fluorescent tubing in domes of plastic.

GRAND FOYER: In the foyer immediately beyond the lobby entrance doors (right) modernization consisted primarily of removing chandeliers and decorative fixtures and replacing them with smooth, modern plaster paneling and concealed downlights. In addition, the floor was covered with a new Leedom carpet in a floral pattern combining predominant red and beige with a little black. The refreshment stand (at left in photo) has been given a new setting designed so that it blends with two of the large vertical columns. A sloped canopy of solid plaster and metal covers the stand and a series of spotlights has been recessed into it.





AUDITORIUM: In the auditorium, which seats 2600 on two levels, refurbishing consisted of removing ornamental plaster and repainting in a color scheme of beige highlighted by dashes of cherry red and trimmed with gold. In addition a new downlighting system was installed.





MAIN LOUNGE: The general lounge room on the basement level (right) has been redecorated in colors similar to those in the auditorium.



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70	38	8x14	544	7x9	545C
65–70	35–37	9x14	544C	7x9	545C
75–80	39–40	9x14	544C	8x9	545C
80–85	37–40	9x14	544–10C	8x9	545C
80–90	50–55	9x20	552–09	5/16x9	557C
100–110	54–60	10x20	552–09	11/32x9	557C
115	62	10x20	552–09	3/8x9	557C
115–130	60–66	11x20	552–09	3/8x9	557C
130–150	65–67	13.6x22	553–01	7/16x9	557C
150–160	68–70	13.6x22	523	1/2x9	555C
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Light Requirements with Large Aperture Projection

By GIO GAGLIARDI

A GREAT DEAL has been written about the efficiency of various projection systems and the necessity for well distributed screen illumination. Projection lenses and lamphouse optical systems have been improved considerably. Their light gathering power and transmission speeds have been getting higher and higher. Today standard 35mm film is being subjected to the maximum possible light and heat radiation.



GIO GAGLIARDI

The next step in the ladder of projection progress seems to be the use of larger film areas in the projector gate, and this means using considerably wider apertures than heretofore. Let us examine the relationship between light sources, lamphouse optics, projector film gate size, lens aperture and screen illumination.

Going back to the original fundamental theory of projection, we consider the basic elements of an optical train in *Figure* 1. A simple lens is used to project the image of the film gate on the screen. The source of illumination is an evenly lighted, large ground glass surface which is perfectly diffusing and which is large enough so that the projection lens will see nothing but the light source from all possible angles through the film gate. If the diffusion is perfect, this light source will appear equally bright from every angle of view and the lens is said to be completely filled with light.

With this particular method, the *brightness at the center of the screen* will be

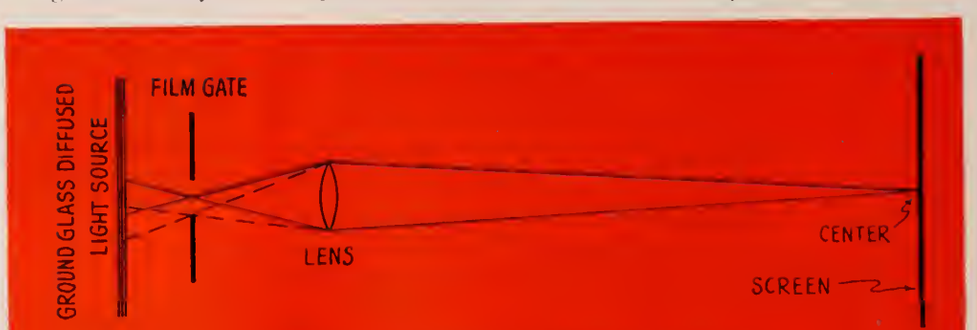


FIGURE 1: Transmission through center of aperture.

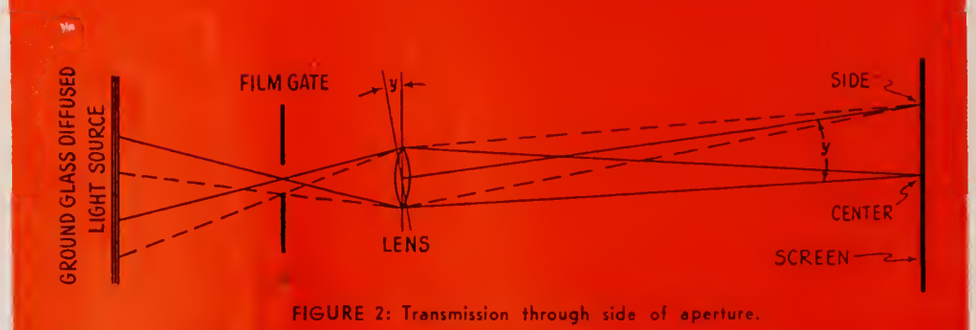


FIGURE 2: Transmission through side of aperture.

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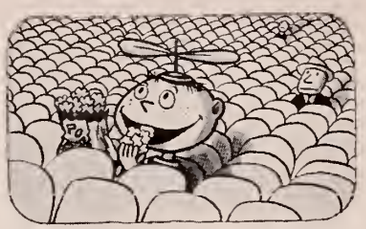
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equal to the *brightness of the light source* times *the effective area of the projection lens,* divided by *the square of the distance from the lens to the screen.* This relationship holds true no matter how far the diffusing glass is placed behind the gate, *provided that the film gate appears filled with light from every point of the projection lens. Figure 2* demonstrates this condition for the center of the aperture and the center of the screen.

Now let us see what can happen to the illumination at a point on the screen *away from the center.* There is only one ray from the center of the *lens* to the center of the *screen* which can be considered perpendicular to both the screen image and the exit pupil of the lens. All other rays will make an angle y with this axial ray which will vary more and more as the screen gets larger. These rays will also change in angle with the lens aperture plane by a similar amount. In addition, the distance between the lens and the sides of the screen will be greater than the distance to the center of the screen. (*See Figure 2.*)

All of these factors multiply so that, even assuming perfect illumination of the film gate, the light intensity at the side of a screen will be less than at the center [the amount of loss is equal to the *fourth power* of the ratio to the distance *from the lens to the center,* and *from the lens to the edge* of the screen]. When we used small pictures this difference was negligible, but now, with much larger pictures, this ratio may be a considerable amount.

EXAMPLE OF LIGHT LOSS

For instance, assume a picture 50 feet wide and a projection throw of 100 feet. The distance to the center of the screen is 100 feet, and the distance to the edge of a flat screen is 103.1 feet. The fourth power of the ratio of these two values indicates a loss in light of about 13%. This loss at the sides of the screen is inherent in the geometry of all systems and may only be reduced if the screen is curved so as to equalize the distance from the lens to the center and to the sides.

Another inescapable reduction in illumination for the sides of the picture is due to the fact that any lens will vary in effective speed as it views the center, or the side, of the film frame in the projector. This may be visualized more easily by looking at *Figure* 3. The lens AB looking at the standard film gate DE has a maximum angle of coverage AOB, equal to 28.2° at the center O of the film. In this case, this angle represents a lens speed of $f/2.0$. For the side E of the standard aperture, the angle AEB is equal to 27.4°, and the lens speed is reduced to $f/2.1$.

If a wide film frame is used, the angle for the side G of the wide aperture is AGB, equal to 25.5°, and the speed of the lens for

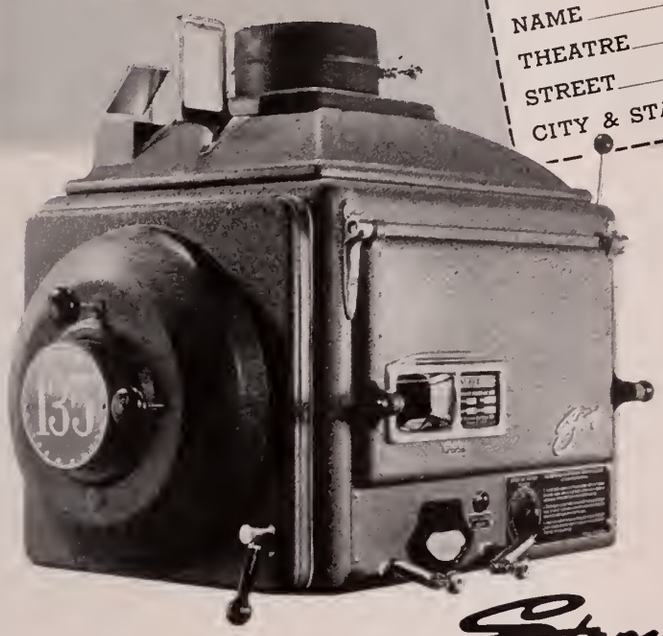
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this point is further decreased to *f*/2.3. This drawing uses a simple elemental lens which has a minimum of interference. When complicated compound lenses are used, vignetting by the mounting rings and case may aggravate this problem even to a greater extent. The loss at the side of the screen produced by decreased lens speed because of the wider aperture (varying with the square of the *f*-number ratio) can amount to over 25%.

So far the loss in side illumination has been due only to the geometry of the systems according to the physical size of the screen and the film gate. In both cases we have assumed a perfectly diffuse and evenly distributed source of brightness, also a film gate completely filled with light when viewed from all points of the lens. However, these are conditions which, in the majority of cases, cannot be fulfilled in the present projection systems.

Let us look at *Figure* 4. Here are represented a lens *AB* at *f*/2.0, a standard 35mm aperture *ED*, and a condenser *HI* at *f*/2.0. Also we have lens *A'B'* of the same speed but *double* the focal length, a wide (70mm) aperture *FG*, and the same condenser. The lenses were selected to maintain the same picture width on the screen.

For the center of either aperture, the condenser *HI* fills lens *AB* and *A'B'* completely with light, assuming that the area of the arc spot on the film gate is large enough to cover even the wide aperture and is of equal distribution, the light pro-

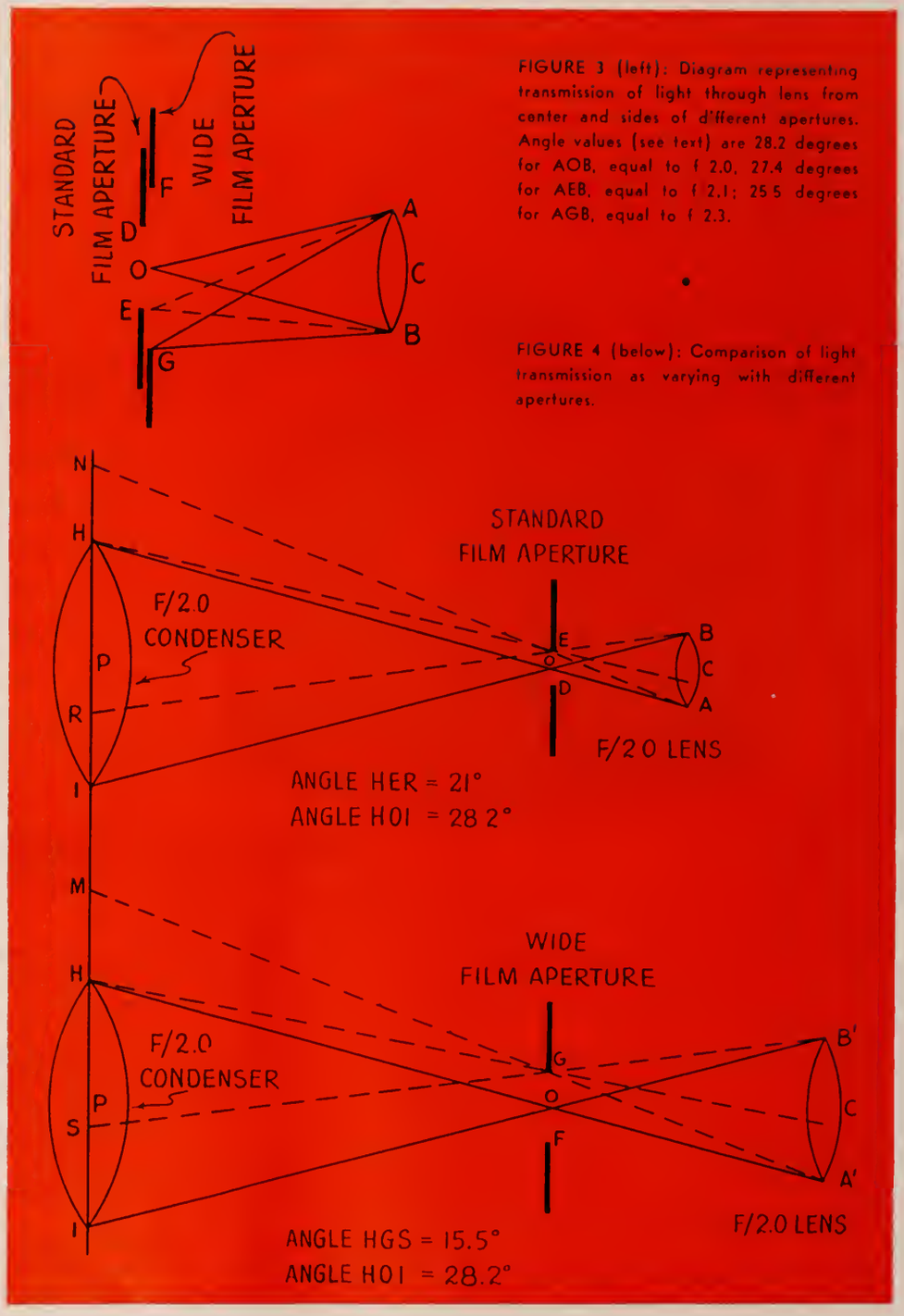


FIGURE 3 (left): Diagram representing transmission of light through lens from center and sides of different apertures. Angle values (see text) are 28.2 degrees for AOB, equal to f 2.0, 27.4 degrees for AEB, equal to f 2.1; 25.5 degrees for AGB, equal to f 2.3.

FIGURE 4 (below): Comparison of light transmission as varying with different apertures.



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duced at the center of either picture should be of equal brightness.

However, for the edge of the 35mm aperture *E*, the lens *AB* to be completely filled requires a cone of light *NER*. We can see that the condenser cannot provide this but can only produce a cone of light equal to *HER*.

For the wider film aperture at point *G*, a cone *MGS* is needed, but even a smaller amount *HGS* can be provided by the condenser. The ratio of the square of the speeds as represented by the angles *HER* and *HGS* will indicate a measure of the comparative loss of light between the sides of the picture produced with wide film, compared to the sides of the picture produced with the standard film.

Angle *HOI* is approximately 28° and represents a speed of *f*/2.0. Angle *HER* represents the maximum amount of light that could be collected at the edge of a standard aperture using an *f*/2.0 lens and condenser. This angle is approximately 21°. Since the lens is only filled to this extent by the condenser, the equivalent speed for this point would be approximately *f*/2.7.

WITH LARGE FILM APERTURE

Using similar reasoning for the large film aperture as shown in *Figure* 4, the amount of light delivered to the projection lens by the condenser through the side of the aperture *G* is represented by angle *HGS*, which is approximately 15.5°. This means that for this print in the aperture, the lens would be stopped down to *f*/3.6.

Even if the condenser appeared uniformly illuminated, the amount of light picked up by the lens through point *G* would compare with the amount of light through point *E* inversely as the square of the ratio of their relative *f*/numbers, and the light delivered from point *G* would be about 60% of the light delivered from point *E*.

Up to this point we have been assuming that the light distribution of the source itself is uniform over its total area. However, we all know that this cannot be the case. Many curves have been published showing the light distribution characteristics for the carbon arc crater, and all of them show definite peaks for the center of the crater as compared to the sides. Furthermore, very little attention has been paid by lamphouse manufacturers to redistribute this light source more evenly at the film aperture gate. This is understandable since the greatest efficiency and utilization was demanded from all light sources.

The fact remains, however, that light distribution across the arc crater, the lamphouse condenser or reflector, and therefore across the film gate has always produced higher center than side illumination. For wide-film projection it is necessary to in-

(*Continued on page* 33)



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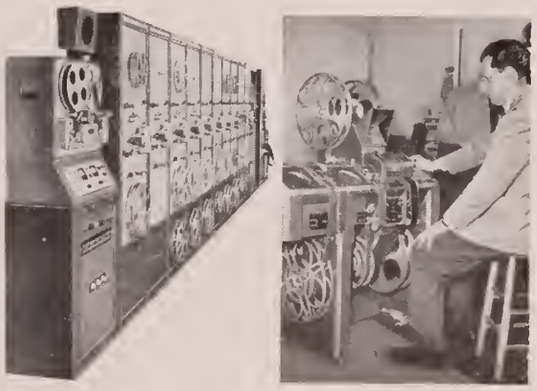
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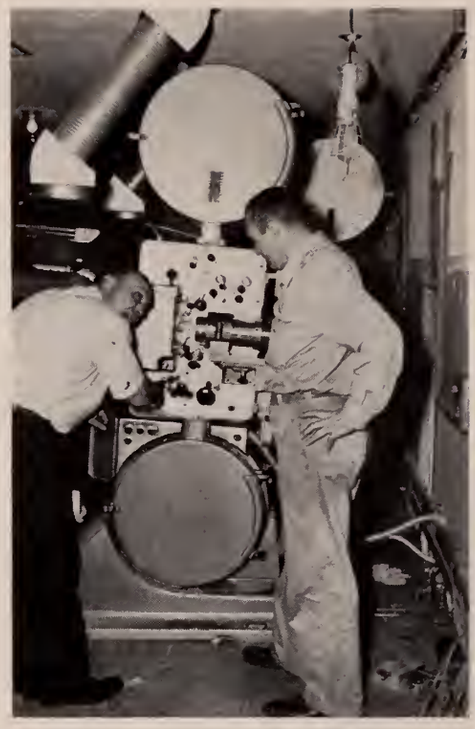
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AT LEFT: Lineup of dubbing machines and dubbing recorder. Re-recorded version is 6-track stereophonic sound on 35mm magnetic film. AT RIGHT: Westrex Editer—with 70mm film in the picture gate, and two 35mm sound films, one in the regular gate and one in the special sound head attachment.

Engineering the First Todd-AO Sound Installation

Elaborate surround system plus five speaker channels with special equalizing-switching rack made a complex setup for "Oklahoma!"



George Evans, Altec field engineer, pointing out features of the Todd-AO projector to Jack Rollman, chief projectionist of the Rivoli.

THE SOUND system of the Rivoli theatre in New York, for the presentation of "Oklahoma!" in the Todd-AO process, with six-channel stereophonic reproduction and special equalizer-relay provisions for compatibility with all other methods, is probably the most complex installation of any made up to that time. It was, incidentally, the fourth new system initially installed by the Altec Service Company engineers since the advent of wide-screen technique, completing a record that has included every innovation in sound beginning with Cinerama.

While general remodeling of the Rivoli did not relate specifically to the first Todd-AO production, it was decided at an early stage of the modernization project, not only to rebuild the existing projection room, but to construct a second booth at the mezzanine level for the purpose of demonstrating the complete flexibility of the Todd-AO process, irrespective of projection angle. Installation of Todd-AO equipment got underway in the main booth while the other one was under construction, with A. J. Childs, Todd-AO technical supervisor, in charge. For the sound installation, Ralph Kautzky, Altec northeastern division manager, assigned Fred Hall, New York branch manager, and George Evans to direct the group of field engineers that the Rivoli job required.



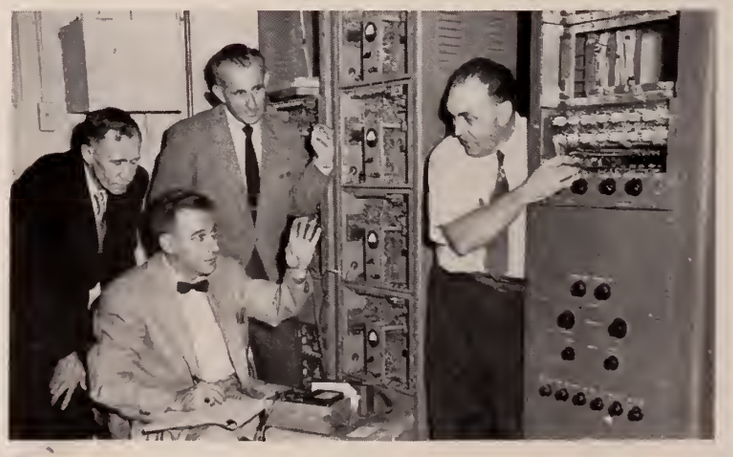
An innovation of the surround speaker installation at the Rivoli theatre is the use of four Altec A7 units regularly placed behind the screen in theatres seating no more than 1200. Pictured is one of the four recessed thus used.

Specifications called for an expanded system of auditorium speakers, in some respects unique for surround reproduction. Behind the screen five "Voice of the Theatre" horn systems were installed. With the picture having a linear width of a little more than 50 feet and a height of 26 feet, three of the screen speakers are placed left, center and right several feet above the floor; the remaining two are behind the proscenium arch at the sides of the picture area.

An innovation of the surround system is the use of four Altec A7 speakers at the mezzanine level, two recessed in the walls on each side. These units are regularly employed as screen speakers in theatres of 1200 seats or less. The other speakers in the surround system totalling nineteen units are Altec 604C duplex horn systems. All of the speaker channels of course had to be linked with the six-channel magnetic reproducer through the special equalizer rack engineered by Altec for the Todd-AO process.



Behind the screen at the Rivoli theatre, showing three of the five Altec-Lansing "Voice of the Theatre" horn systems required for reproduction of "Oklahoma!" stereophonic sound. The other two are mounted at the extreme ends. The picture is over 50 feet wide, screen curvature 13 feet deep.



Frequency test being made at the Rivoli by Fred Hall, Altec branch manager (seated) and George Evans, field engineer (at equalizer rack), while Ralph Kautzky, Altec division manager, and Glenn Rominger, Todd-AO recording engineer look on.

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What happened to the *glamor?*



By CURTIS MEES

TIME WAS—and not so long ago, at that — when the local motion picture theatre was the most glamorous spot in town. It was surrounded by some of the star-dust and allure of that City of Magic, *Hollywood!* Even the sound of that name conjured up imaginary visions of a land of enchantment, peopled by artists and artisans who performed magic to bring to the screens of the world motion pictures which thrilled everyone! Stars were really *stars,* and even when they were eccentric they were respected for their talent and put up on a pedestal for all the world to admire.

Exhibition was justly proud of its part in bringing to the local populace the latest films, and its showmen invested their theatres with as much of the glamor of the film world as they could capture. The very term "showmen" set them off as being just a little apart from the rest of the community. And it was something in which they gloried without shame!

Youngsters around town fought for the privilege of working at the theatre, hoping that this made them, too, a part of "showbusiness." Doormen and ushers jobs were at a premium, with a long waiting list in many cases before the day arrived when one could go behind the scenes at the movie theatre and be fitted out with one of the fanciest uniforms in town! Richly finished with gold braid and flashy stripes, these uniforms were a challenge to the youth to live up to the positions for which they had been carefully selected!

Today we find a far different picture! What's happened?

No longer does this aura of glamorous magic surround the average theatre! Hollywood doesn't seem to start a sparkle in the eyes of theatre patrons (unless, perhaps, in connection with some unsavory publicity). Stars don't seem able to capture the fancy of the public as they once did. In fact, most of the stars of today are hold-overs from the bygone era! They are the actors who learned their lessons well and still manage to retain their grasp on the fickle affections of the public! The newcomers to Hollywood, with remarkably few exceptions, don't have the flair for stardom which so strongly characterized the old pros.

EMPLOYMENT SITUATION

Exhibitors, by and large, seem to be cut from the same piece of cloth as the clothing merchant, the insurance agent or the shoestore owner! In many cases these other businessmen have surpassed the theatre man in putting showmanship to work as a means of merchandising! The exhibitor frequently seems to have submerged himself in the community so well as to have nearly lost his identity!

Waiting lines for theatre employment? Man, that is like a dream from long, long ago! Nowadays the picture is reversed—theatre management is on a constant search for personnel! And instead of demanding the cream of the crop in promising youngsters, they have been reduced to hiring most anyone who comes along, regardless of aptitude. It reminds us of the army expression for replacements — a "warm body"—which was all one could expect. The body might be willing, but frequently there was a lack of ability to perform anything other than manual tasks. Many of the youngsters working in the theatres today unfortunately, are little more than "warm bodies."

The uniforms supplied for them apparently fall in somewhat the same category. Perhaps there are still a few "deluxe operations" left around the country which outfit their service staffs in the grand manner, but we haven't come in contact with many in recent years. Matter of fact, we made a trip to New York this Summer and checked around a number of the show spots in the "big town" without being impressed with anything other than the drabness noticeable in some of the most prominent and finest houses!

In the "good old days" maybe theatres went overboard on "military training" with the service staffs, but it cannot be said that this was true of the courtesy instilled in the staff members. It was constantly brought to their attention that "the patron is always right." And everything was done to demonstrate the courteous manner in which the public was welcomed as honored guests of the motion picture theatre management.

Today's service staffs turn over so rap-

idly it is impossible to teach them courtesy, unless they were fortunate enough to get this basic training at home, and we have to be content with doormen and ushers who can only tear tickets and make a fumbling effort at finding seats for the patrons!

It would appear, on the surface at least, that the fault to a large degree lies in the fact that we are unable to offer the possibilities of advancement which went with the rapid expansion in times past.

Another factor may be the prevailing wage scale. Even though the boys may be students and not dependent upon their pay for actual living expenses, they are smart enough to know that other establishments are paying exceptionally good wages.

Wage scales for theatre staffs were never high enough, however, to account for the appeal the theatre business had as a field of part-time employment and a possible career. Glamor made up the difference in the minds of many young people.

The theatre has been distinguished by a certain liveliness, a glitter, an association with romance to which people naturally gravitate. In comparison, most other places of work were prosaic at best, and often dingy and drab. Now, we fear, conditions are the other way around.

And if persons seeking employment experience no special pull in the theatre's direction, some of the old magnetism may be gone as well for the public.

When we in the theatre business were first glamorizing our offerings, the grocery store was usually a small, badly lit and cluttered up establishment. Certainly it had no glamor! And even though they offered extra service in home deliveries, as well as generous credit to their customers, they were quickly overwhelmed by the influx of super-markets with modernized, slick-looking, brilliantly lighted stores.

Look closely in your own neighborhood and you will undoubtedly find some few remaining small grocery stores trying to compete with the modern new stores (even offering the same prices, in many cases), but you will find the women going a greater distance at considerably more inconvenience to patronize a store with *glamor*.

Now contrast this with the static methods employed by the average theatre today. How long has it been since you gave any real thought to glamorizing your house? What condition are the uniforms in? Does your service staff practice the principles which *you know* should be standard?

You say it costs money to spruce up the joint? Of course it does — that's why you've been charging off depreciation all these years with Uncle Sam's consent. He doesn't intend that this windfall should be added as an "extra profit" item for the owners, but it is rather an acknowledgment by the government that all business must continually be modernizing its plant to meet competition from newcomers and to continue attracting customers so that there will be a profit which *can* be taxed!

One means of livening up a theatre without capital expenditure is through the creation of new advertising displays — frames, signs and setpieces which will add a modern note of freshness at a low cost.

Certainly *courtesy* does not cost anything, as it may be shown by the cashiers, refreshment attendants, and members of the usher and doormen staff.

This infusion of personal warmth, together with some dry cleaning, at least, of soiled draperies and carpets, plus some fresh paint, may go a long way towards recapturing the magic of the past.

Let's get our patrons thinking that our theatres are once again the most glamorous spots in town!

Light Requirements with Large Aperture Projection

(*Continued from page* 28)

crease the size of the arc image on the film gate. In order to do this, larger positive carbons, or larger optical magnification, are necessary.

Larger carbons would require increased arc current and might become impracticable economically. On the other hand, increasing the spot by magnification and selecting only the relatively equal center section, would decrease the overall efficiency of light utilization.

The above discussion will point out the fact that use of very wide film for projection will aggravate the light distribution problem on the screen to such an extent that side-to-center illumination ratios may drop considerably below 50%. In order to solve this problem it may be necessary to redesign all of the existing optical systems.

New lamphouses should have optical systems of higher speed, with proper magnification, and should contain some form of *aspheric* condenser unit (additionally in a reflector lamp) to equalize the light distribution across the entire width of the film gate. Lamp optics should be of such speed that they will fill the projection lens to a greater extent, even for the edges of the film gate.

The film area in the projector gate should be made as large as possible, but the horizontal and vertical dimensions should be kept within reasonably close proportions to utilize the circular configuration of the round carbon arc spot.



top-notch cleaning and *kind* to your budget

Why spend extra man-hours with inadequate vacuum cleaning equipment when you can keep your theatre spotless with this powerful new genuine "Spencer quality" commercial portable vacuum cleaner? Now selling for less than $250 complete with hose and tools. It will give you better cleaning, easier operation to make every cleaning hour more productive, and wet or dry pick-up. Cleans bare floors, carpets, rugs, upholstery, draperies . . . the way you like them . . . *really clean.*



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Theatre Design and Motion Picture Exhibition Engineering Service
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Inquiries are invited



F. C. MATTHEWS
President of Tesma

Listing events and exhibits of the 1955 conventions of the Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Allied States Association of Motion Picture Exhibitors, and International Popcorn Association at the Hotel Morrison in Chicago, Nov. 6-9.

TRADE SHOW DIRECTORY:

List of Exhibits with Booth numbers and Trade Show Floor Plans on page 37 immediately following the Theatre Supply Mart.



L. W. DAVEE
Vice-President of Tesma



RAY COLVIN
Executive-Director of Teda



JACK KIRSCH
Allied Convention Chairman



MERLIN LEWIS
Executive-Director of Tesma



BERT NATHAN
President of IPA



SPIRO J. PAPAS
IPA Convention Chairman

Tesma-Teda Program

Conventions of the equipment manufacturer (Tesma) and dealer (Teda) organizations extend through the period of the trade show. The Allied States Association of Motion Picture Exhibitors is having its convention at the same time. These three organizations are also joined by the International Popcorn Association, whose own trade show, covering the entire refreshment field, augments that conducted by Tesma. The following program, however, refers only to Tesma and Teda. (The IPA program appears in the Better Refreshment Merchandising department preceding BETTER THEATRES.)

SATURDAY (November 5th):
Setting up of exhibits.
1 p.m.—Registration desk opens.

SUNDAY (November 6th):
9:30 a.m.—Tesma board meeting.
12:00 Noon—Trade Show opens.
3:00 p.m.—Teda board meeting.

MONDAY (November 7th):
9:30 a.m.—Tesma business meeting (breakfast). Members only.
9:30 a.m.—Teda business meeting (breakfast). Members only.
10:00 a.m.—Trade Show opens.
3:00 p.m.—Teda board meeting.
7:30 p.m.—Teda-Tesma party, Embassy, Cotillion Room.

TUESDAY (November 8th):
10:00 a.m.—Exhibits open.
12:00 Noon—Allied-Teda-Tesma luncheon, Terrace Casino.
1:30 p.m.—Theatre Equipment Forum, Terrace Casino.

WEDNESDAY (November 9th):
10:00 a.m.—Tesma board meeting.
6:30 p.m.—Cocktail reception, Monte Carlo Lounge. Hosts, National Carbon Company.

•

Ladies' Events:

SUNDAY (November 6th):
12:00 Noon—Registration at Ladies Hospitality Lounge, Constitution Room.

MONDAY (November 7th):
12:30 p.m.—Luncheon and Fashion Show at Drake Hotel.

TUESDAY (November 8th):
12:00 Noon—Luncheon, Chicago Room, Hamilton Hotel.
2:00 p.m.—Bingo, Chicago Room, Hamilton Hotel. Prizes.

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with

- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted (1B), and changeable letters (1C). All dealers.	52
2	American Playground Device Co. — Drive-in playground equipment. Direct.	9
3	American Seating Co. — Auditorium chairs. NTS.	17
4	Artloom Carpet Co. — Carpet cleaning compound. Authorized dealers.	8, 9
5	Ashcraft Manufacturing Co., C. S. — Projection arc lamps (5A), rectifiers (5B). Unaffiliated dealers.	11
6	Associated T & R Co. — Box-office admission signs. Direct.	56
7	Automatic Devices Co. — Curtain tracks (7A), curtain controls (7B). Unaffiliated dealers and direct.	47
8	Ballantyne Co., The — Sound systems (8A), projection arc lamps (8B), rectifiers (8C), amplifiers (8D). Dealers 3, 20, 22, 24, 35, 37, 42, 47, 68, 76, 87, 92, 100, 105, 108, 116.	59
9	Bausch & Lomb Optical Co. — Projection lenses. Direct branches and unaffiliated dealers in all major cities.	23, 51
10	Blue Seal Sound Devices — Projectors (10A), projector bases (10B), soundheads (10C), magazines (10D), stereophonic attachments (10E), amplifiers (10F), speakers (10G). Direct.	26
11	Bodde Screen Co. — Projection screens. Direct.	24
12	Carbons, Inc. — Projection carbons. Franchise dealers.	22
13	Century Projector Corp. — Projectors (13A), sound equipment (13B). Unaffiliated dealers.	58
14	Eprad — In-car speakers. Unaffiliated dealers.	61
15	F & Y Building Service, The — Architectural design and building service.	44
16	G. B-Kalee, Ltd. — Auditorium chairs. Direct.	2nd Cover
17	Garver Electric Co. — Rectifiers. Unaffiliated dealers.	55
18	General Register Corp. — Ticket issuing machines and admissions counter for drive-ins. Unaffiliated dealers.	49
19	Goldberg Bros. — Reels. All dealers.	57
20	Heyer-Shultz, Inc. — Metal projection arc reflectors. All dealers.	38
21	Heywood-Wakefield Co. — Auditorium chairs. Dealers 8, 10, 14, 26, 32, 41, 55, 58, 94, 97 and branches.	6-7
22	International Projector Corp. — Complete projection and sound systems. NTS.	5
23	Karagheusian, Inc., A & M. — Carpeting. Direct.	3
24	Kollmorgen Optical Co. — Projector lenses. NTS and all dealers.	28
25	LaVezzi Machine Works — Projection parts. All dealers.	55
26	Lawrence Metal Products — Crowd control equipment (26A), sand urns (26B), ash receptacles for auditorium chairs (26C). Direct.	46
27	Marsh Wall Products, Inc. — Decorative wall paneling. Direct.	10
28	Mitchell Industries, Inc., Hubert — Stage rigging and hardware (28A), screen frames (28B), curtains (28C). Direct.	38
29	Motiograph, Inc. — Projectors (29A), sound systems (29B), in-car speakers (29C), generators (29D). Dealers 8, 10, 13, 26, 28, 31, 32, 34, 38, 40, 43, 50, 52, 56, 58, 65, 67, 68, 73, 85, 93, 97, 102, 103, 107, 110, 118, 122, 123, 125.	12
30	National Carbon Co., Inc. — Projection carbons. All dealers.	31
31	National Studios — Projection slides. Direct.	40
32	National Theatre Supply — Distributors.	4, 27
33	Novelty Scenic Studios — Stage curtains. Direct.	41
34	Norpat Sales, Inc. — Rectifiers. Direct.	38
35	Palmer Engineering & Development Co. — Drive-in car counter. Direct.	61
36	Paromel Electronics Corp. — Projection and sound equipment. Direct.	40
37	Pembrex Theatre Supply Corp. — Distributors.	46
38	Projection Optics Co. — Projection lenses. Distributor. Raytone Screen Corp.	26
39	Raytone Screen Corp. — Projection screens. Unaffiliated dealers.	41
40	RCA Service Co. — Projection and sound equipment maintenance service.	24
41	Robin, Inc., J. E. — Rectifiers. Direct.	54
42	S. O. S. Cinema Supply Corp. — Projection lenses. Direct.	41
43	Schlanger, Ben — Architectural service.	33
44	Spencer-Turbine Co. — Vacuum cleaners. Unaffiliated dealers.	33
45	Star Cinema Supply Corp. — Distributors.	59
46	Stewart-Trans-Lux Corp. — Projection screens. Direct.	57
47	Strong Electric Corp. — Projection arc lamps. Unaffiliated dealers.	25
48	Theatre Seat Service Co. — Theatre chair rehabilitation service. Direct.	45
49	Thermolator Corp. — In-car speakers. Direct.	48
50	Vallen, Inc. — Curtain controls (50A), curtain tracks (50B). Direct.	40
51	Vocalite Screen Corp. — Projection screens. Unaffiliated dealers.	28
52	Wagner Sign Service, Inc. — Changeable letter signs: Front-lighted panels for drive-ins (52A), back-lighted panels (52B), and changeable letters (52C). Dealers 1, 2, 8, 11, 13, 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44, 47, 48, 50, 52, 53, 55, 56, 58, 59, 61, 62, 63, 65, 66, 67, 68, 70, 71, 74, 75, 77, 78, 80, 82, 84, 85, 86, 87, 90, 91, 93, 94, 97, 99, 101, 102, 103, 106, 107, 110, 111, 113, 115, 116, 118, 122, 123, 124, 125.	53
53	Walker American Corp. — Projection screens. NTS.	56
54	Wenzel Projector Corp. — Lens light shield. Unaffiliated dealers.	10
55	Westrex Corp. — Distributors.	29
56	Williams Screen Co. — Projection screens. Direct.	26



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in November 1955 issue —

....

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....

....

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 925 New Jersey Ave., N.W.*
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
18—Joe Hornstein, 329 W. Flagler St., Miami.
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
22—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
23—Capitol City Supply, 161 Walton St., N.W.
24—Dixie Theatre Service & Supply, 95 Walton Ave., N.E.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1314 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 1409 Cleveland Ave.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimare:
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Bostan:
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312 Cass Ave.

Grand Rapids:
50—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapalis:
51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
55—Missouri Theatre Supply, 115 W. 18th St.
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
60—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
61—The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
62—Quality Theatre Supply, 1515 Davenport St.
63—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
64—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
65—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
66—Auburn Theatre Equipment, 5 Court St.

Buffala:
67—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
68—Perkins Theatre Supply, 505 Pearl St.
69—United Projector & Film, 228 Franklin St.

New York City:
70—Amusement Supply, 341 W. 44th St.
71—Capitol Motion Picture Supply, 630 Ninth Ave.*
72—Crown Motion Picture Supplies, 354 W. 44th St.
73—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.

Syracuse:
74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlatte:
75—Bryant Theatre Supply, 227 S. Church St.
76—Charlotte Theatre Supply, 209 S. Poplar St.
77—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
78—Southeastern Theatre Equipment, 209 S. Poplar St.*
79—Standard Theatre Supply, 219 S. Church St.
80—Theatre Equipment Co., 220 S. Poplar St.
81—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
82—Standard Theatre Supply, 215 E. Washington St.
83—Theatre Suppliers, 304 S. Davie St.

OHIO
Cincinnati:
84—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:
87—American Theatre Equipment, 165 N. High St.

Dayton:
88—Dayton Theatre Supply, 111 Volkenand St.
89—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
90—American Theatre Supply Co., 439 Dorr St.
91—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahama City:
92—Century Theatre Supply Co., 706 N. Grand
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
95—Modern Theatre Supply, 1935 N.W. Kearney St.*
96—Portland Motion Picture Supply, 916 N.W. 19th St.
97—B. F. Shearer, 1947 N.W. Kearney St.
98—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
99—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
100—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
101—Alexander Theatre Supply, 84 Van Bramm St.
102—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:
103—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
104—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
105—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
106—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
107—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
108—Hardin Theatre Supply, 714 South Hampton Rd.
109—Herber Bros., 406 S. Harwood St.
110—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
111—Southwestern Theatre Equipment, 2010 Jackson St.*
112—Sterling Sales & Service, 2019 Jackson St.

Houston:
113—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
114—Alamo Theatre Supply, 1308 Alamotee St.

UTAH
Salt Lake City:
115—Intermountain Theatre Supply, 264 East First South St.
116—Service Theatre Supply, 256 East First South St.
117—Western Sound & Equipment, 264 East First South St.*

VIRGINIA
118—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
119—American Theatre Supply, 2300 First Ave.
120—Inter-State Theatre Equipment Co., 2224 Second Ave.
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
122—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
123—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
124—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
125—Ray Smith, 718 W. State St.

[Canadian dealers, and exparters, are listed on page 42]

FIRST CLASS
(Sec. 34.9, P.L.& R.)
PERMIT NO. 8894
NEW YORK, N. Y.

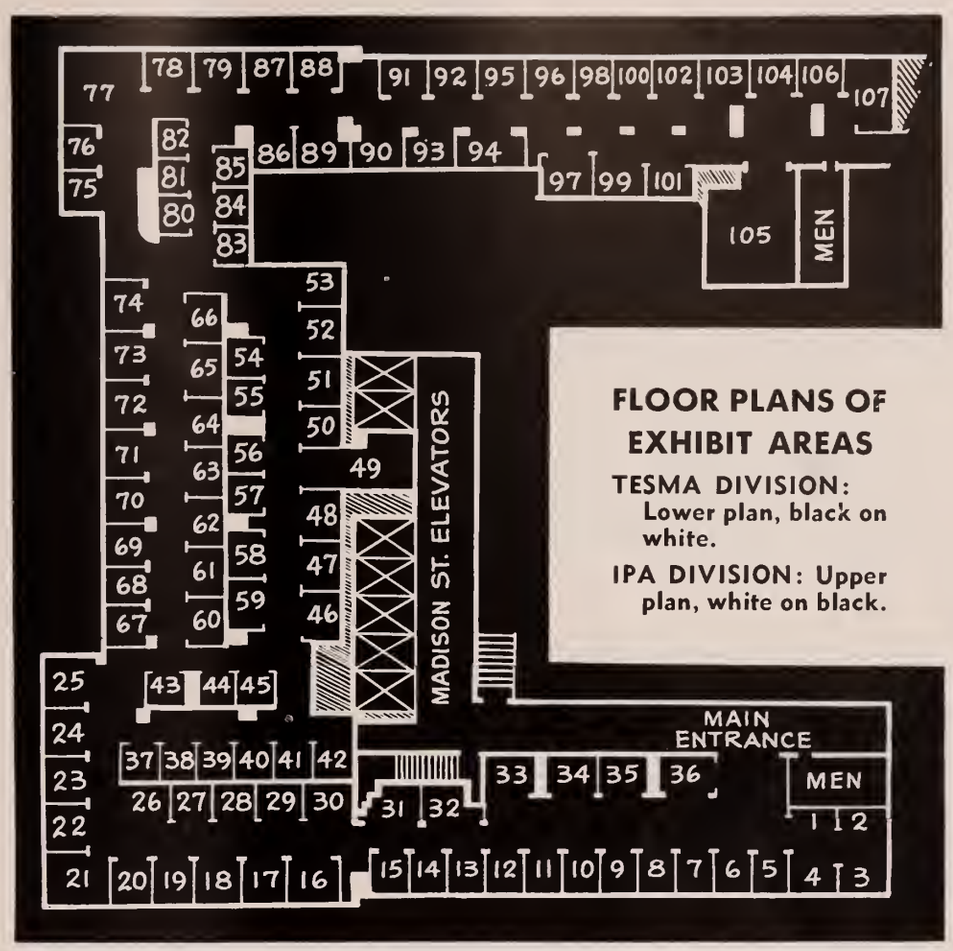
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TRADE SHOW DIRECTORY

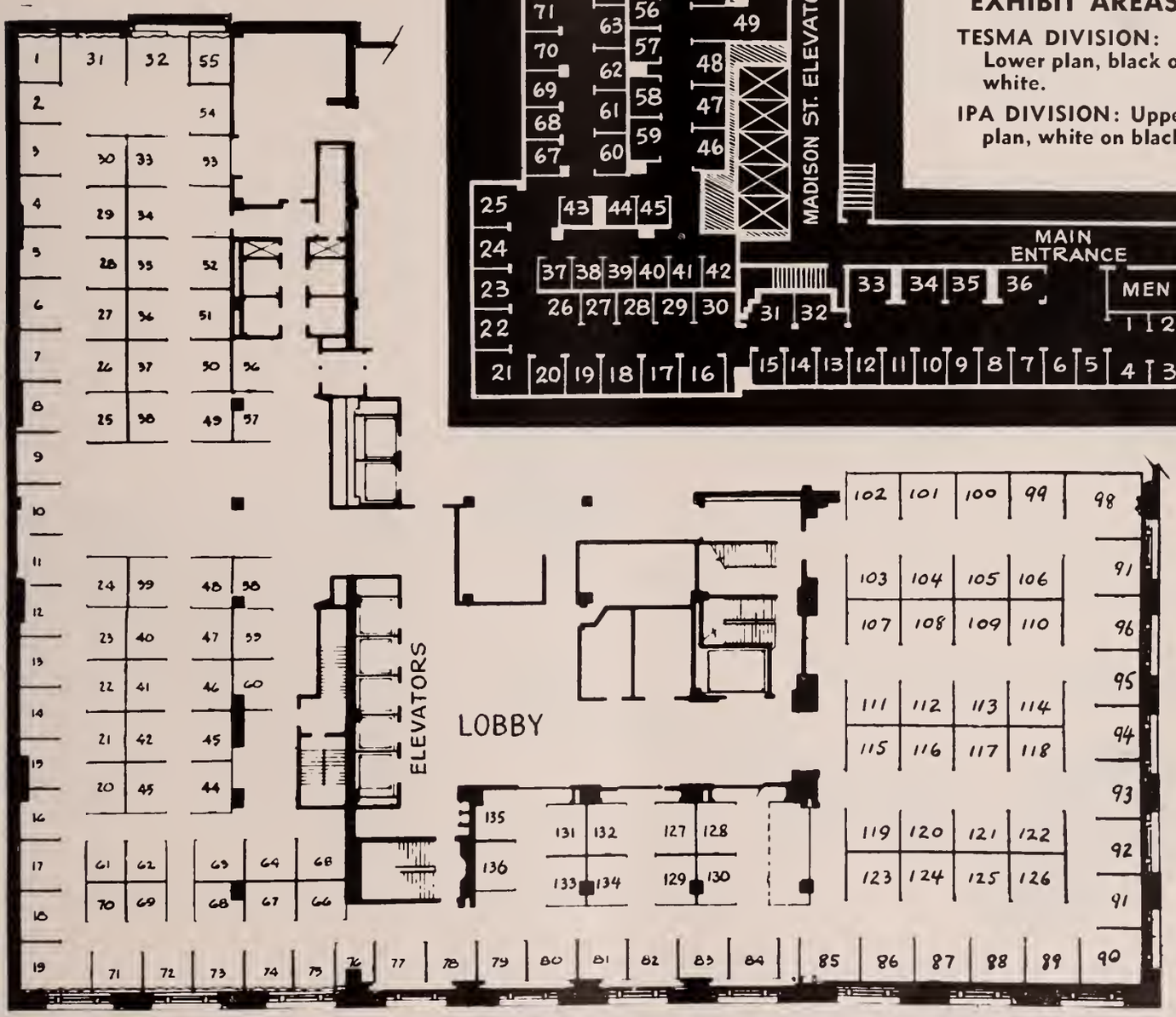
Companies having displays, listed alphabetically with booth numbers referring to exhibit floor plans, one for the Tesma Trade Show, and one for the adjoining IPA Trade Show.



FLOOR PLANS OF EXHIBIT AREAS

TESMA DIVISION: Lower plan, black on white.

IPA DIVISION: Upper plan, white on black.



TESMA TRADE SHOW:

Adler Silhouette Letter Co. ... 119-120
Altec Service Corp. ... 56-57
American Seating Co. ... 37-38
American Selectifier Corp. ... 15
Ampex Corp. ... 80
C. S. Ashcraft Mfg. Co. ... 62-69
Automatic Devices Co. ... 7
The Ballantyne Co. ... 49-50
Bausch & Lomb Optical Co. ... 95
Camera Specialty Co., Inc. ... 43
Carbonic Dispenser, Inc. ... 25-26
Carbons, Inc. ... 131
Century Projector Corp. ... 58
Coca-Cola Company ... 33-34
Continental Electric Co. ... 21
Dawo Corp. ... 61
Drive-In Theatre Mfg. Co., Inc. ... 47-48
Eprad Co. ... 82
Walter Futter Co. ... 113
Garver Electric Co. ... 5
General Register Corp. ... 4
Goldberg Bros. ... 117
Gordos Corp. ... 20
Hewitt-Robins, Inc. ... 85
Heyer-Shultz, Inc. ... 68
Hubert Mitchell Industries, Inc. ... 77
Ideal Seating Co. ... 83-84
International Seat Corp. ... 14
Irwin Seating Co. ... 92
Kneisley Electric Co. ... 16
Knoxville Scenic Studios, Inc. ... 6
Kollmorgen Optical Corp. ... 86
LaVezzi Machine Works ... 87
Miracle Equipment Co. ... 100-101-102-103-104
Motiograph, Inc. ... 8-9-10-11-12
National Carbon Co. ... 63-64
National Theatre Supply ... 1-2-31-32-54-55

[CONTINUED ON FOLLOWING PAGE]

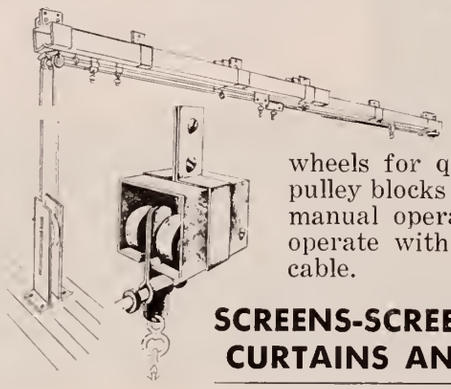
[CONTINUED FROM PRECEDING PAGE]

Nehi Corp. 107-108
Neumade Products Corp. 70
Norpat Sales, Inc. 13
Paromel Electronics Corp. 28
Pepsi-Cola Co. 111-112-115-116
Projection Optics Co., Inc. 22-23-24
Radiant Mfg. Co. 51-52
Radio Corp. of America 18-19-71-72-73
Raytone Screen Co. 22-23-24
J. E. Robin, Inc. 74-75
Romar-Vide Co. 59
Sansha Electric Mfg. Co., Ltd. 3
Strong Electric Corp. 39-40
Superior Electric Co. 121-122
Surface Coating Engineers, Inc. 53
Thermolator Corp. 17
Wagner Sign Service, Inc. 93-94
Wenzel Projector Co. 130
Edw. H. Wolk Co. 76
Wollensak Optical Co. 46

IPA TRADE SHOW:

American Butter Institute. 102
APCO, Inc. 26-27-28-29-30-37
Berlo Vending Co. 42
Blevins Popcorn Co. 24
Bonomo's Korday Candies & D. Goldenbert 49
Burgess Vibrocrafters 102
Canada Dry Ginger Ale, Inc. ..... 3 & 4
Cargill, Inc. 43
Central Popcorn Co. 107
Coca-Cola Co. 18-19-20-21-22-23
Cole Products Corp. 70-71
Continental Can Co. 33
Cretors Corp. 25
Curtiss Candy Co. 95
Dairy House, Inc. 94
Dairy Products Advertising 75
Dalason Products Mfg. Co. 46
Diamond Crystal Salt Co. 73
Dell Food Specialties Co. 57
The Albert Dickinson Co. 11
F & F Laboratories, Inc. 55
Ferrara Candy Company, Inc. 50
Flavo-Rite Foods, Inc. 66
Harvic Manufacturing Corp. 92
Heat Exchangers, Inc. 85
Henry Heide, Inc. 56
Hershey Chocolate Corporation 59
Hollywood Brands, Inc. 91
Hollywood Servemaster, Inc. 74
Hugga Pizza Bun, Inc. 90
Jet Spray Corporation 44-45
Jobil Products Co. 40
Walter H. Johnson Candy Co. 48
The Kelling Nut Company 53
Manley, Inc. 80-81-82
Market Equipment Co. 100
Mars, Incorporated 51
The Maryland Cup Company 62-63
Mechanical Servants 39
Mills, Selmix 86-89
Mission Dry Corporation 31-32
Monticello Manufacturing Co. 83
National Oats Co. 97
The Nestle Company 47
Ben Newman Associates 64-65
Orange Crush Co. 16-17
Peanut Butter Cups, Inc. 58
Pepsi-Cola Company 5-6-7-8-9-35-36
Perlick Brass Co. 96
Kraft Foods Co. (Phenix Foods) 41
Popcorn Corporation of America 1-2
Pronto Pop Corn Sales Corp. 54
Quaker City Chocolate & Confectionery Co. 52
Rex Specialty Bag Corp. 60
Rowe Manufacturing Co. 13-14-15
Savon Company 78-79-87-88
Selmix Dispensers, Inc. 76-77
C. F. Simonin's Sons, Inc. 12
Sportservice, Inc. 10
Steel Products Co. 34
Superior Refrigerator Manufacturing Co. 84
Supurdisplay, Inc. 61-67-68-69
Toastmaster Products Div., McGraw Electric 105
Tone Products Co. 38
Tyson-Caffey Corp. 98
C. J. Van Houten & Zoon 72
Wilde's Popcorn 103
Winchester Carton Co. 93
Yoder Popcorn Co. 103

Complete Line of Stage Hardware, Rigging, Curtains, Counter-Weight Systems and ALL STEEL-TRACKS



Channel made in one continuous piece from 14 gauge steel. Special designed slot in bottom for movement of carriers. Each single carrier has two large rubber wheels for quiet, smooth operation. Both end pulley blocks have steel ball bearing wheels. The manual operating line is spot cord. Will also operate with curtain machine and steel center cable.

SCREENS-SCREEN FRAMES
CURTAINS AND DRAPES

ALL-STEEL-TRACKS
FOR EVERY STAGE NEED

Be Sure to Visit Booth 77 at
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LISTINGS IN BUYERS INDEX

Most of the companies exhibiting at the Tesma and IPA Trade Shows are listed in various classifications, according to their products, in the Buyers Index of Better Theatres, and in the Buyers Index of the Better Refreshment Merchandising department of this issue of the Herald.

about Products . .

★ news and views of the market and its sources of supply

Drive-In Automatic Admissions Control System

AN AUTOMATIC admissions control system for drive-in theatres patterned after mechanized toll gates on bridges and highways has been developed by Taller & Cooper, Inc., Brooklyn, N. Y., engineering specialists in toll control equipment. First installations of the system were made this past summer at the Bayshore drive-in, Bayshore, Long Island, and at the Timonium drive-in near Baltimore, Md.

Under the system drive-in box-office attendants do not issue tickets but simply dial a number or push a button. The equipment comes with a choice of either type of control, and both are identical in effect. This is the way it works:



In the automatic admissions control system developed by Taller & Cooper, Inc., as installed at the Timonium drive-in, Baltimore, Md., the attendant dials the number of paid admissions as shown above. A double-check is provided by the treadle (below) embedded in the road at each entry lane which electrically counts the number of axles of passenger cars. The tally is then pulsed to a recording machine for accounting of that lane.



As the car entering the theatre stops at the booth in the entry lane, the attendant notes the number of passengers and rings up the number of admissions paid on his dial or button panel—and also rings up the number of passengers with passes.

These figures are recorded and totaled automatically in locked control cabinets. At the same time, the figures rung up in each transaction are also flashed on an illuminated overhead indicator at the top of the booth and widely visible at all times. This enables a management observer anywhere else in the theatre to note any discrepancies between the number of passengers in any car and the number recorded by the attendant on duty, it is pointed out.

A double-check of all entering automobiles is also automatically recorded by means of a rubber treadle embedded in the road at each entry lane. The manufacturer states it is impossible for a car to enter the theatre without being counted by this treadle, which contains electrical contacts activated by the passage of wheels in motion. Each count is pulsed to a lane recorder which notes and totals the data.

LOG FOR EACH LANE

The complete log of all transactions in each of the theatre's entry lanes is kept in the recording machine for that lane. This recorder has five counter wheels which record, and print on paper tape whenever desired, the following information: month, date and hour; lane number; total paid admissions, total pass admissions and total automobile axles passing over the treadle.

The number of transactions recorded by an attendant on his control panel must therefore tally with the number of cars counted by the treadle. The totals of pass and paying customers must also tally with the total number of passengers recorded on the overhead indicator.

As a further spur to honesty, the attendant has no way of knowing the amount of dollar receipts indicated at any given moment on the locked totalizer—to which no one but especially authorized persons can have access.

"Soil-Resistant" Cleaner For Rugs and Upholstery

A NEW CARPET and upholstery liquid cleaner, containing DuPont's soil-resistant silica, "Ludox," in addition to colorless, fluorescent dyes designed to revitalize fabric colors, has been developed by the Artloom Carpet Company, Inc., Philadelphia, in conjunction with the DuPont Company. Trade-named "Duo-Dellay," the cleaner is also designed for use on slip covers, painted surfaces, Venetian blinds, linoleum, vinyl fabrics and leathers.



The product is described by the manufacturer as odorless, colorless, non-toxic and non-flammable. He states that it first cleans the material and as it does so it leaves a deposit of anti-soil silica for protection against dirt and mildew. This "anti-soil treatment" is said to last for a period of six months or longer. Available in five-gallon pails and 55-gallon drums, the product should be mixed in a solution of one-part cleaner to three parts water.

Designed to clean all types of rugs and carpeting including wool, rayon, cotton, nylon and wool blends, the solution may be applied to them with either a regular scrub brush or a rotary scrubbing machine. When used with the latter it is administered like any other rug shampoo. After the rug has been vacuumed thoroughly, the cleaner should be applied and allowed to dry for two hours. Any powdery residue may then be removed with the vacuum cleaner.

In cleaning upholstery the manufacturer states that it may be used on any fibre, wool, rayon, cotton or nylon blends—*but not velvet.* The same technique as for rugs is applicable except that a soft brush or sponge should be used. After it dries the upholstery should be brushed or vacuumed.

For painted surfaces, linoleum, Venetian blinds, vinyl upholstery and washable wallpaper, the solution should be applied with

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a clean cloth or sponge. It should then be wiped dry with a clean cloth.

It is pointed out that the product may also be used for spot cleaning of both carpets and upholstery. In addition the company makes another cleaner called "Dellay," which is designed for application on carpets in between regular cleaning periods of heavy traffic or badly soiled areas. It comes in one-gallon bottles and 55-gallon drums and may be applied by an electric sprayer available from industrial supply houses.

Spotlight with Built-in Power Conversion Unit

A DIRECT-CURRENT arc spotlight with a built-in power conversion unit has been brought out by the Strong Electric Corporation, Toledo, appearing in time for demonstration at the 1955 Tesma-Allied Trade Show. Called the "Super Trouper," it is a new addition to the Strong line of spotlights which includes the "Trouper" arc spot (alternating current) and "Trouperette" incandescent spot.

The new high-intensity arc spotlight, designed especially for use in large theatres, with its combination transformer and selenium rectifier draws only 10 amperes from the 200-volt a.c. power source and converts it to d.c. of the proper voltage for use at the arc. The light projected is said by the manufacturer to be approximately two and one-half times as bright as that possible with the "Trouper" model. For a 300-foot throw, it is claimed, the size of the projected spot is variable from a minimum of 24 inches "head spot" to a maximum of 75 feet "flood."

The optical system uses a silvered glass reflector to collect the illumination from the source and direct it to a circular aperture, from which it is projected to the stage by means of the two-element, variable-focal-length lens system (controlled by a single lever) which is said to obtain a full volume of light output through most spot sizes.

The carbons are fed automatically by an electric motor which maintains a constant arc gap, resulting, it is stated, in a steady light "free from hiss or flicker."

The equipment has been designed for simplicity and ease of operation. A tap-changing switch in conjunction with an indicating meter enables the operator to adjust the arc power quickly regardless of voltage. The color boomerang contains six slides and an ultra-violet filter holder. Color slides can be quickly inserted and released, and the horizontal masking control can be angled at 45° in each direction, it is stated.

Spot intensity, from full brilliance to

A Market Short

Making Seamless Screens of All-Vinyl Plastic

By John Morgan, vice-president, Williams Screen Company.

THE WILLIAMS Screen Company is beginning its ninth year of producing all-vinyl plastic screens, and, according to H. G. Williams, president and developer of this screen manufacturing process, is operating its two plants at full capacity.

An important exclusive of Williams Screen is the application of the finish by automatic machinery to produce an embossed surface. A disk-shaped indentation surrounds each perforation to serve as millions of tiny reflectors over the entire picture surface. The embossed design furnishes proper light distribution for all viewing angles and eliminates the objectionable "hot spot" which is frequently associated with an ordinary "silver" screen.

The "silver" finish on a Williams screen is infrared-baked at high temperatures to assure a tough finish that is resistant to abrasion and abuse and gives the screen long life and durability. This finish is another Williams exclusive.

There are no seams to mar the picture since the entire screen is welded into one piece. The clear, even silver surface is free of streaks and discoloration. Each feature has been carefully designed to make it ideal for all the different types of picture presentation.

Williams Screen Company, manufacturer of motion picture screens since the advent of the first sound screens 27 years ago, introduced all-vinyl plastic screens. Distribution in the United States and Canada is handled direct by Williams' two large plants in Akron, Ohio, or through the Ballantyne Company of Omaha. Exports to other countries are made through Streuber & La Chicotte, Inc., of New York City.

dark, is controlled by a conveniently located dimmer. A small blower serves to cool the selenium conversion units and the color gelatins in the boomerang.

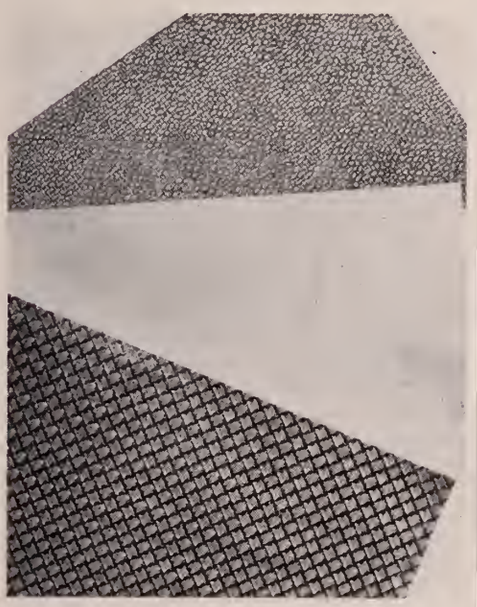
The vertical tilt pivot is adjustable between 42 and 55 inches from the floor, and the entire equipment is mounted on casters so that it is readily portable. The retractable legs can be so secured as to provide a solid mounting when the equipment is in place.

Four Additions Made to "Naugahyde" Upholstery

FOUR ADDITIONS to its "Naugahyde" upholstery line, including two new patterns and a new finish in "Elastic Naugahyde" and a new pattern in "Breathable Naugahyde," have been announced by the United States Rubber Company, New York.

The two new patterns of "Elastic Naugahyde" are "Polynesian," introduced in ten colors and "Pebble" in six colors. Both are offered in 54-inch width and 30-ounce weight.

The new finish is "Glazed Antique," a



Two new patterns and a new finish in "Elastic Naugahyde" announced by United States Rubber: at top is the "Pebble" pattern available in six colors. In the center is the "Glazed Antique" finish which comes in 20 colors and two weights. At bottom is the new "Polynesian" pattern introduced in 10 colors.

smooth, high gloss finish of "Elastic Naugahyde" of entirely new construction. It comes in 20 colors and two weights—27 ounces and 40 ounces. It is 54 inches wide.

The new "Breathable Naugahyde" pattern, called "Pylon," is available in 12 colors.

Five new colors have also been added to the "Contemporary" pattern of "Elastic Naugahyde," according to George Callum, sales manager of coated fabrics for U. S.



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For indoor or outdoor theatres, for screens from 8 to 80 feet, ask your regular theatre supply dealer for the facts about Raytone.

RAYTONE Screen Corp. • 165 Clermont Ave., Brooklyn 5, N. Y.
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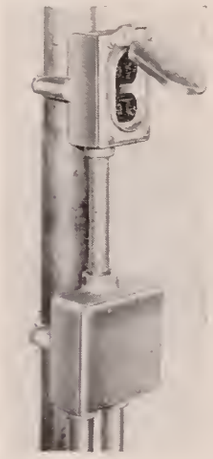
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Rubber. Eight new colors have been introduced in "Bark" pattern, and three new colors added to the "Burnished Antique" line, which is now offered in a new 22-ounce weight with woven rayon backing, as well as in 34-ounce weight.

"Comanche" and "Woven Reed" patterns of "Elastic Naugahyde" and "Sequin," "Oriental" and "Quadrille" patterns of "Breathable Naugahyde" remain unchanged, Mr. Callum said.

Fittings for Drive-In Heater Installations

FITTINGS FOR drive-in theatre in-car heater installations have been placed on the market by the Killark Electric Manufacturing Company of St. Louis, Mo. Both the single and two-gang boxes are available with 2-inch pipe straps and a clamping arrangement designed to make it easy to mount quickly to existing posts.



The cast junction boxes are made of aluminum, and the "extra-strong" spring lid on the receptacle cover is said by the manufacturer to assure a positive water seal when speakers are disconnected.

Complete information and illustrated literature on the equipment may be secured by writing the company (Vandaventer and Easton Avenues, St. Louis, Mo.).

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NEW LITERATURE

Selenium Rectifiers: A new brochure describing its line of selenium type rectifiers designed for use with high intensity projection arc lamps has been published by National Theatre Supply and is available at all its branches. The fully metallic, heavy-duty equipment described therein is manufactured in a full range of sizes to handle from 50- to 180-ampere, single- or three-phase supply.

Combination Price for Lenses

Fred E. Aufhauser, president of the Projection Optics Company, Rochester, N. Y., has announced that the firm's "Hilux 264" and "Superlite" lenses are now available in combination at a special price per pair to theatre owners in the United States only. Details are available from theatre supply dealers or directly from Projection Optics.



Fred E. Aufhauser

Portable Television Projector for Theatres

A PORTABLE television projector designed for both closed-circuit and off-the-air programming in "exhibition halls of moderate size and capacity" has been introduced by the Trad Electronics Corporation, Asbury Park, N. J. Its price is "keyed to meet limited box-office receipts and conservative equipment budgets," according to George Trad, president of the firm.

Designated as the TPM-300 model, the unit corporates the latest tubes, circuitry and electronic features and projects a picture from 3 to 5 feet to 24 by 32 feet. It is a self-contained mobile unit engineered



for use with portable or fixed type screens. The complete system includes a 12-watt public address amplifier with multi-match output for use with closed circuit sound or incidental music.

Its dimensions are 53 by 27 by 23 inches without a barrel. It weights 420 pounds. Picture sizes and throws are as follows: 24 by 23 feet at 75 feet; 18 by 24 feet at 50 feet; 9 by 12 feet at 25 feet.

The projector was used recently at the Walter Reade circuit's Mayfair theatre in Asbury Park for a screening of the world championship fight between Rocky Marciano and Archie Moore.

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"PUSH-BACK" CHAIRS IN TEXAS

Sales of "push-back" auditorium chairs to four Texas theatres have been reported by A. J. Platt, manager of theatre equipment sales of the RCA Engineering Products Division, Camden, N. J. The four theatres—the Palace, Snyder, Tex.; Paramount, Marshall; Village, Port Arthur, and Texas, San Marcos—will represent a total installation of 2,482 "push-back" seats when completed, he said. The chairs were sold by the Southwestern Theatre Equipment Company, RCA theatre supply dealer in Texas. Installations are by technicians of the Griggs Equipment Company, manufacturer of the chairs.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.

Dominion Sound Equipments, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 820 Cambie St., Vancouver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 5 Pisch Block, 1651 11th Avenue, Regina, Sask.; 10705 106th Street, Vancouver, B. C.; Edmonton, Alta., 386 Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 861 Bay Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.

Howard Theatre Supplies, P.O. Box 171, Saskatoon, Sask.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 1197 Phillips Place, Montreal, Que.; 227 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202A Canada Bldg., Winnipeg, Man.; 1029 Jasper Ave., Edmonton, Alta.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 2182 W. 12th Ave., Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

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EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th Street, New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export Division, 602 West 42nd Street, New York 19, N. Y.

Star Cinema Supply, 447 West 52nd St., New York 19, N. Y.

K. Streuber & La Chicotte, 250 West 57th Street, New York, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[*For refreshment service products, see BUYERS INDEX of BETTER REFRESHMENT MERCHANDISING preceding Better Theatres*]

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Due to the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.)

Evaporative cooling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

PRODUCT NEWS . . . . Page 39
The department "About Products" on general equipment and supplies is on page 39.

DEALERS . . . . . Page 36
Dealers in the United States are listed in the Theatre Supply Mart.

ADVERTISERS INDEX . . . Page 35

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1905 Kienlen Street, St. Louis 20, Mo.

Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Compo Avenue, S. E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building. Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Trion, Inc., McKees Rock, Pa.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kester Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1905 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 309 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governaire Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

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AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS for theatre motion picture sound systems consist in pre-amplifiers, power amplifiers, and monitor amplifiers, with requirements varying according to auditorium dimensions (including presence or absence of balcony seating), to number of speaker channels, and to whether the sound signal is optical or magnetic.

Output per channel ranges from 15 watts to medium-size auditoriums. Minimum limitations for amplifier wattage relative to seating capacity have been established by the Motion Picture Research Council of the American industry. Leading manufacturers of sound equipment follow these standards in their installation specifications.

In addition to speaker power, modern sound system power amplifiers for optical (single) track reproduction (usually in a cabinet with control panel and possibly also including provisions for record player and radio input) typically supply polarizing voltage to photocells and also filament and plate current to preamplifiers (possibly additionally to monitor amplifier).

Magnetic recordings require amplification equipment of different characteristics. The relatively weak magnetic signal is a factor. Preamplifiers are powered separately with d. c. filament current and carefully regulated plate voltage from a power pack. Regardless of the number of channels, a switching arrangement can be provided for transfer from magnetic to optical pickup, and vice versa.

Multiple-track ("stereophonic") sound requires at least three channels of amplification (for screen speakers). These tracks, always magnetic according to present practice, may be augmented by one or more additional tracks for auditorium "effects" speakers, and/or volume control, and/or switching in certain supplementary speakers. An "effects" track requires a fourth system of amplification. With multiple-channel installations, a monitor that can be tapped into any one channel is supplied by its own amplifier.

Supplementary amplifiers may be required for "cry-room" speakers, group hearing aids, separate public address system, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers, with arrangement for switching certain ramps in or out. There are integrated systems of this kind designed especially for drive-ins.

For reproduction of multiple-track (screen speaker signal) magnetic sound by a single screen horn system (as used for standard optical sound), special amplification equipment is available, incorporating a "mixer" to combine the signals of all tracks. Such an "adapter" can be obtained with a button-on type magnetic pickup (*see Soundheads*).

AMPLIFIERS

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb. See page 59.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 26.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
PAROMEL ELECTRONICS CORP., 3956 West Belmont Avenue, Chicago, Ill. See page —.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

Continental Electric Company, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

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ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and

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toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes, may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction). See page 44.
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).
The Kawneer Company, 1105 North Front Street Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division, 608 Madison Avenue, Toledo, Ohio (architectural glass, glass doors).
MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 10.
Mosaic Tile Company, Zanesville, Ohio. (ceramic tile)
Parkwood Corporation, Wakefield, Mass. (wood veneer).
Pittsburgh Plate Glass Company, 1 Gateway Center, Pittsburgh, Pa. (architectural glass, glass doors).
Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).
Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).
United States Plywood Company, 55 West 44th Street, New York city (wood and plastic veneers, and coated fabric wall covering).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

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BASES—See Projectors and Accessories.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which near-UV light causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors is obtainable.

Filament ultraviolet lamps are available in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 W. 50th Street, New York City (light sources).
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).
The Strobite Company, 75 West 45th Street, New York City (paints, lamps).
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment.

Besides ticket issuing machines and coin changers (*which see*), box-office accessories include speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube).
Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see under *Architectural Materials*).

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CABINETS FOR FILM AND CARBONS

FULLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry (two-film stereoscopic pictures require 5,000-foot reels for a single intermission performance), film storage facilities should accommodate at least this size of reel in metal compartments.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.
Mosler Safe Company, 320 Fifth Avenue, New York N. Y.
Neumade Products Corporation, 250 West 57 Street, New York City.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc (see *Lamps, D. C. Projection Arc*).

Helios Bio Carbons, Inc. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.
LORRAINE CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 22.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 31.

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CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.
Hal I. Huff Manufacturing Corporation, 3774 Selby Avenue, Los Angeles 34, Calif.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.
PAYNE PRODUCTS, 2451 West Stadium Boulevard, Ann Arbor, Mich.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

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CARPETING

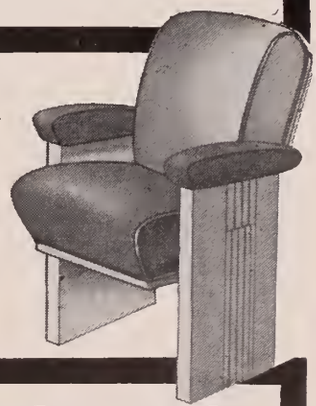
TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except pos-



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sibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

A special type of carpeting consists in a Velvet fabric attached by adhesive to a latex (rubber) base, which is cemented directly to a floor, and repairs can be made by cutting out the faulty section and inserting a new one.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
Sidney Blumenthal & Company, 1 Park Avenue, New York City (Loma-Loom laytex-back carpet).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).
A. & M. KARAGHEUSIAN, INC., 295 Fifth Avenue, New York City. See page 3.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. Masland & Sons, 295 Fifth Avenue, New York City
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York N. Y.

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CARPET CLEANING COMPOUNDS

FOR PARTIAL or complete cleaning of carpeting from time to time (that is, dry shampooing as distinguished from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two.

A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush type vacuum attachment.

There is also a liquid cleaner (which may also be used on upholstery, linoleum, and washable wallpaper) for both regular and spot cleaning of carpets. It contains a soil-resistant silica and may be applied to rugs with either a regular scrub brush or rotary scrubbing machine. It dries within two hours.

ARTLOOM CARPET COMPANY, INC., Philadelphia 33, Pa. See pages 8 and 9.
BIGELOW-SANFORD CARPET COMPANY, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 West 26th Street, New York City.

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CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchnadise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Chemical Sponge Dept., Naugatuck, Conn.
Waite Carpet Company, Oshkosh, Wis.

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CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS for auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.
Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., 666 Glenbrook Rd., Stamford, Conn.
U. S. Rubber Company, Chemical Sponge Dept., Naugatuck, Conn.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

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Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.
Eastern Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

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CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
Manko Fabrics Company, 156 West 28 Street, New York 1, N. Y.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 45.

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CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer some choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, Ninth & Broadway, Grand Rapids, Mich. See page 17.
G. B-KALEE, LTD., 37-41 Mortimer Street, London, W. I., England. See 2nd Cover.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See pages 6 & 7.
Ideal Seating Company, Grand Rapids, Mich.
INTERNATIONAL SEAT CORPORATION, Union City, Ind.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Southern Desk Company, Hickory, N. C.
LAWRENCE METAL PRODUCTS CO., 60 Prospect Avenue, Lynbrook, N. Y. (ash receptacles). See this page.

CHANGE-MAKERS

CHANGE-MAKING machines which speed up ticket selling and prevent annoying errors, are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.)

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.

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CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

Ace Electric Manufacturing Co., 1458 Shakespeare Ave., New York 52, N. Y.
American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

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FILM CEMENT — See Splicers and Film Cement.

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CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials, in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse, N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St Paul, Minn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio.
Pullman Vacuum Cleaner Corporation, 33 Allerton Street, Boston, Mass.
SPENCER TURBINE COMPANY, Hartford, Conn. See page 33.

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CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available with posts which screw into sockets permanently sunk in the floor, or pedestal type posts with solid brass bases which need only to be lifted out of the way.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.
LAWRENCE METAL PRODUCTS, INC., 60 Prospect Avenue, Lynbrook, N. Y. See page 46.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.



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CUE MARKERS — See Changeovers and Cueing Devices.

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CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the track, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa. See this page.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
R. L. Grosh & Sons, 4112 Sunset Boulevard, Hollywood 29, Calif.
NOVELTY SCENIC STUDIOS, INC., 426-432 East 91st Street, New York 28, N. Y. See page 41.
Triple-S-Supply Company, 780 Golden Gate Avenue, San Francisco, Calif.
VALLEN, INC., 225 Bluff Street, Akron, Ohio See page 40.

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DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
H. R. Mitchell & Co., P. O. Box 690, Hartselle, Ala.
NOVELTY SCENIC STUDIOS, INC., 426-432 East 91st Street, New York 28, N. Y. See page 41.
Premier Studios, 414 West 45th Street, New York City.
Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

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DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyratron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

Century Lighting, Inc., 521 West 43rd St., New York City.

Eastern Precision Resistor Corp., 130-11 90th Avenue, Richmond Hill, N. Y.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.

General Electric Company, 570 Lexington Avenue, New York City.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

Kliegl Bros., 351 West 50th Street New York 19, N. Y.

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

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DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.

Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee, 7, Wis.

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DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

See also TICKET ISSUING MACHINES.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.

GENERAL REGISTER CORPORATION, 4301 22nd Street, Long Island, N. Y. See page 49.

K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).

Ohmer Corporation, 740 Bolander, Dayton, Ohio.

PALMER ENGINEERING & DEVELOPMENT CO., 2459½ Chico Avenue, El Monte, Calif. (car counter). See page 61.

Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of indoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc. (See also *Letters and Frames for Attraction Advertising.*)

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 52.

Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.

Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.

WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 53.

THERMOLATOR
SCOOPS THE INDUSTRY!

SUPER-TUFF

NEW ALL-ALUMINUM CHIMNEY INCREASES EFFICIENCY WITH LARGER HEATING AREA

FOR THERMOLATOR



INKAR HEATERS

400 or 500 Watt Heaters Tailor-Made for Your Theatre 220, 208 or 110 Volts.

SEE US AT BOOTH 17, TESMA

WRITE, WIRE OR CALL

THERMOLATOR CORPORATION

1628 Victory Blvd. Glendale, Calif.

AUTOMOBILE ATTACHMENTS

To encourage a greater attendance when it rains, drive-in operators can secure automobile visors to attach to the front of patrons' cars, thereby eliminating the need for using windshield wipers. Some visors are made of plastic with an aluminum tube frame; others are of canvass with steel rods. They come in various colors. They can be distributed to patrons on a rental basis, if desired.

Kleer-View, 90 Anderson Street, Portland, Me. (canvas visor).

Rainview Visors, 732 Bush Street, Toledo 11, Ohio.

Sightmaster Corporation, New Rochelle, N. Y.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of driveins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.

F & Y BUILDING SERVICE, 319 East Town Street, Columbus 1S, Ohio (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

Drive-In Theatre Manufacturing Company, 505 West 9th Street, Kansas City, Mo.

Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

GROUNDS MAINTENANCE

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

Outdoor "vacuum" sweepers are available for clearing the drive-in grounds of paper litter such as popcorn boxes and bags, cups, and food wrappers. These units are self-propelled and will vacuum, cut up and bag the debris.

Atwater-Strong Company, Atwater, Ohio (refuse sweeper).

Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

IN-CAR SPEAKERS AND HEATERS

In-car speakers are available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp.

Small electric coil heaters are available for installation and use similarly to in-car speakers; power is supplied by special wiring to the speaker posts, from which the in-car heaters are suspended to be taken into cars as occupants desire. Each unit has a control allowing patrons to regulate output.

For replacement of damaged in-car speaker cones, such units are obtainable in both single and double types.

Following manufacture in-car speakers only unless otherwise specified:

Arvin Industries, Inc., 13th & Big Four R.R., Columbus, Ind. (heaters only).
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
Dawo Corporation, 145 North Erie, Toledo, Ohio.
Drive-in Theatre Manufacturing Company, 505 West 9th Street, Kansas City, Mo.
EPRAD COMPANY, 1206 Cherry Street, Toledo, Ohio page 61.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Minneapolis Speaker Reconing Company, 2312 Cedar Ave., South, Minneapolis 4, Minn. (speaker reconing).
Minnesota Mining & Manufacturing Company, St. Paul. Minn. (rainproof speaker cover).
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 12.
Permoflux Corporation, 4900 W. Grand Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
Sonken-Galamba Corporation, 2nd and Riverview, Kansas City, Kans. (speaker stands with guide light posts).
THERMOLATOR CORP., 1628 Victor Blvd., Glendale, Calif. See page 48.
Utah Radio Products Co., Inc., 1123 East Franklin Street, Huntington, Ind. (dual cones).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitos and similar pests from entering drive-in area.) Some equipment is designed also for spraying insecticides (wtihin buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

To control flies, mosquitos and other insects as drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet.

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
Fog-Air, Inc., 415 Lexington Avenue, New York 17, N. Y.
Devenco, Inc., 150 Broadway, New York 38, N. Y.
Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer).
Magic Fog, Inc., Cissna Park, Ill.
Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.
Welsch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

Kliegl Bros., 351 West 50th Street New York 19, N. Y.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.
Steber Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind. See page 9.
Bally Manufacturing Company, 2640 Belmont Ave., Chicago, Ill.
J. E. Burke Playground Equipment Co., Fon du Lac, Wisc.
King Amusement Company, Mt. Clemens, Mich.
Joyrider Co., Ontario, Calif.
Liberty Fireworks Company, Box 98, Franklin Park, Ill.
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
Miniature Train Co., Rensselaer, Ind.
Miracle Whirl Sales Company, Box 275, Grinnell, Iowa.
National Amusement Device Co., Dayton 7, Ohio.
Pedal Plane Manufacturing Company, South Beloit, Wis.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
Fence Company of America, Auburndale, Fla.
Habitant Shops, Inc., Bay City, Mich.

SCREENS AND SCREEN SURFACING

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself.

Materials for the screen area of the tower are available in fibreglas fabric, which is given a special coating ;in self-surface metallic plates; and in aluminum panels fluted to control reflection angles (the latter developed by Motion Picture Research Council, 1421 N. Western Avenue, Hollywood, Calif.).

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, asbestos board, etc. These include aluminum paints compounded especially for outdoor screens.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
ERPAD COMPANY, 1206 Cherry Street, Toledo, Ohio (screen paint).
First-American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo. (screen surfacing and screen towers).
Manco-Vision, Box 8, Butler, Wis.
Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Texas (fiberglas fabric).
Open-Air Development Corporation, 82 Newbury Street, Boston, Mass. (screen surfacing).
Perkins Electric Supply Co., Inc., 505 Pearl Street, Buffalo, N. Y. (screens and wide-screen frames).
Protective Coatings, Inc., 807 North Fremont Road, Tampa, Fla. (screen surfacing).
RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y. (screen paint). See page 41.
Selby Industries, Inc., 1350 Ghent Hills Road, Akron 13, Ohio (screen towers).
Signs, Inc., 48 Geneva Avenue, Boston, Mass. (screen tower).
Tropical Paint & Oil Company, 11481246 West 70th Street, Cleveland, Ohio (screen paint).
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (Metallic self-surface plates).

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (speaker cords, underground cable.)
General Electric Company, Bridgeport, Conn. (underground cable).
KOILED-KORDS, INC., Hamden, Conn. (coiled cords for speakers).
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.



Drive-In Theatres present special problems when it comes to setting up a system for admissions and cash control. We know the weak spots in current procedure that cost you money. And we've developed an admissions control system and equipment that are 100% effective in safeguarding your ticket revenue.

This new system employs both the Automaticket Register and the Automaticket Ticketaker—supplemented by an Automatic CAR COUNTER—and a SPECIAL COUNTER CONTROL PANEL which takes car count where no tickets are issued or cuts out count for correct tally on cars with 6 or more passengers.

Write today for Folder A describing this SPECIAL EQUIPMENT and explaining its advantages for 3 popular types of DRIVE-IN setups.

GENERAL REGISTER CORP.

43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 S. Wabash Ave., Chicago 5, Illinois

THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable).

STADIUM AND TERRACE SEATING

Typically of hardwood on metal frames, chairs are obtainable in folding or fixed types, the latter models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.
IDEAL SEATING COMPANY, Grand Rapids, Mich.

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EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (battery floodlamp).
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y. (battery flood-lamps).
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis (power plants).
Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

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EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are avaiable designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tre holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa. (revolving Christmas tree holder).
Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio (slide projector).
Graham Dible Orchid King, 417 East 8th Street, Los Angeles, Calif.
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).
K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).
Pearce Parkhurst Enterprises, Lansing, Mich. (giveaways).

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FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; plastic coated fabric; fabric woven of glass filament; weaves combining glass and cotton, also glass and asbestos.

Fabrics of these types are suited to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc. The cotton-rayon and glass filament fabrics are also stage drape and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravena, Ohio (plastic coated).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
MANKO FABRICS COMPANY, INC., 156 West 28 Street, New York 1, N. Y.
HUBERT MITCHELL & COMPANY, P. O. Box 690, Hartselle, Ala. See page 38.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y
NOVELTY SCENIC STUDIOS, Inc., 432 East 91st Street, New York 28. See page 41.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
United States Plywood Company, 55 West 44th Street, New York City (plastic coated).
United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

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FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish. etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, for which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
NORPAT SALES, INC., 113 West 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
Neva-Burn Product Corporation, 67 Sullivan St., New York City.
New York Flameproofing Company, 115 Christopher St., New York City
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

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FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowled type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with me-

chanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue Detroit 2, Mich.

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FRAMES FOR SCREENS—See Screens, Motion Picture.

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HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of paper in theatre wash rooms.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Active-Aire Devices, Inc., 105 E. 16th St., New York 13, N. Y.
Chicago Hardware Foundry Company, North Chicago. Ill.
Electronic Towel Corporation, 342 Madison Avenue, New York City.
Michael Electric Company, P. O. Box 141, New Haven, Conn.
National Dryer Corporation, 616 Adam Street, Chicago. Ill.

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IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

Abbeon Supply Company, 17915 Jamaica Avenue, Jamaica 32, N. Y.
Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.
Dayton Safety Ladder Company, 2337 Gilbert Avenue, Cincinnati, Ohio.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
Goshen Manufacturing Company Goshen, Ind.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.
Precision Equipment Company, 3714 North Milwaukee Avenue, Chicago 41, Ill.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics, operated on direct current for 35 mm projection, are of two general classes—*condenser* and *reflector*.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be



Clark Gable and Jane Russell in "The Tall Men", 20th Century-Fox CinemaScope production.



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fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation up to 135 amperes; a 11mm positive for operation up to 125 amperes.

Also becoming available are reflector lamps with 18-inch mirrors adapted to the entire series of trims indicated above, and would be adapted to carbons of higher current rating, some of which are still experimental. The larger mirrors give this lamp a higher output rating (approximately 25%) when used with lenses of comparable speed, and with projector shutter design adapted to efficient use of the light thus made available at the aperture.

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination in 16mm projection. lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See page 11.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 59.
Forest Electronic Co., Inc., 358 W. 44th St., New Lork 36, N. Y.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
J. E. McAULEY MANUFACTURING COMPANY, 554 West Adams Street, Chicago, Ill.
MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 25.

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LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose —the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division. Bloomfield. N. J.

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LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps: The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Average lamp watts at 200 ma.*
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

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11843-B W. Olympic, Los Angeles 64

The most useful "white" F-lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	*Average lamp watts*
48 inches	38
72 inches	55
96 inches	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or *Circlarc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Deluxe warm white and deluxe cool white lamps are available in 8, 12 and 16-inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38). The 150-watt PAR 38 are available with medium screw bases to fit regular sockets and side prong base. The 200-watt PAR 46 lamps are available with a side prong base and the 300-watt PAR 56 lamps with end prong base. The latter two are narrow-beam spots.

The Reflector spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watte sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (*See also Black Lighting Equipment.*)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	*Diameter*	*Nominal lamp watts*
12 inches	⅝ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16*
		23
		30
		36

*Slimline type. Average lamp watts at 120, 220, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jeliff Avenue, Newark, N. J.
Westinghouse Electric Corporatio, Lamp Division, Bloomfield, N. J.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION: OBJECTIVE & ANAMORPHIC

THERE ARE two general classes—the *condenser* lens, which focuses the light of a projection lamp arc on the film in the projector aperture; and the *objective*. The latter, commonly referred to as the projection lens, expands the light to form the screen image. It is made in two standard barrel diameters (2-25/32 and 4 inches) for 35mm projection, in various speed and focal lengths, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens ("throw"), the manufacturer or dealer can determine the proper focal length for a specific system. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height). Different focal lengths are of course required for anamorphic prints than for "standard".

Speeds of *f*/1.8, *f*/1.9, *f*/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in 2-25/32-inch diameter. Speeds of *f*/1.9 and *f*/2.0 are available also in focal lengths from 4¾ through 7 inches (longer focal lengths at slower speeds) with 4-inch barrel. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Objective lenses of *f*/1.7 have more recently been added to speeds available in the 2-25/32-inch barrel. One type (adapted to projectors of less recent design) is available in focal lengths from 2 through 4 inches. The other, with a longer barrel, is in focal lengths from 2 through 3 inches.

To obviate moving the projector to center the optical system and the picture on the screen in changing from CinemaScope prints (which have special frame size and placement) to prints with Academy standard frames, a mount for the projection lens is available which allows both lateral and vertical movement of the lens.

Lenses required for projection of anamorphic films are of two kinds — cylindrical and prismatic. Cylindrical types have a fixed rate of magnification (currently confined to the 2/1 compression-expansion ratio of CinemaScope). Prismatic types are adjustable to any ratio up to about 3/1. The latter is adjustable to CinemaScope and other anamorphic prints. CinemaScope lenses can be used only for prints of that process.

Also on the market is a type of objective lens, the focal length of which can be adjusted according to picture width desired. (*Also see Todd-AO process under Projectors & Accessories.*)

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
BAUSCH & LOMB OPTICAL COMPANY. 679 St. Paul St., Rochester, N. Y. See pages 23 & 51.
Bell & Howell, 7100 McCormick, Chicago, Ill.
Ilex Optical Manufacturing Company, 600 Portland Avenue. Rocheater, N. Y.
KOLLMORGEN OPTICAL COMPANY, 30 Church Street, New York, N. Y. See page 28.
National Screen Service Company, 630 Ninth Avenue, New York City. (Superscope).
NORPAT, INC., 113 W. 42nd St., New York City (picture centering adapter)
Pacific Optical Corporation, 5965 West 98th Street, Los Angeles 45, Calif. (adjustable focal length).
PROJECTION OPTICS COMPANY, Inc., 334 Lyell Avenue, Rocheter, N. Y. See page 26.
Panavision, Inc., 1917 Pontius Ave., Los Angeles 25, Calif. (Distributors of Panatar anamorphic lenses, Radiant Manufacturing Corp., 2627 Roosevelt Rd., Chicago, Ill.)
J. E. Robin, Inc., 267 Rhode Island Avenue, East Orange, N. J.
S.O.S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19, N. Y. See page 4.
Superscope, Inc., 780 Gower Street, Hollywood 38, Calif.
Vidoscope, 730 Fifth Ave., New York, N. Y.
WENZEL PROJECTOR COMPANY, 2505-19 S. State St., Chicago, Ill. (lens holder). See page 10.
Wollensak Optical Company, 872 Dudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lens or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (*Also see Marquees; and Attraction Advertising under Drive-In Equipment.*)

Standard practice for indoor theatres employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available. Yet another type of letter is fluorescent.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (*see Drive-In Equipment*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by tensioning members at the end of a handle is available.

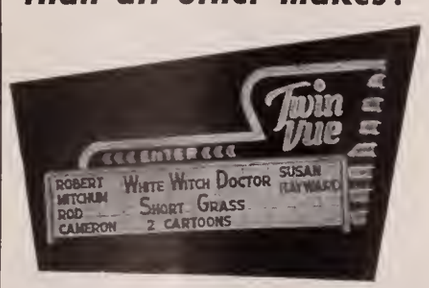
A tapered slotting for the attraction board letters designed to "lock' them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

Theatres wishing to use regular marquee changeable letters to make up signs for the lobby area or over the refreshment stand, can secure horizontal bar assemblies which will hold the slotted letters on any flat surface.

ADLER SILHOUETTE LETTER COMPANY, 22843 West Olympic Blvd., Los Angeles 58, Calif. See page 52.
Bevelite, Inc., 1615 Cordova Street, Los Angeles, Calif.
Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
Poblocki & Sons, 2159 South Kinnicinnic Avenue, Milwauee 7, Wis.
Triple-S-Supply Company, 780 Golden Gate Avenue, San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See this page.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (*see Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Genarco, Inc., 97-04 Sutphin Boulevard, Jamaica, N. Y.
General Electric Company. Schenectady, N. Y.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
Mallard Manufacturing Company, 7 Factory Street, New Haven, Conn.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago. Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Neumade Products Corporation, 250 West 57 Street, New York City.
Stroblite Company, 75 West 45th Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LOBBY POSTS AND ROPES—See Crowd Control Equipment.

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MAGAZINES—See Projectors and Accessories.

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MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelftb Avenue, New York City.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).
White Way Sign & Maintenance Company, 1850 W Fulton Street, Chicago, Ill.

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MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacurers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo, Obio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Firestone Industrial Products, Inc., Akron, Obio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Obio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35, Calif.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR-GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (*see Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa. See page 41.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N Y
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 12.
Robin-Esco Division, Electric Specialty Company, 267 Rhode Island Avenue, East Orange, N. J.
Westinghouse Electric Corporation, East Pittsburgh.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through a photo type film sound track into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

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PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 55.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Il

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

For cooling the aperture area itself, an air jet device is available for some models of projectors. This device directs an air stream on each side of the film within the aperture with the stream on the lamp side being ejected intermittently in synchronization with the pull-down. In one system, the air jet device is incorporated with water cooling of the gate.

Made by the manufacturer of the projector head and designed in integration with it, the necessary *bases* and *magazines* are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres.

The *takeup* for the lower magazine is also a separate item.

Projectors (including base and both magnetic and optical soundheads) of special design for the Todd-AO wide-film process (65mm without sound tracks, 70mm with six magnetic tracks) are adapted also to 35mm projection with substitution of certain untis supplied for the purpose. The Todd-AO system also requires other special equipment, including an equalizer-relay rack providing interchangeability of sound systems, projection lenses, rewinders and reels, all available from the Todd-AO Corporation.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 26.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 58.
HAL I. HUFF MANUFACTURING CO., 3774 Selby Avenue, Los Angeles 34, Calif. (carbon cooler).
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 5.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
NORTH AMERICAN PHILIPS CO., INC., 100 East 42nd Street, New York 17, N. Y.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 12.
PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 18, Ill. See page 40.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

'ROBIN-ARC' 3-Phase Selenium
RECTIFIER
A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide-screen projection.

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EAST ORANGE, N. J.

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell, 7100 McCormick, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound. for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 5S LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill
PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 19, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (*See Rectifiers.*)

Baldor Electric Company, 4353 Duncan Avenue, St Louis, Mo.
Continental Electric Company, 715 Hamilton Street, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Bloomfield, N. J.

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RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to fourtube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types to to 135 amperes.

Sound system rectifiers also are made in tube and disc types.

AMERICAN SELECTIFIER DIV., Norpat Sales, Inc., 113 W. 42nd St., New York 36, N. Y. See page 38.
C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See page 11.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 59.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
GARVER ELECTRIC COMPANY, Union City, Ind. See below.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Company, 2509 LaGrange, Toledo 3, Ohio (selenium conversion unit).
McColpin-Christie Corporation, Ltd., 4922 S. Figuera Los Angeles 37, Calif.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 18, Ill.
Richardson & Allen Corporation, 116-15 15th Avenue, College Point, N. Y.
J. E. Robin, Inc., 267 Rhode Island Avenue, East Orange, N. J. See page 54.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2,000 feet of 35-mm. film. Reels 24 inches in diameter for as much as 5,000 feet of film are also available.

Reels for standard footage are available in two sizes to accommodate 35mm projectors



GARVER rectifiers
. . . since 1915, the standard of the industry

See the new GARVER guided air, long life SELENIUM rectifier
BOOTH 5
Morrison Hotel, Chicago
November 6-9

Garver rectifiers have long been the choice of leading theatres the country over because they bring out all the true depth and color of carbons . . . produce a smooth, soft, clear-cut light that assures movies of unsurpassed beauty.

Whatever your requirements may be in bulb or selenium type rectifiers, Garver engineers can produce it for you. See us at the show—or write today for full details.

THE GARVER ELECTRIC COMPANY, Union City, Indiana, U. S. A.

Domestic Distributor:
THE BALLANTYNE CO.
Omaha, Neb.

Export Distributor:
STREUBER & LA CHICOTTE, INC.
250 W. 57th St., New York 19, N. Y.

in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4-inch hub. (Exchange shipping reels are 14½-inch in diameter with 4½-inch hub.)

Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduringly rigid firm support for the flanges with the latter firm enough to hold their shape, yet be light in weight. Reels suited to theatre use generally have flanges of welded wire or cast aluminum construction.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 57.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.
Neumade Products, Inc., 250 West 57th Street, New York City.
Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.
U. S. Fabrics Industrial Plastics, Inc., Norwood, N. J.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.

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REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (*see Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See page 38.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.
The Neumade Products Corporation, 250 West 57th Street, New York City.
WENZEL PROJECTOR COMPANY, 2506 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Illinois.

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Atlas Products Company, 9257 South Houston Street, South Chicago, Ill
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.
Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
LAWRENCE METAL PRODUCTS COMPANY, 60 Prospect Ave., Lynbrook, N. Y. See page 46.

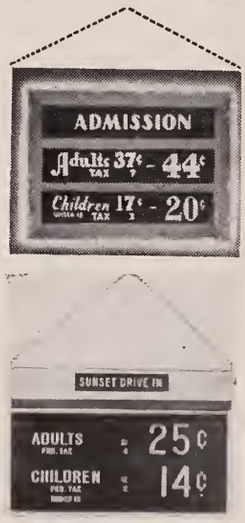
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SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: *Diffusive* and *Specular*. Another type is *Translucent*, used with rear projection.

Specular screens are required for third-dimensional (stereoscopic) projection (originally specular screens were fabricated specifically for relatively narrow auditoriums.)

CHANGEABLE SIGNS



PLEXIGLASS PLATES TO FIT ANY SIGNS

CHANGEABLE INSERTS AT LOW COST

See your own local dealer or write direct

ASSOCIATED T. & R. CO.
354 West 44th St., New York 36, N. Y.

CLARITY! BRILLIANCE!
LONG-LASTING ECONOMY!

WALKER *High Intensity* SCREENS

You Can See the Difference!

SOLE DISTRIBUTOR FOR WALKER SCREENS

NTS

Your Guarantee OF CONSISTENT QUALITY AND OUTSTANDING SERVICE!

Specularity may be of advantage, however, for screen images that are so wide that they tax available light sources, since it signifies a higher reflectance factor. For such applications, angular embossing of the screen surface, and/or curving the screen on a radius equal to the projection distance, or nearly so, reduces "fade-away" (light loss at sides from audience area due to extreme angles of incidence).

For wide-screen installations frames are fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above about 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with lacing hooks installed. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, with plastic coating, in coated cotton fabric, and in fibreglas fabric with a special coating for that material.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are obtainable.

Artkraft-Strauss Sign Corporation, 830 Twelfth Avenue, New York City (wide-screen frames).
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
BODDE SCREEN COMPANY, P. O. Box 711, San Fernando, Calif. See page 24.
Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.
Drive-In Theatre Manufacturing Company, 505 West Ninth Street, Kansas City, Mo. (wide-screen frames).
First American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (wide-screen frames).
R. L. GROSH & CO., Scenic Studios, 4114 Sunset Blvd., Hollywood, Calif. (screen frames).
Hollywood Curvascope Frame Company, 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).
Knoxville Scenic Studios, Inc., Maryville Pike, P. O. Box 1029, Knoxville, Tenn. (wide-screen frames).
H. R. Mitchell & Company, P. O. Box 690, Hartselle, Ala. (wide-screen frames). See page 38.
Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Tex.
RADIANT MANUFACTURING CORPORATION, 2622 Roosevelt Road, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Raven Screen Corporation, 124 East 124th Street, New York City.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 41.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J.
STEWART TRANS-LUX CORP., 1111 W. Sepulveda Blvd., Torrence, Calif. See page 57.
TEXTILEATHER DIV., General Tire & Rubber Company, Toledo 3, Ohio.
Unistrut Products Corporation, 1013 W. Washington Blvd., Chicago 7, Ill. (wide-screen frame).
VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 28.
WALKER-AMERICAN CORPORATION, 2665 Delmar Blvd., St. Louis 3, Mo. See page 56.
WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See page 26.

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SCREEN PAINT — See Screens under Drive-In Equipment.

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SCREEN TOWERS—See Drive-In Theatre Equipment.

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SEATING—See Chairs, Auditorium.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (*See also Attraction Advertising under Drive-In Theatre Equipment.*)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.

Long Sign Company, 61 West Hubbard Street, Chicago, Ill.
Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

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SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art-Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
ASSOCIATED TICKET & REGISTER CO., 354 West 44th Street, New York City. See opposite page.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
L. Bahn Company, 123 West Canton Street, Boston 18, Mass.
Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.
Everbrite Electric Signs, Inc., 1440 North Fourth Street. Milwaukee, Wis.
Kliegl Brothers, 521 W. 50th Street, New York City
McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.
Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.
Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.
Posterloid Corporation, 693 Broadway, New York 12, N. Y.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.
Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

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SLIDES—See Stereopticons

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SOUNDHEADS

SOUND reproducers, or heads, are of two basic types: *Optical,* for reproducing photographic tracks, and *Magnetic,* for reproducing magnetic film recordings.

Optical reproducers (for standard 35mm picture-sound prints) are designed for attachment to any modern standard projector, between the mechanism and the take-up magazine.

Magnetic heads are available for either separate or attached installation.

Separate magnetic heads of some types are mounted on a pedestal, others are associated with the amplifiers and controls in a cabinet.

"Button-on" magnetic heads are designed for attachment between the projector mechanism and the upper magazine. They vary in sprocket and threading arrangement, but all are film-driven, and while regularly designed to pick up the four tracks of the CinemaScope system, they may be adjusted to other track schemes.

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 59.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 26.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 58.
Fairchild Recording Equipment Co., 154 St. & 7th Ave., Powell's Cove Blvd., Whitestone, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 5.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 12.
PAROMEL ELECTRONICS CORPORATION, 5956 West Belmont Avenue, Chicago 18, Ill. See page 40.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 52nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street Rochester, N. Y.
WENZEL PROJECTOR CORPORATION, 2509-19 South State St., Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 29.

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SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with most of his own fabrication and possibly the rest (notably speakers) products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities (for either photographic or magnetic track reproduction), and also for large outdoor installations such as in drive-in theatres.

Equipment for reproduction of a single optical track by three speakers placed behind the screen as for stereophonic sound, is available in the Perspecta system, which introduces a device acting in the manner of a variable gain amplifier. Called an "integrator," it has three circuits, each responsive to certain frequencies superimposed on the picture sound record.

(See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.)
(Also see Todd-AO process under Projectors & Accessories.)

AMERICAN OPTICAL COMPANY, Southbridge, Mass.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.



REELS in biggest demand!

GOLDBERG BROS.

CAST ALUMINUM 3000

35 mm.

● Brand new design in a 35 mm. cast aluminum projection reel . . . from Goldberg Bros., famous for the finest in theatre equipment! Smoother finish inside prevents film strip injury. Sturdily made with solid hub . . . perfectly balanced. Fits most 18" standard magazines. Holds approximately 3000' of black and white film. Cast aluminum reels also available in 2000' 35 mm. sizes either 14" or 15" diameter!

GOLDBERG BROS.

DENVER, COLORADO

LUXURIA Five Star

...now at lowest price

The luxury in a LUXURIA is in the quality.
Better than ever, LUXURIA FIVE STAR SEAMLESS
(and we do mean SEAMLESS) theatre screens now cost less than many welded types.

For a screen that shows **NO MORE** than the picture and **NO LESS** than the picture,
make your next screen a LUXURIA FIVE STAR.

Order through your dealer or contact

STEWART -TRANS- LUX CORP.

1111 West Sepulveda Boulevard Torrance, California

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb. See page 59.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 26.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 58.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 5.
Fairchild Recording Equipment Co., 154th St. and 7th Ave., Powell's Cove Blvd., Whitestone, N. Y. (Perspecta sound).
James B. Lansing Corporation, 2439 Fletcher Drive, Los Angeles 39, Calif.
Magnasync Manufacturing Co., Ltd., 5517 Satsuma Avenue, North Hollywood, Calif.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 12.
PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 18, Ill. See page 40.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Stelma Electronics, 389 Ludlow St., Stamford, Conn.
TODD-AO CORPORATION, 1270 Sixth Avenue, New York 20, N. Y.
WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 29.

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SPEAKERS AND HORNS

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multicellular horn arrangement, with the entire system installed for the directionalism required to "cover" the seating area. (*For in-car speakers see Drive-In Theatre Equipment and Supplies.*)

Stereophonic sound, specifically as employed in "wide-screen" presentation, with three tracks for reproduction at the screen, requires three such horn system, with each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are ranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
BALLANTYNE COMPANY, 1712 Jackson Street. Omaha. Nebr.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 26.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.
Oxford Electric Corporation, 3911 South Michigan Ave., Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Stephens Manufacturing Company, Culver City, Calif.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect to firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film coment generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Ace Electric Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Fisher Manufacturing Company, 1 Salter Place, Rochester, N. Y. (film cement).
Griswold Machine Works, Port Jefferson, N. Y.
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).
NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 250 West 57th Street, New York City (splicers, cement).
Prestoseal Manufacturing Corporation, 37-27 33rd Street, Long Island City, N. Y. (splicers).

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SPOTLIGHTS—See Lights, Spot and Flood

STAGE DRAPES AND CURTAINS—See Fabrics for Walls, Curtains and Stage Drapes.

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STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage prouctions to be offered; these may need a variety of portable floo and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers* or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 521 West 43rd Street, New York City.
GoldE Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
R. L. GROSH & SONS, 4114-4122 Sunset Boulevard, Hollywood 29, Calif.
Kliegl Bros., 321 West 50th Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street. Mt. Vernon, N. Y. (diimmers).

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STEREOPHONIC SOUND—See Sound Systems, Complete.

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STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are available in both carbon arc and filament lamp types.

Slides for the projection of song lyrics, advertising and effects are available made up on glass. nad in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 West 50th Street, New York 19, N. Y.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 40.
North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

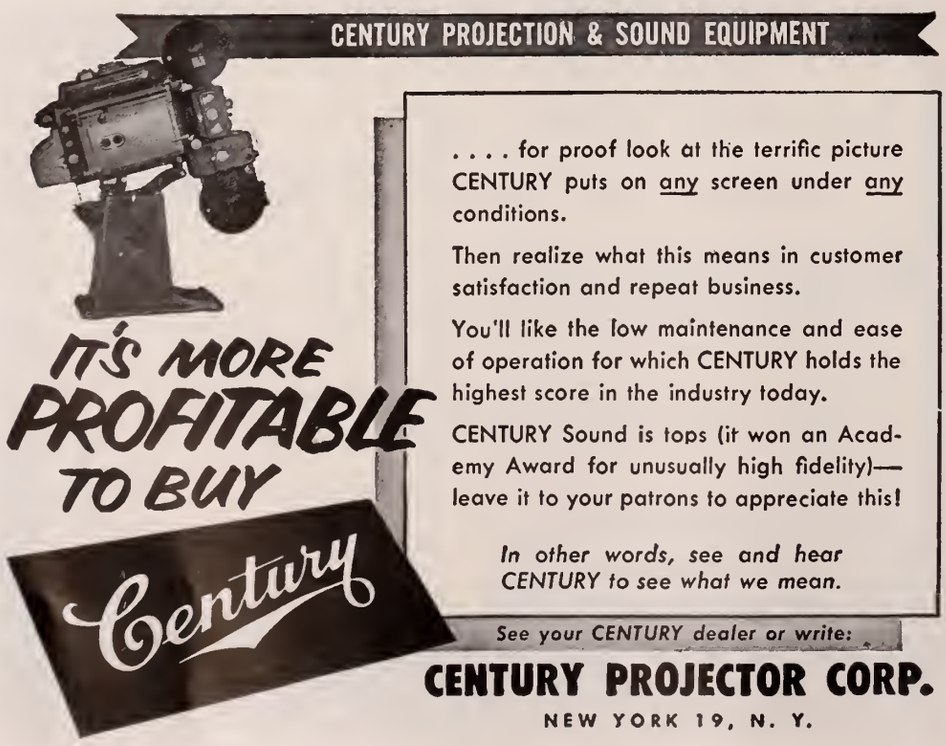
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TAKEUPS—See Projectors and Accessories.

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TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes



with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simple boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 49.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

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TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box-office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box-office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 49.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio.

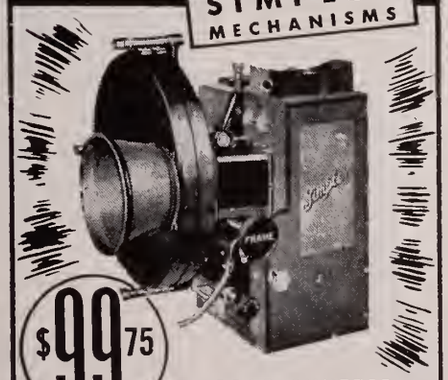
Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.

WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

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WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin for refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.

S. Appel & Company, 840 Broadway, New York City.

Brooks Uniform Company, 75 West 45th Street, New York City.

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16. N. Y.

Maier-Lavaty Company, 315 South Peoria Street, Chicago 7.

Mills Uniform Co., Wister St. & Godfrey Ave., Philadelphia 38, Pa.

Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.

Reversible Collar Company, 111 Putnam Avenue. Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue. New York.

•

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation. first in relation to auditorium seating, second as coverings for foyer and lounge furniture They may be divided into two general kinds—(1) *woven fabrics*, and (2) *coated fabrics*.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Athol Manufacturing Company, Athol, Mass. (coated)

Sydney Blumenthal & Company, 1 Park Avenue, New York, N. Y. (mohair).

Bolta Product Sales, Inc., Lawrence, Mass. (coated).

Chicopee Manufacturing Corporation, 40 Worth Street, New York City (woven plactic).

Columbus Coated Fabrics Corporation, Columbus, Ohio (coated).

Cotan Corporation, 331-359 Oliver St., Newark, N. J (coated).

Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20 (corduroy).

E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn. (coated).

Firestone Industrial Products Co., Velon Div., Akron, (coated).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated).

A. D. Julliard & Company, Inc., 40 West 40th Street, New York City (corduroy).

Manko Fabrics Company, 156 West 38th St., New York City (coated).

Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (coated).

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City (coated).

Textileather Div., General Tire & Rubber Company, Toledo 3, Ohio.

United States Plywood Corporation, 55 W. 44th Street, New York 18, N. Y. (coated).

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. (coated).

Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn. (coated).

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VACUUM CLEANERS—See Cleaning Mechanisms.

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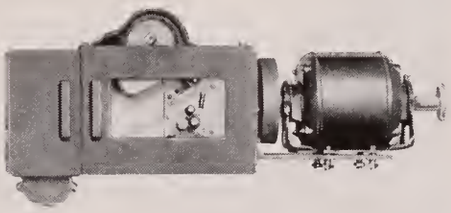
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Chose from either Altec or Ballantye. Complete sound systems are adaptable to theatres of any seating capacity, size or shape. One of these fine systems will bring uniform distribution full range reproduction, greater sound satisfaction with outstanding performance. All systems have both high and low frequency with cross-over networks.

The Ballantyne Co

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The Drive-in . .



★ A regular department devoted to the design, equipment and operation of outdoor theatres.

Double Ramp Drive-In for 670 Cars



View of the Clinton drive-in from the highway bridge across the Nashua River, which circles the theatre to a point back of the screen. The entrance is to the right of the corrugated aluminum fence at right above and the exit is to the left beyond the fence.

Describing the new Clinton (Mass.) drive-in, which employs a double-ramp system for a small capacity in a plan designed to provide maximum viewing conditions from all sections.

A DOUBLE RAMP system has been employed at the new Clinton drive-in at Clinton, Mass., even though the car-capacity is only 670. This plan was chosen, according to the management, in order to accommodate as many cars as possible on a field narrow enough so that each might have maximum viewing conditions. The driveways between ramps are 38 feet long.

The drive-in is owned by P. E. Comi of the Massachusetts Theatre Equipment Company, Boston, and Simon Queen, attorney. The latter's brother, Hyman Queen, is manager of the operation, including the refreshment department.

The drive-in is located by an elbow turn of the Nashua River, which almost encloses it completely except for the side by the highway. And the latter road crosses over the river on a bridge, providing an inviting view of the drive-in layout. In this location the theatre has its own "air-conditioning system" for the summer months—supplied by river breezes as well as a number of shade trees which are abundant in the immediate vicinity.

The projection booth, refreshment section and rest rooms are housed within one main building, which is placed in the center of the grounds. This building is of cinder block construction with painted concrete floors. In the refreshment division counters are faced with corrugated aluminum; there are two short lanes at the front and one on each side facing the doors. *(See photograph on facing page.)*

The booth runs almost the full width of the building at the front. Projectors are Century and water-cooled. They are equipped with *f*/1.8 Bausch & Lomb lenses and lighted by Strong lamps. Additional equipment includes Robin selenium rectifiers and a Neumade steel lens cabinet. Space has been provided in the booth for the possible installation next season of horizontal projectors for VistaVision.

Also installed in the booth is a Revere rack-mounted tape recorder which is used over the public address system for musical



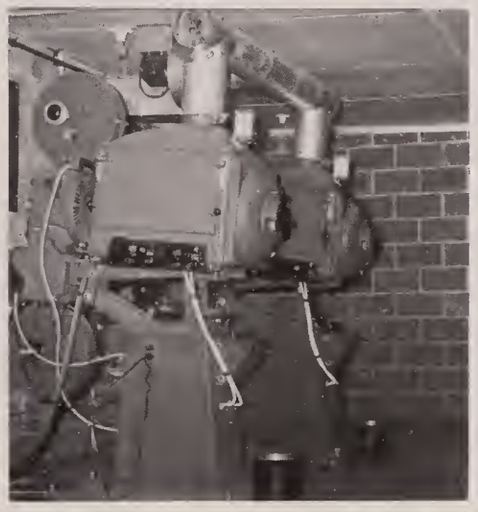
recordings and intermission announcements.

The throw from the booth to the screen is 403 feet for a CinemaScope picture 97 feet wide and 44 feet high. The screen surface has been faced with Raytone white paint. In-car speakers are Eprad, and Al Boudouris, president of the Eprad Company, Toledo, came to Clinton to consult with Mr. Comi during their installation.

Immediately behind the main building on the side away from the screen is a children's playground. On the opposite side (facing the screen) there is an outdoor terrace equipped with tables and chairs for eating. The management is considering flooding the space between the front ramp and the screen tower in the winter for skating, using the p.a. system for music.

Extensive landscaping has also been planned for the Clinton drive-in and it includes plants in front of the wooden tower structure, which is to be covered with a trellis for an attractive appearance.

In the drive-in's main building (above) are housed the refreshment section (entered from the right), the projection booth (see view below) and rest rooms, which are back of the children's playground. Projectors are Century and lamps are Strong.





Refreshment service at the Clinton is in cafeteria style with two lanes in front (visible above) and one on either side. The front counter is faced with corrugated aluminum. The building is constructed of cinder blocks and the floor is painted concrete.

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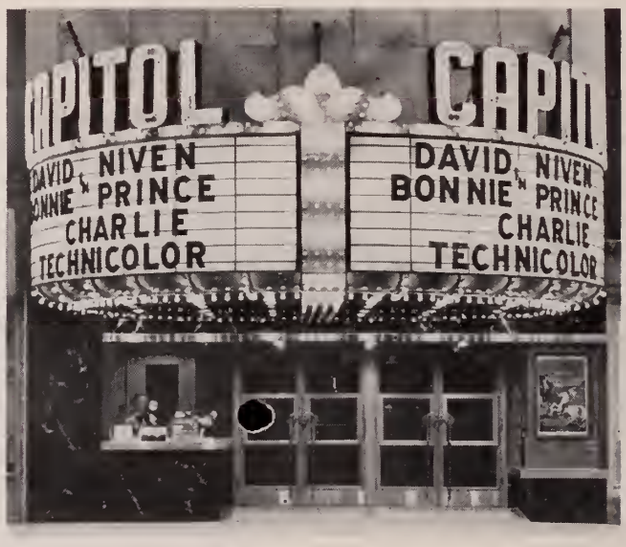
2459½ CHICO AVENUE
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Installations Typical of Modern

Eye-catching effects to announce current attractions at the point-of-sale are achieved in these sign displays for both indoor theatres and drive-ins —not only through the large space employed but the legibility afforded by varying letter size and liberal light area.



In the recent remodeling of the Sidney theatre in Sidney, Ohio, an operation of Chakeres Theatres, Inc., the triangular marquee was refurbished and a new vertical name sign installed equipped with a special neon flasher. This sign was supplied and erected by Poblocki & Sons, Milwaukee, which also furnished the poster cases, Herculite doors and front facing of "Vitracon" (flat vitreous porcelain enamel trimmed in stainless steel and backed with ½-inch of lightweight concrete; it is designed for use as a substitute for marble and granite.



The curved marquee of the Capitol in Welland, Ontario, is divided into two sections with Adler stainless steel frames and 12-inch letters.



A lamp-bordered canopy mounts two Wagner attraction panels above the entrance of the Granada, South Bend, Ind.

Practice in Marquee Promotion

Variety in color enlivens the display at the Anaheim drive-in (right) in Anaheim, Calif., which employs Adler 10-inch green and 17-inch red plastic letters along with Adler frames.



The Northern drive-in sign structure in Phoenix, Ariz. (below) incorporates Adler stainless steel frames using both 17- and 10-inch plastic letters.





Wagner 17-inch green plastic letters are alternated with 10-inch red ones for the sign structure at the Twin-Vue drive-in at Odessa, Tex., (above) which uses Wagner glass and frames.



The attraction panel for the Key City drive-in at Abilene, Tex. (left) is constructed with Wagner frames and glass and 10-inch red plastic letters are used to form the four rows of copy. The double-faced panel measures 57 inches high by 24 feet long.

Taking Time out for that Many Splendored Thing . . .

by Charlie Jones



. . . owner-manager of the Northwood theatre in Northwood, Ia.

NORTHWOOD, IA.

THIS SHOULD be the perfect day to say my monthly piece in these esteemed pages. This is the day the cashier gets married.

For the first time in the last year I offered percentage on the show if the wedding could be on the stage, but I couldn't get the deal completed. So she'll show in the house which just rings a bell to bring in the patrons, and I'll sit in the back pew where I'll be quickly available when the runner from the theatre comes looking for me to tell me that the help has met an insurmountable obstacle which demands my presence if the show is to scratch something out of "The Seven Year Itch" that afternoon.

Twenty-four years ago a guy pointed out to me all the advantages of being in this business of exhibition, where you just work a few hours each night, carry the bag across to the bank the next morning whenever you get up—if you got up in the morning — and the rest of the day was leisure. Those were the days when you could actually run a business that way.

•

Maybe you could still run it that way if you didn't have to see that the kids got off to school on time, and the blower didn't need greasing, and the furnace didn't need checking, and the heralds didn't need stamping, and the ad didn't need writing, and the invoices didn't need paying, and the pop machine didn't need filling, and if we weren't out of tickets again, and if it weren't almost time to get the monthly program to the printer.

Then, too, if my family hadn't put up such a squawk about living in an attic I wouldn't have had to spend ten hours a day getting a house ready for them for the past four months. I'd have had time to sit in my office and come up with some mastermind idea that would have supplied the cash that would allow me to hire all that work done. Or am I dreaming?

Exhibitors in small towns today are living the part they were so aptly assigned a few years back by a producer who described them as owners of a piece of real estate whose contribution to showbusiness consisted of scraping gum off chair bottoms and carpets. Yep, we do that too! And we work about an eighty hour week while doing it. Or maybe I'm confused in this business and just can't seem to run it in any less time.

Actually, this is a helluva day for the cashier to be getting married and taking off for ten days, drawing 65¢ an hour from my shriveling account. Had I known about that kind of ecstatic vacation with pay in the days when I got married, I'd have lived higher on the hog than that lake front cabin with the community bathroom where we spent our honeymoon. I've been working on this gal for a long time, trying to show her, through horrible example, what happens to people after they take that fateful step. But you just can't talk down biology, so I don't feel that this ten-day loss of the cashier makes me unique in the field of the vanquished.

Cashiers, after all, are people. Now mine has been working at this theatre ever since she was old enough to have outgrown the Campfire Girls. (I am sending you a photo of her, Mr. Editor, and if you don't print it I'm going to have a lot of explaining to do when the honeymoon is over.) Folks in my town tell me that Shirley Bassett worked at delivering heralds up to usher to popcorn girl to cashier, and I've used her as file clerk, money counter, bank depositor and 1st sergeant. She's had just one purpose in working through the last five years. She wanted dough. But she "loved the theatre," too. She passed up to 90 percent of her high school activities for the sake of her job and has never let the theatre down once.



Here you are, Mr. Jones.—Ed.

•

She pointed to the day for years when she could use the money she'd made and saved from her job for furnishing her home. Last week she did it. Spent a full day shopping for furniture, *paying cash* from the money she'd patiently put away over the years. You don't find many like that these days. She built her air-castles high and kept shooting at a star. Today she hits her target. I wish her well.

It's about dinner time and I gotta get the moth balls aired out of the blue serge suit before Shirley's big super-production this afternoon, so if you'll excuse, please, I'll rush home now. After the nuptials, as our newspaper calls such affairs, I'll have to get back in time to check the box-office to see how much scratch "The Seven Year Itch" has left for *me*.

But in between I get a couple of hours off. Thanks, Shirley.

Charlie

THE BIG PICTURE

(*Continued from page* 14)

be realized for CinemaScope prints from reduction of the 55mm negative recently adopted. MGM has indicated an intention to print down from 65mm negative to service theatres requiring 35mm prints.

As for the use of large-aperture prints, different equipment requirements now indicated for wide-film processes call for specialized installations to present certain product, more or less on a "roadshow" basis. This of course sets up a branch of exhibition quite apart from regular film service. Productions exhibited in this way may not become generally available for a relatively long time, but even so, their "roadshow" success may well have an influence of immediate general benefit, by giving works of the screen the importance of an event. When one member wins honorable distinction, the whole family moves up the social scale a little. Perhaps the medium has needed the glorification of two-a-day reserved-seat exploitation.

The problem of projecting the larger picture with the physical quality obtainable under traditional practice is also related to auditorium conditions. Domination of vision is a function not only of picture size, but of picture surroundings.

The performance must be scaled to fill a large part of the field of vision; its domination of that field, however, is dependent, for much of the audience, on the absence of invasive perceptions, as of architectural forms, light sources, decorations. These not only can obtrude upon vision of the picture; they may offer points of reference which make the area of the performance seem small or large.

This has bearing upon the adjustment of picture size to the limits of magnification for good resolution. Eliminate extraneous points of interest and of scale, and a picture size too great for sharp definition and full complement of color might be reduced without loss of impact and "presence."—*George Schutz.*



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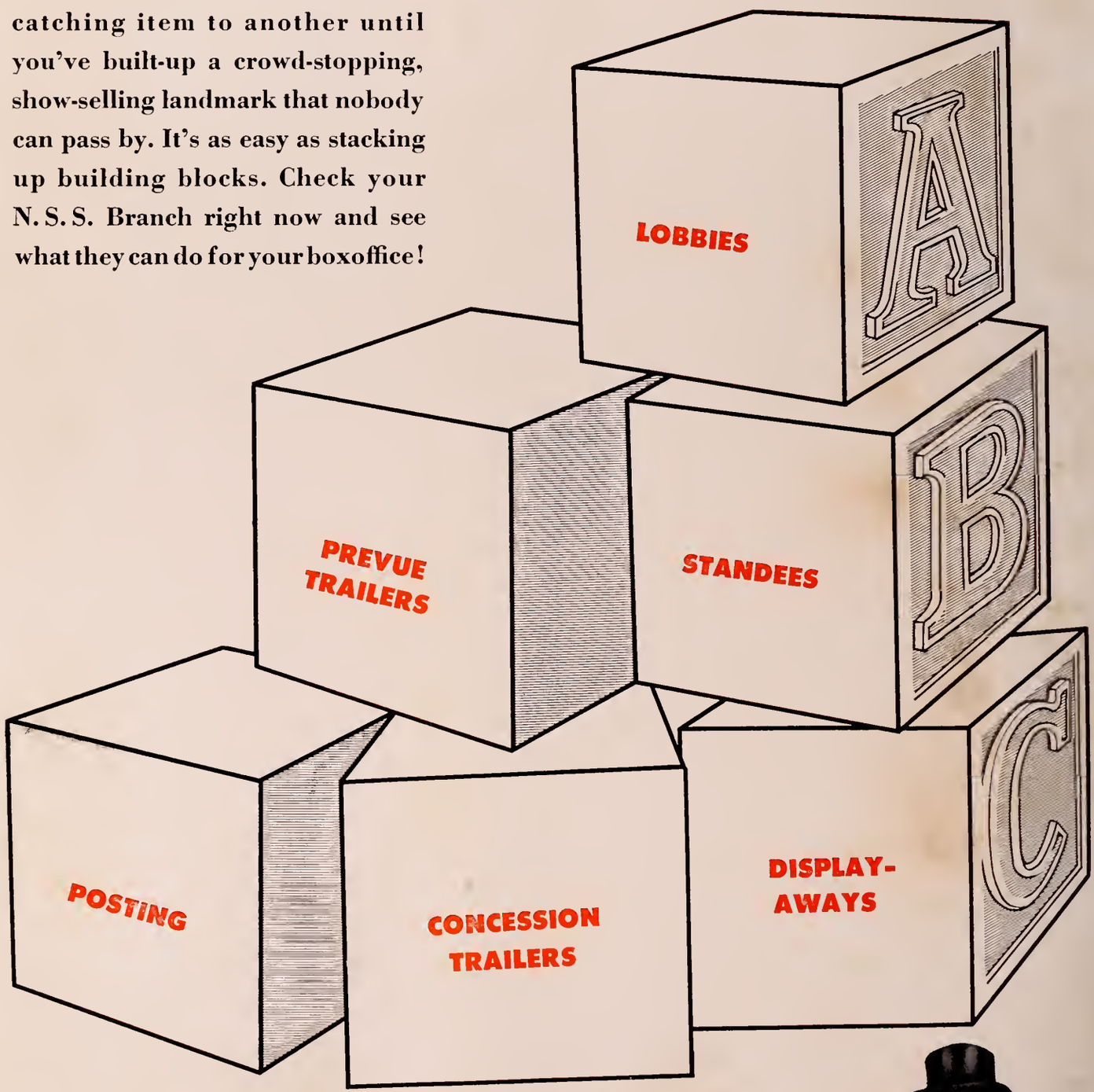
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Sees—and Hears—New 20th-Fox 55mm Process

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(*Continued*)

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Sincerely yours,

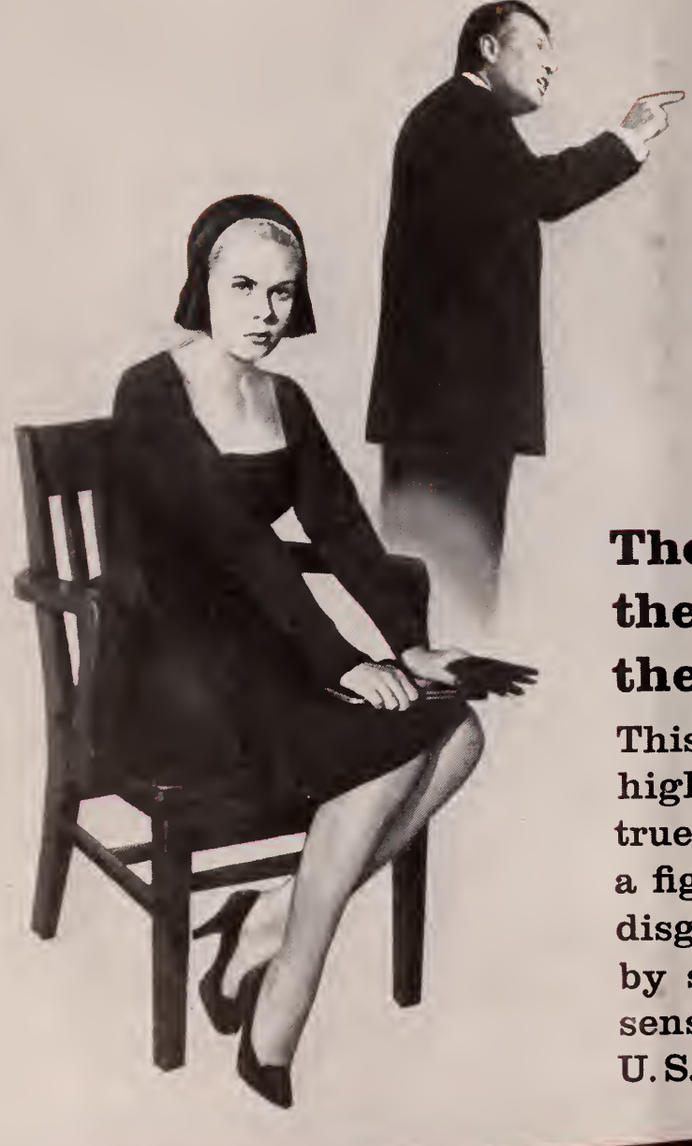
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Make your date with her now!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 7

November 12, 1955

Allied's Whipping Boy

WHILE granting the truth of the saying "Desperate men do desperate things"—a quotation attributed to a TOA leader but frequently cited by Allied officials—the action of the Allied board in withdrawing from COMPO is quite difficult to comprehend.

It seems necessary to look behind the stated reason to fathom the Allied motivation for declining to renew membership in COMPO, pending changes in COMPO's personnel and operating policies. The best surmise is that the action was taken in the feeling that somehow this may exert pressure on the distributors to change certain selling policies.

Robert Coyne, COMPO's able special counsel, has been chosen as Allied's whipping boy. Apart from any consideration of the merits of the alleged grievances, the selection of Mr. Coyne as the "whipping boy" is ironic. It is proper to say that no man did more for the success of the campaign to obtain relief from the Federal admissions tax than COMPO's special counsel.

The logical result of Allied's action in not renewing its COMPO membership would be the dissolution of that organization. If that happens, Allied and its members—as well as all branches of the industry—will suffer the consequences.

As imperfect as COMPO has been, it is the only body now in being capable of acting as the channel for all-industry activity on taxation, public relations and other related activities.

■ ■ ■

Color vs. Black & White

IN the motion picture industry—as elsewhere—the pendulum often swings too far one way or another. Only a few short years ago many in the industry were proclaiming the death of black and white features —so far as potential major box office attractions are concerned. Now there are some who speak as if the way to insure success is to make features in black and white. A number of recent hits are cited to bolster the argument that the black and white technique has some magical attraction.

Authoritative estimates are that about the same number of features in 1955 as in 1954 are made in black and white in Hollywood. The figure is forty per cent. That means that sixty per cent—considerably more than half —are in color.

However, in this situation, as in many others, bare statistics do not necessarily give the complete picture. What is also significant is the box office appeal of the various films. On the basis of the Box Office Champions published monthly in The HERALD the record for color is outstanding. Of the 56 Box Office Champions 49 were in color and only 7 in black and white. Of the top grossing films of the year 21 were in color and 6 in black and white. This means some of the year's black and white films were outstanding.

Those exhibitors and others who several years ago proclaimed that all films must be in color were chasing rainbows. Color alone can not make a hit. On the other hand there is no mystic quality about black and white. The answer—the rule of reason—is that producers should make a picture in color or black and white with regard first of all to the nature and type of the story and then the budget. It is cheaper to film in black and white. Not only is there a difference in raw stock price involved but also in lighting, costumes, processing, prints, and other factors.

There are some stories that have the dramatic mood heightened by being in monochrome. There are others where the choice is optional. There are still others, including the musicals, spectaculars and historical subjects, where color is a virtual must.

All concerned may take justified pride in the achievements of the film manufacturers and processors that have made both black and white and color better tools of the story-telling medium. The future will bring even more progress in this regard.

—*Martin Quigley, Jr.*

BOMB-SHELL!

An attraction of atomic-like impact came to Broadway over the past weekend — Samuel Goldwyn's cinematographic creation of the times and types and tunes of "Guys and Dolls."

The court of last resort — the paying customers — were heard from, first on Friday over the pelting rain and shrieking wind of an Autumn storm and, again and again, in an increasing crescendo on Saturday and Sunday. At the conclusion of the weekend the bulging box office revealed a rate of income never previously matched on Broadway.

This impressive development tells in unmistakable terms its own story of Samuel Goldwyn's masterful design and execution in showmanship. It has in addition a heart-warming message to the business of motion pictures at large. It is renewed proof of the responsiveness of the public to the successful realization of an attraction that, making no compromise with mediocrity, reaches relentlessly for the stars.—*Martin Quigley.*

Letters to the Herald

Wholesome Films

To THE EDITOR:

Theatre business was always good when the pictures appealed to all the people, and it was a pleasure to see the crowds enjoying themselves at "Davy Crockett", "Seven Little Foys", "There's No Business Like Show Business". Why do the producers put so much sex in the big Western films so that they get a "B" classification and keep the children away? Let the sophisticated mental morons have their sex at the so-called art theatres and give us more good wholesome pictures, and you'll see that show business can be as good in the small towns as it is in the big cities.—*MRS. HARRY E. NILLER, Crystal Hilsey Theatre, Crystal City, Mo.*

Wants Old Formula

To THE EDITOR:

I am manager of a small town theatre. I have been in the business 20 years. I have never seen such a crop of stinkers as Hollywood has put out recently. Although I suppose it will do no good I am putting in my protest about these poor pictures Hollywood has the nerve to brag about and expect the poor exhibitor to sell to the public.

This same public who has made the movie business what it is expects entertainment, glamour, laughs, sighs and maybe a little small tear or two.

What do they get—phooey! Murder and mayhem—lust and violence—shoot 'em up. Forget the highbrow critics. We are not in the business of educating people or bleeding over a few social problems. We are in entertainment, glamour and comedy.

Business will be fine for everyone if the producers go back to the old formula—boy meets girl, soft music, perfume in the air, stars in the sky—boy loses girl, black clouds, violins wailing, all in despair—boy gets girl back. Ray, Ray! Bands play, birds sing, love is triumphant. Fade out on a kiss. Remember "Smilin' Thru," "Only Yesterday," "Sweethearts," "A Farewell to Arms," "Lilac Time," "Face in the Sky," "A Man's Castle," to mention a few?

Don't forget, the little woman holds the purse strings. She's the one who says: "Let's go out tonight." But she does not go out for murder and violence.

Can't you remember standing in your theatre auditorium, listening to the women sigh and maybe shed a not-so-silent tear or two when you ran one of these sweetness and delight corny love dramas? A real tear-jerker that carries a punch to emotion's solar plexus—the heart strings? And they came back, didn't they, to see it again and again?

Get back to the old formula. Sweetness and delight, corn tear-jerkers. Movies for the masses not the messes, should be our motto! Then we'll get the women back, which means the business back.

Let television have the murders — with which they fill the hours. Hour after hour of murder and mayhem. I've seen it!

Not to say Hollywood has not put out some good pictures. But so few! so few!

So please, before it's too late—let's have those money pictures as of yore.—*H. H. BLUME, St. George Theatre, St. George, S. C.*

Clean Movies

To THE EDITOR:

I think we in the exhibition end of this business better heed Martin Quigley's editorials on keeping the movies clean. Any exhibitor who plays a picture without the seal is playing with fire and cutting his own throat. Just recently, I received a brochure on a nudist picture; I suppose many will fall for this, play it and jeopardize the youth of this country.—*JAMES P. GOGGIN, Gopher Theatre, Wheaton, Minn.*

Sensational Ads

To THE EDITOR:

Attempts to make most stock advertising sensational or suggestive is harmful; they defeat the purpose for which they are made. —*ELAINE S. GEORGE, Star Theatre, Heppner, Ore.*

Too Long

To THE EDITOR:

Producers should cut all the long running time. Anything over one hundred minutes makes for hard scheduling.—*M. HIRSCH, Egeucten Theatre, Toronto, Canada.*

Objectionable

To THE EDITOR:

I would like to see more of the sex portion of motion pictures left to the imagination, and the scenes of alcohol drinking except where it's absolutely necessary to portray a plot or theme.—*LORENZO FELS, Harrison Theatre, Lynchburg, Va.*

Film Length

To THE EDITOR:

Ninety minutes is long enough for any feature, unless they single bill one hundred per cent nationally.—*ED WEINGARDEN, Columbia Theatre, Flint, Mich.*

More Ads

To THE EDITOR:

Theatres in all situations would benefit if some of the national advertising were used in local papers prior to local playdates.—H. J. DALEY, *Croswell Theatre, Adrian, Mich.*

	Page
ALLIED rejects arbitration, scores COMPO at meeting	12
CINEMASCOPE from 55mm negative called "finest yet"	14
THEATRES to be asked to equip for magnetic sound	20
LEE JONES is elected president of TESMA at convention	20
HERMAN ROBBINS honored by 400 as Pioneer of Year	24
TOLL TV fight can be won, members told at Florida meeting	25
STUDIO labor costs increase—by Martin Quigley, Jr.	28
BOX OFFICE Champions for the month of October	30
DAVIS, in United States, to press for more running time	32
WORLD exhibitor federation blocks Iron Curtain units	34
NATIONAL SPOTLIGHT—Notes on personnel across country	37

SERVICE DEPARTMENTS

Refreshment Merchandising	45
Film Buyers' Rating	3rd Cover
Hollywood Scene	33
Managers' Round Table	41
People in the News	36
The Winners Circle	34

IN PRODUCT DIGEST SECTION

Showmen's Reviews	665
Short Subjects Chart	666
The Release Chart	668

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On the Horizon

DOZIER AT RKO

RKO Radio Pictures will begin production of its own feature program early in December. That was announced this week at the conclusion of negotiations between Charles L. Glett, executive vice-president of the RKO studio, and William Dozier for Mr. Dozier to become vice-president in charge of production for the studio. He will assume his duties December 1. Mr. Dozier since 1951 has been director of network programs for CBS, but prior to that he had a long career as a motion picture production executive, including two years at RKO.

COSTLY

Not far off down the road now looms the decision of Federal Judge Leon R. Yankwich in the Government's 16mm case against five major producer-distributors, and with it an end (unless appeal is taken) to litigation which, by expert estimate, has cost government and industry between $1,000,000 and $1,500,000 since its beginning in July of 1952.

NOTHING TO FEAR

That small, dark, long-hovering cloud on the theatre horizon, at that point in time when, inevitably, some television network would throw a first-run feature picture into competition with the box office at "A"-time, vanished into thin air last Sunday when NBC first-ran Sir Alexander Korda's "The Constant Husband" and proved the potential danger from this practice to be approximately nil.

WORLD-WIDE COMPO

Dr. Eitel Monaco, president of ANICA, the Italian producers association, is as firmly convinced of the "interdependency" of the motion picture industries of the world as he is in the interdependency of the three branches of the industry itself. Thus, speaking at recent meeting in Rome of the Union of International Cinema Exhibitors, he expressed hope for the eventual establishment of a "cinema confederation," a sort of "world-wide" Council of Motion Picture Organiaztions. To pave the way for such an organization, he said, the international exhibition group was formed and an international distributor group now is in process of organization.

REISMAN LEAVES

The head of Mike Todd Productions is leaving so he may personally finance and produce. He is Phil Reisman, who for many years was RKO Radio foreign distribution chief. Mr. Todd himself left Magna Theatre Corp., distributors of "Oklahoma" two weeks ago to strike out on his own. Mr. Todd is making "Around the World in 80 Days", on which Mr. Reisman remains as consultant.

TEST

That Cronar film, Du Pont's new base which doesn't shrink, it's thinner, its stronger, it will flex and therefore last forever, probably will be used soon by two major studios, The Motion Picture Research Council tests are reported favorable. Important from the studio viewpoint is that longer shooting is possible because of greater reel load. One difficulty, however, is resistance to present splicing methods. Du Pont last week announced the film's availability.

BOX TOP

Oatmeal is good for you. Buy it, and you also see a movie. That will be one of the nation's biggest box-top promotions. Approximately 60,000,000 boxes of Quaker cereals will contain one ticket each, allowing children under 12 (when with an adult paying admission) to see at the local theatre either of two MGM pictures, "Forbidden Planet" and "Forever, Darling". The pictures arrive early next year.

HI-FI SOUND

John Hilliard, chief engineer of sound systems for Altec Lansing, made the front page of the New York World Telegram and Sun the other day, at the receiving end of an interview by humorist-reporter Ed Wallace. The occasion was a searching inquiry into the effects of higher and harsher sound, now that jet aircraft are nearer to everyday experience. Mr. Hilliard recited the effects of high sound, which is heat, and warned of its possible damage to the human frame.

VARIETY PROJECT

New York's Variety Club this week announced new projects of its Foundation to Combat Epilepsy. They are clinics for epileptic children and a research unit at the Albert Einstein College of Medicine and Bronx Municipal Hospital Center.

CANDIDATE

Speaking of grass roots exhibitors with good public relations, there's State Senator Edward V. Long, of Clarksville, Missouri. He owns the Trojan at Troy and the Orpheum at Elsberry. Senator Long is being mentioned as Democratic candidate for governorship.

William R. Weaver-Floyd Stone
Vincent Canby-James D. Ivers

WHEN AND WHERE

November 15-16: Fall convention of the Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 17-27: Public ballotting in the National Audience Awards Poll sponsored by the Council of Motion Picture Organizations.

November 19: Variety Clubs of Washington, annual dinner dance and presentation of this year's Personality of the Year Award to Steve Allen, Statler Hotel, Washington, D. C.

November 19: Annual election of officers of the Baltimore Variety Club, Variety Club headquarters, Baltimore.

November 21-22: Annual convention of the Missouri-Illinois Theatre Owners, Chase Hotel, St. Louis.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, Kansas City, Mo.



The Big Bomb-shell

Landed Thursday evening at the Capitol theatre, New York. Several persons were injured. They were crushed and bowled over and trampled, in the rush to see celebrities such as Marlon Brando, and hundreds of others. Below, at the opening of Sam Goldwyn's "Guys and Dolls," Mr. and Mrs. Howard Dietz, and the Goldwyns; and right, Mr. and Mrs. Nicholas M. Schenck.





This week in pictures



EDWARD L. WALTON, at the left, has become administrative assistant to Daniel T. O'Shea, president of RKO Radio Pictures, with headquarters in New York. Mr. Walton came to the company three years ago from Republic where he was vice-president and a director.

SPEAKING OF CROWDS this week on Broadway (see above), there was one of considerable magnitude and ecstatic content Wednesday morning at the Paramount Theatre, where Liberace helped open his "Sincerely Yours" (Warners) by greeting his public at the door.





by The Herald

REPORT, PREDICTIONS AND HOPES, and an introduction. Norton Ritchey, at the left, tells of an expected gross of $5,200,000 during the year which will end November, 1956, for Allied Artists International, of which he is president. He also introduced Edwin J. Smith, Jr., at his left, who came from RKO Radio to be vice-president and supervisor of European operations, and who will accompany Mr. Ritchey shortly to Europe. The sum Mr. Ritchey anticipates will be a 100 per cent increase over the net of July last, he commented. He added by next July the firm will be distributing 40 pictures overseas; that Mr. Smith, who will remain in England, will help supervise co-production, especially of Associated British's "I'll Take the High Road"; and that the company is interested in European television and might make pictures in England for that market.

LOBBY SCENE, in the Odeon Circuit's Leicester Square, London, at the "Command Performance" of Paramount's "To Catch a Thief." The Queen greets Alfred Hitchcock, the producer. At the left, Mrs. Hitchcock and George Weltner, Paramount's sales chief.





by The Herald

ERNEST TURNBULL, managing director of Hoyts Theatres, Australia, told reporters in New York this week he feels British producers do best by making pictures reflecting their own culture but with "universal English." He advocated for cultivating the American market a method successful in Australia. Use small houses first for extended runs. He also urged the British to hire a counsellor to advise what pictures not to export.

ATATURK NEXT. The life of the Turkish ruler will be next for Aaron Rosenberg, one of the fullbacks of the Universal studio. Mr. Rosenberg, center, below, told at the New York home office last week of completing "The Benny Goodman Story," and of a pattern he discerns: that the film industry increasingly relies on television for talent. In the instance of the mentioned picture, the selection was particularly apt: Steve Allen out-Goodmans Goodman. Actors come from TV ready-made, so to speak, Mr. Rosenberg commented, whereas the Universal talent school, valuable as it is, gives to a player a year's training. Policy is to put young players with seasoned performers, and study audience reaction. Mr. Rosenberg is strong for participation deals, asserting his "Winchester 73" was one of the first with the formula. He also finds strength producing pictures about real people, as he says, such as Audie Murphy in "To Hell and Back" and "The Glenn Miller Story."



by The Herald

TELLING ABOUT HIS FIRST, "Man With the Gun," which United Artists is releasing, and his plans for four more: Samuel Goldwyn, Jr., at the distributor's home office in New York last week. He will make "Sharkfighters" in CinemaScope, "The Proud Rebel," "The Dancing Detective" and "Shore Leave." The first also will be a UA release. Mr. Goldwyn is accompanying his picture in its key city openings, helping its promotion.



by The Herald

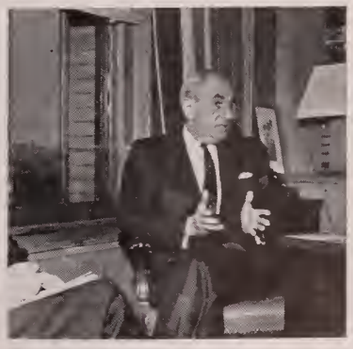
THE "GIANT" will be coming around to see us in six to eight months, Henry Ginsberg, its creator along with Edna Ferber and George Stevens, said at the Warner home office in New York Monday. There is going to be a slambang advance promotion befitting its importance and the investment in it, he promised; and his plans are in abeyance because he is holding himself ready to aid in the exploitation, something in which he and his partners believe firmly, he remarked. See page 35.



"Television created a crisis and gave the business a real stimulation. We had a revolution."



"It all comes down to basic content. So called gimmick screens must be related to story."



"Television is the new 'feeder' in our business, for material and new personalities."



by The Herald



***THE BOARD MEETING.** Standing at back are Jack Kirsch, convention chairman; Julius Gordon, secretary; William Carrol, recording secretary; Irving Dollinger, treasurer; Abram F. Myers, general counsel and board chairman.*

A GREAT BIG "NO" KEYS ALLIED'S CONVENTION

by MARTIN QUIGLEY, JR.

CHICAGO: The mood of this year's Allied convention can be summed up in the phrase: "I'd rather say 'no'".

Some six hundred exhibitor delegates and their wives, assembled November 7-9 at the Morrison Hotel, witnessed a convention which was a model for smooth operation. For this the Allied officers, lead by Ruben Shor, president, and Jack Kirsch, convention chairman, should be credited. The unanimity on the floor would be envied at the United Nations or in the chambers of the Congress. In fact, it could not be bettered anywhere in the world.

The principal issues, including some on which unanimous consent is surprising, voted by the board at its sessions November 5 and 6 and by the convention were:

1. No to continued membership in COMPO, with a pointed but unmentioned no to the continued services with that organization of Robert Coyne;

2. No to further circuit expansion by ex-affiliated circuits, with strong disapproval of the Department of Justice's handling of requests for theatre acquisitions;

3. No to a drive for further Federal admission tax repeal this year;

4. No to the arbitration plan recently endorsed by TOA;

5. No to any theatre television of World Series baseball games.

On the affirmative side Allied voted:

1. Yes to stepping up the drive for Federal intervention to limit film rentals;

2. Yes to holding the 1956 convention in Dallas;

3. Yes to joining the Union Internationale de L'Exploitation Cinematographique, European exhibitor organization.

4. Yes to an expanded EDC setup, organized down to the exchange level, and to be backed by a fund of at least $200,000. The plan is to attempt to get uniform terms for exhibitors in comparable situations throughout the country.

The questions of film rentals, circuit expansion, new techniques (in particular sound) were the dominant ones at the convention. Overshadowing discussions on the floor and in the corridors and rooms was a widely reported slump in attendance during the past six to eight weeks. This was said to be general, embracing non-television areas as well as those with full coverage.

While in recent years the matter of lenses and screens has been uppermost on the technical side, at this convention chief interest was in sound. There was wide speculation about the impact of the various new type prints such as the single track magnetic for CinemaScope from 20th-Fox, the composite print from MGM and rumors that other majors were considering only optical prints for some CinemaScope films.

There was no disagreement about the effectiveness of the new CinemaScope 35mm-reduced-from-55mm process demonstrated for the Allied delegates. (See page 14.) There was satisfaction expressed that this development would be available to theatres equipped for CinemaScope without additional equipment.

High points of the meeting for many exhibitors were the film clinics held Tuesday morning and the forum on trade practices and how to control rentals via the Federal Trade Commission at the closing session Wednesday afternoon.



Jack Kirsch, convention chairman, and Ruben Shor, president.

In his keynote address Mr. Shor touched on COMPO, the proposed tax campaign, arbitration and circuit expansion, but the major part of his speech was devoted to the abortive Allied-TOA committee.

"If nothing else was accomplished," said Mr. Shor, "it is apparent that two hollow slogans frequently voiced by the monopolists and their apologists were exploded. One was that the exhibitors will never accomplish anything until all their existing associations are combined into a single big organization. The other was that industry problems, including the issues that have arisen between exhibitors and distributors, can be settled by 'friendly negotiation.'"

The Allied chief said the first slogan was "exploded" when the joint committee was snubbed after two different invitations had been extended to and turned down by the

(Continued on page 14, column 3)

THE EYES OF THE INDUSTRY ARE ON "GUYS AND DOLLS"!

An Editorial by Martin Quigley in Motion Picture Herald, Issue of November 12, 1955—

BOMBSHELL!

An attraction of atomic-like impact came to Broadway over the past week-end—Samuel Goldwyn's cinematographic creation of the times and types and tunes of "Guys and Dolls."

The court of last resort—the paying customers—were heard from, first on Friday over the pelting rain and shrieking wind of an Autumn storm and, again and again, in an increasing crescendo on Saturday and Sunday. At the conclusion of the week-end the bulging box office revealed a rate of income never previously matched on Broadway.

This impressive development tells in unmistakable terms its own story of Samuel Goldwyn's masterful design and execution in showmanship. It has in addition a heart-warming message to the business of motion pictures at large. It is renewed proof of the responsiveness of the public to the successful realization of an attraction that, making no compromise with mediocrity, reached relentlessly for the stars.



BOX-OFFICE HISTORY WILL REPEAT!

Boston, Astor Theatre, now playing.
Chicago, Chicago Theatre, now playing.
Philadelphia, Randolph Theatre, now playing.
Washington, D. C., Keith Theatre, opens November 16.
San Francisco, Stage Door, opens November 17.
Los Angeles, Paramount (Hol.), opens November 22.
Detroit, Adams Theatre, opens November 24.

CINEMASCOPE FROM 55mm NEGATIVE IS 'FINEST YET'

CHICAGO: The first industry demonstration of 20th Century-Fox's new CinemaScope process, used to photograph "Carousel," made the first day of the Allied States Association convention memorable from both the entertainment and historical points of view. In a word, in the opinion of this writer, the pictures cast by the Oriental theatre's standard 35mm projectors on to its normal screen were the finest large screen pictures yet shown in a theatre.

That is a sweeping statement, but so was the magnificence of the results. It is not surprising that the pictures would be impressive. That was to be expected since the 55mm 20th-Fox process photographs the scenes with the frame area expanded four times normal. The reduction to 35mm naturally eliminates virtually all of the grain, enhances sharpness and increases the feeling of depth—and, of course, eliminates any need for the CinemaScope-equipped exhibitor to buy new projection equipment.



by The Herald

CONTRASTS . . . Darryl F. Zanuck, 20th-Fox production chief, on screen in "small version" shows the different negative sizes.

"Tremendous Stride"

What is surprising is that the half-hour of scenes from "Carousel" would represent such a tremendous stride over the quality now achieved in what must be called "old fashioned" CinemaScope. The decision made by Spyros P. Skouras, president, and Darryl F. Zanuck, vice-president in charge of production, to photograph all future productions in 55mm is understandable after viewing the "Carousel" rushes.

The scenes shown to the Allied delegates and several hundred exhibitors and press representatives in the Chicago area were introduced from the screen by Mr. Zanuck, who explained how the 55mm system works. After the screening, Mr. Skouras pointed out that no 55mm engagements—not reduced to 35mm—will be arranged for "Carousel". However, the plan for other 20th-Fox pictures is to have a limited number of such "roadshow" 55mm engagements.

Mr. Skouras said the first picture would be "The King and I," with roadshow engagements starting about September 1, 1956. The total number of such wide-film projections is not expected to exceed 35 or 40, according to Mr. Skouras. He emphasized that the basic plan of the new CinemaScope is to bring superior screen entertainment to all the theatres of the world. Mr. Skouras also urged exhibitors who have small theatres equipped only to show CinemaScope in optical sound to install the new penthouse pickup permitting one channel magnetic sound. This is important, Mr. Skouras said, so that pictures may be projected at the full 2.55 to 1 ratio of CinemaScope, as demonstrated in the "Carousel" scenes.

In his introductory remarks in the demonstration reel, Mr. Zanuck reported that the first 55mm cameras which the company has ordered will cost $50,000 each and that the other expenditures, including the conversion of the laboratory, projection rooms and special equipment, will amount to several millions of dollars. The new 55mm film costs an average per picture of $200,000 more than regular CinemaScope.

However, the production chief emphasized, "20th Century-Fox has borne all these expenditures and has no intention of passing them on to the exhibitor."

Before closing, Mr. Zanuck also paid tribute to Mr. Skouras, who, he said, "has been the moving force behind these developments. He has constantly reminded us that we can only defeat competition by giving audiences something better than they have had before. If we want to survive and succeed we must be progressive, even if it means 'living dangerously.'"

The demonstration was on a screen 48 feet wide. Projection angle is 23 degrees and the Oriental's screen is tilted back about five degrees. The projectors were operating at 145 amperes, putting out even more light than was required. The sound was three-track magnetic. The fourth track for the "Carousel" scenes has not yet been recorded.

Earlier in the day, at the opening session of the convention at the Morrison Hotel, Mr. Skouras announced the development of the single penthouse attachment for one-track magnetic sound which will enable theatres to play all CinemaScope pictures in their full and proper 2.55 to 1 ratio.

By using the penthouse attachment with an inexpensive change of sprockets and rollers, Mr. Skouras said that one-track magnetic sound may be provided with the same optical equipment that theatres now have. Those having magnetic equipment will continue to be served without new installations being required. The system was developed, Mr. Skouras said, because optical sound doesn't "give the full picture."

Exhibitors who wish or are equipped to run "Carousel" with six track stereophonic sound wil be able to do so. A separate sound reel for this will be available.

The attachment and installation will cost about $900, according to Earl Sponable, 20th-Fox research head, who described the mechanism of the penthouse. Mr. Skouras said that the attachment may be purchased on credit extending for three years or more if necessary. —*Martin Quigley, Jr.*



by The Herald

AND THIS IS IT . . . the 55mm image, projected in brilliance and clarity.

ALLIED

(*Continued from page* 12)

distributors to attend a top level conference. He then recounted the history of the joint committee's individual meetings with distribution heads, with especial emphasis on the initial meeting with Spyros Skouras of 20th-Fox.

He conceded that "by comparison, 20th-Fox is one of the more considerate companies," (and there was indication that remaining differences with that company would be worked out at this convention). The series of meetings did not work out, he said, "because by joining up with TOA in this venture Allied did not gain in strength or prestige, but, to the contrary, was weakened. The joint committee was even less successful in its mission than the Allied committee of 1954."

The principal reason for this, he continued, was that the film companies knew that "no matter what occurred at the conferences, the TOA men would remain true to the do-nothing policy of their association. . . .

"So far as TOA is concerned, we need not speculate as to what its future course will be. While frantic efforts have been

(*Continued on page* 19)



When the news gets around that a man's a bachelor . . .

THE TENDER TRAP:

"What Every Girl Sets For Every Man."









M-G-M presents in Color and CINEMASCOPE a daring, delectable, deluxe production of the stage comedy—

"THE TENDER TRAP"

Starring

FRANK SINATRA
DEBBIE REYNOLDS
DAVID WAYNE
CELESTE HOLM

With

JARMA LEWIS

Screen Play by JULIUS EPSTEIN

Based on the Play by Max Shulman and Robert Paul Smith

And presented on the New York Stage by Clinton Wilder

Photographed in EASTMAN COLOR

Directed by CHARLES WALTERS

Produced by LAWRENCE WEINGARTEN

★

Available in Magnetic Stereophonic,
Perspecta Stereophonic or 1-Channel Sound

When this great audience attraction was previewed at Loew's Lexington, New York, it received the HIGHEST RATING in the entire history of Film Research Surveys. It is a richly produced, star-packed entertainment that is a sure-fire money show!

(Radio City Music Hall, of course!)



Bait your box-office with M-G-M's "THE TENDER TRAP"

(a wonderful entertainment)

PRINTED IN U.S.A.

ALLIED

(*Continued from page* 14)

made to hide the shame of the betrayal in Los Angeles, by excluding reporters from the room, we now know that TOA has wholly reverted to type. So far as its attitude toward pressing problems is concerned, there is not a bit of difference between the TOA of today and the MPTOA of 1928, whose capture by the affiliated chains led to the formation of Allied as the independent exhibitors' only shield and defender."

Shor Takes Exception to TOA Convention Talk

Mr. Shor also took exception to the remarks made in Los Angeles by the TOA keynoter, Mitchell Wolfson, in reference to Allied's plan to seek Government regulation. "Although the bill is merely one to prevent unreasonable film prices, which are the subjects of interstate commerce and subject to the police power of Congress, Mitch tried to make it appear that the effect would be to regulate the theatres, notwithstanding the limited power, if any, that Congress has to impose such regulation."

The subject of circuit expansion, said Mr. Shor, is "an issue which even more clearly illustrates the difference between Allied and TOA," and he described the affiliated circuits as now desperately trying to make up for time lost—due to injunctions and court decrees—in acquiring new properties, especially in the drive-in field.

In closing, Mr. Shor said, "I must not forget to mention that at every opportunity that presented itself, Martin, Starr, Reade and Blank would suggest consolidating the two organizations. My answer then, as I expect it will always be, was 'Why merge —you are welcome to join Allied.'"

20th-Fox's Skouras Calls For Single Organization

A strong plea for a single exhibitor organization was voiced Monday by Spyros Skouras, president of 20th Century-Fox, speaking at the opening session of convention. Declaring that "exhibition can never be saved" until there is one association speaking for all theatre owners, he urged Allied to appoint a committee to study all the angles of a possible merger with the Theatre Owners of America. He pointed to Britain's Cinematograph Exhibitors Association as an example of exhibitor strength, stating that CEA's influence in Parliament exceeded the influence exerted by any other industry.

A single, strong exhibitor organization, he continued, is necessary not only for the benefit of exhibition, but also as a safeguard to keep distribution in business. Mr. Skouras said that 20th-Fox would continue its policy of offering flat rentals to theatres grossing less than $1,000 a week, and that if any exhibitor was refused such a deal by a branch manager, he should wire the 20th-Fox president personally.

The convention Wednesday authorized the directors to take necessary and "legally feasible" steps to prevent the approval of the arbitration draft by the Attorney General or by the U. S. District Court.



by The Herald

TALKING ABOUT 20th-Fox, and especially its new, 55mm process. Spyros Skouras, the company's president, speaking. With him, E. I. Sponable, the company's research head, and Mr. Kirsch.

Abram Myers' sentiment concerning the latest draft for an industry arbitration system, already approved by TOA, perhaps was best summed up in one of the opening remarks of his speech to the effect that "nothing new has been added—certainly nothing calculated to make the scheme more acceptable to exhibitors."

He added, however, that "something of value has been dropped." This was in reference to the definition of clearance, which he explored at great length at the recent convention of the Independent Exhibitors of New England at Winchendon, Mass.

"Pre-releasing in practice, if not in theory," said Mr. Myers, "is unlawful under the court decrees and under the law because the purpose and effect in most cases is to raise admission prices and the effect in all cases is to impose new clearances and unreasonably to extend existing clearances."

He continued: "When I appeared before the convention three years ago I stressed one plus factor above all others—that was the arbitration of clearances. That big plus has been transformed into a dreadful minus in the Levy-Schinel draft."

Says Bidding Reforms Should Be Adopted Voluntarily

Mr. Myers pointed out that the new draft makes no provision for financing "although the expense will be very great." He admitted that the draft contained some desirable reforms in the bidding procedure, but added that "these should be adopted by the film companies voluntarily without insisting that they be incorporated in an arbitration plan. So adopted and observed in good faith, there would be no need for any arbitration provision concerning them."

He also attacked the provisions concerning damages because "the most arbitrators could award, in even the most flagrant cases, would be double damages," and questioned the "novelty" of the conciliation provisions. The latter, he said, most closely resembles the open-door policy "followed by some companies, notably Metro, and professed by all. If this constitutes conciliation," he said, "then we all have practiced it many times."

The main reasons for rejecting the 1952 draft, said the Allied general counsel, were the inclusion of the pre-release authorization and the exclusion of film rentals. He continued: "The current draft is identical in both respects and is much less desirable because of the tinkering with the definition of clearance." He ridiculed the idea that film rentals can be handled under the conciliation plan with the statement that "if the purpose is to include controversies over the price of film, it seems odd the draftsmen did not say so in so many words."

Pamphlet Charges Companies Profit from Tax Relief

One of the things which helped add fuel to the various trade practice bonfires at the convention was a six-page pamphlet, which was distributed to delegates as they arrived, and which charged that the film companies have "nullified" the Federal admissions tax reduction. Prepared by Allied, the pamphlet featured the tabulation of film company earnings since 1953, a year prior to the reduction of the tax, and purporting to show the rise in film company profits following the tax relief granted by Congress.

Trueman Rembusch, co-chairman with TOA's Alfred Starr of the Committee Against Pay-to-See TV, gave the Allied board a detailed rundown on the committee's activities in his report delivered Sunday.

Mr. Rembusch appealed to the board and to the national membership for contributions to a "war chest" as "the fight may well last for several years and your committee will need funds to carry on the fight. I can assure you that the money will be spent frugally and wisely. We are paying our

(*Continued on page* 20, *column* 2)

FOX TO PRESS FOR MAGNETIC

Allied Delegates Advised at 55mm Demonstration in "Carousel" Scenes

by GEORGE SCHUTZ
Editor, Better Theatres

CHICAGO: Pressure upon theatres to equip for magnetic sound was renewed by 20th Century-Fox this week, when the company announced its intention to substitute magnetic for optical recording in one-track CinemaScope prints with the inauguration of service on productions photographed in 55mm.

The announcement was made at a demonstration Monday of 55mm print-down from the wide negative for exhibitors attending the concurrent conventions and trade shows of Allied States, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, and the International Popcorn Association, here.

Scenes Draw Applause

Screening sequences from "Carousel" at the Oriental theatre, where CinemaScope is projected to a width of about 50 feet, the demonstration of the new reduction method amply displayed the advantages for an anamorphic process of print-down technique. Although the film was made up of "rushes," the picture had definition to the edges which at times recalled what was achieved with standard practice on the small screen. It lacked the light to realize the full advantages of the print, but even so, some scenes, especially wide-angle shots, drew spontaneous applause in recognition of the realistic sharpness and perspective.

Reduction to 35mm will be regular practice, with four-track prints of established CinemaScope specifications for stereophonic sound. For one-track service, the No. 2, or central speaker, track will be utilized. Asked by a member of the audience if optical prints also would be provided, Spyros Skouras, president of 20th Century-Fox, replied, "I hope not."

Discuss New Decisions

This policy and MGM's decision to issue only composite magnetic-opetical prints of its CinemaScope productions, which will have sprocket holes of stereophonic print size, took command of the equipment forum held the day after the revelations at the Oriental. A panel of ten engineers and dealers were available to answer questions from the floor, with L. W. Davee of the Century Projector Corporation, as moderator.

A matter of major interest of course, was the cost of equipping for one-track magnetic sound. A soundhead adapted to only one pickup would be immediately cheaper, but in the possibility that the exhibitor might want to go to stereophonic later on, it was the consensus of several panel members that a head adapted to the substitution of three or four clusters would prove more economical should that possibility materialize.

The composite print of MGM received adverse criticism from the panel for its reduction of the optical track to half standard width. This was regarded as a "step backward," decreasing the signal-to-noise ratio which engineers struggled so many years to extend.

Mr. Davee also pointed out that this type of print would require projector alterations, not only for smaller sprocket holes, but also for magnetic contamination throughout the film path.

Panel members were F. C. Dickeley, Altec Service; F. W. Keilhack, Drive-In Equipment Manufacturing Company; Leonard Satz, Raytone Screen; Jack O'Brien, RCA; Al Boudouris, supply dealer of Toledo; Fred Aufhauser, Projection Optics; J. R. Johnstone, National Carbon; Arthur Hatch, Strong Electric; J. A. Fetherstone, Kollmorgen Optical, and Ross Snyder, Ampex Corporation.

Total attendance ran close to 2000 for the four days of meetings and trade show sessions, with the IPA section accounting for nearly 800, TESMA and TEDA for over 600.

The equipment trade show under the direction of TESMA had 58 exhibits occupying 99 booths. The IPA display of concession equipment and merchandise raised the total number of displays to more than 200.

ALLIED

(*Continued from preceding page*)

own personal expenses and our work will be done entirely on a volunteer basis."

At the final session all the resolutions were unanimously approved. Also the proposed bill for the regulation of rentals and the need for such an approach were outlined in detail. The reports of the film clinics alleged that the consent decrees were being violated in some areas. Warners and Paramount were listed as the two companies most difficult to deal with and MGM the fairest.

Mr. Myers went over section by section the proposed Congressional bill on Federal regulation approved a year ago by the Allied convention in Milwaukee. He invited members to submit ideas for improving the proposed measure. Other speakers were Benjamin Berger, who discussed the necessity of Government intervention; Julius Gordon, who reported that European exhibitors prosper under government control of rental, and Sig Goldberg, who discussed current trade practice conditions.

The Allied board, in two days pre-convention conferences, also voted to join the Union Internationale De L'Exposition Cinematographique, as a gesture of good will.

Feeling that Allied leaders were well aware of what is going on in the minds of the legislators, the board voted to appoint a three-man committee to watch the admission tax situation.

Believing that the Department of Justice does not give sufficient time to an affected exhibitor to prepare his case after a circuit files an application to acquire a theatre property, the directors prepared a resolution as to what the board thinks the Department of Justice should do to safeguard exhibitor interests.

The board believes that the notice of the application by a circuit for expansion should be announced as soon as it is submitted. Under the consent decree, an acquisition by a circuit must not unduly restrain trade. Allied believes that while an acquisition may be sought in only one area it could have a wider effect and that all exhibitors should know about it.

United Theatre Owners of Oklahoma was admitted to membership and Bernard J. McKenna was installed as a director from that state.

Jones Heads T.E.S.M.A.

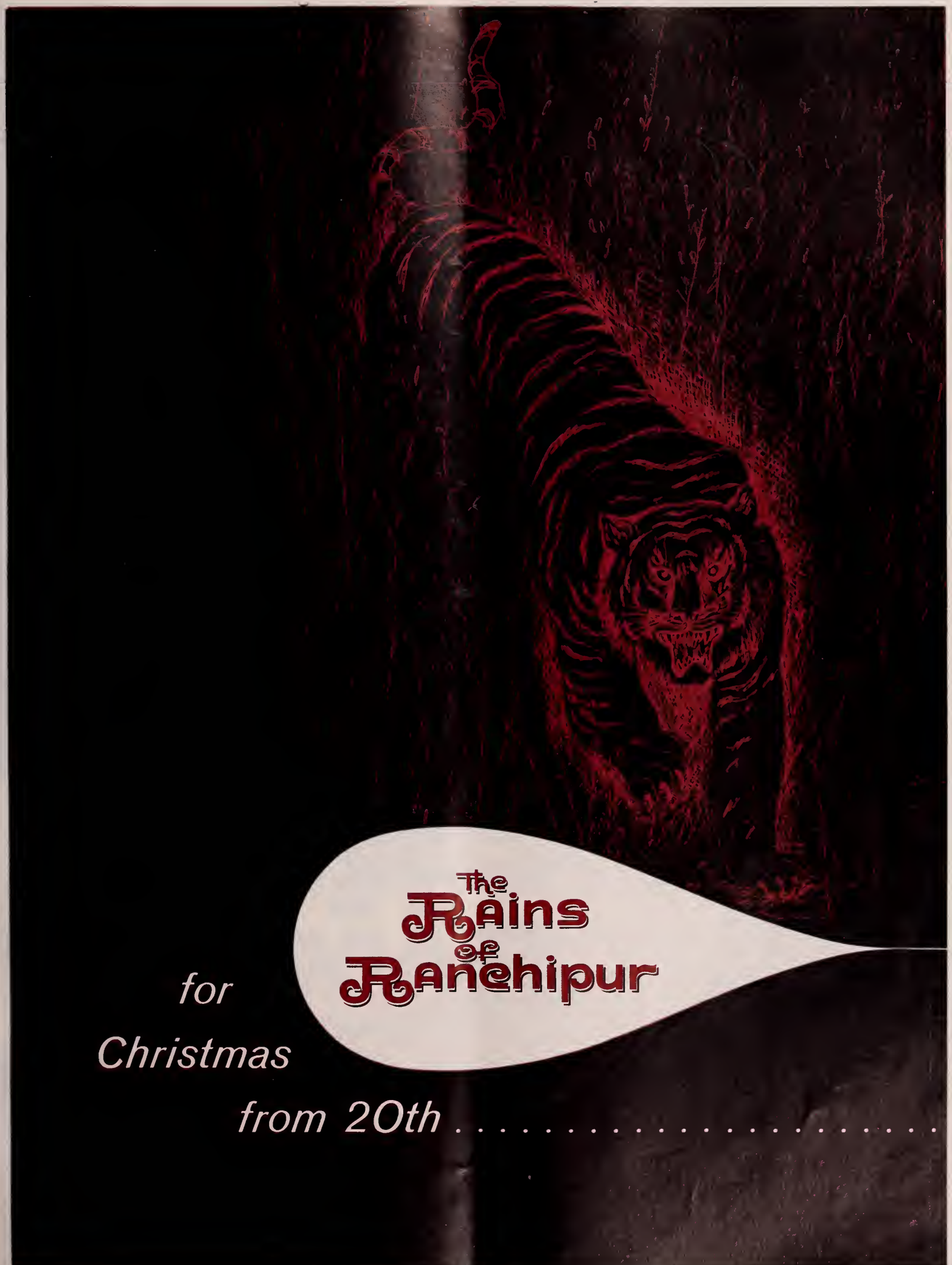
CHICAGO, Nov. 8—Lee Jones, sales manager of Neumade Products Corp., of New York, Tuesday was elected president of Theatre Equipment and Supply Manufacturers Association, succeeding Fred C. Matthews, whose term expired, and who now becomes honorary member of the board of directors for four years. Tom Lavezzi, of Lavezzi Machine Works, Chicago, was elected vice-president to succeed Larry Davee, Century Projector Corp., who was elected to the board of directors.



Lee Jones

New members of the board to serve a term of three years are: Edward Wolk and J. A. Fetherston, Kollmorgen Optical Co. Ben Adler, Adler Silhouette Letter Co., of Los Angeles, was re-elected as was F. W. Wenzel, Wenzel Projector Corp., Chicago.

The three new members of the board of directors, Mr. Davee, Mr. Wolk and Mr. Fetherston, were elected to fill vacancies created by the election of Mr. Jones as president and Mr. Lavezzi, as vice-president. Mr. Davee, formerly vice-president, was elected to board membership. Clarence Ashcraft was re-elected as was Mr. Wenzel, completing the board of 12.


The Rains of Ranchipur
for Christmas
from 20th . . . . . .



ONLY A TRULY GREAT AUDIENCE PICTUR DESERVES CHRISTMAS PLAYING TIME!

20th Century-Fox presents

The Rains of Ranchipur

COLOR by DE LUXE CINEMASCOPE

starring

LANA TURNER · RICHARD BURTON · FRED Mac

with EUGENIE LEONTOVICH, Gladys Hurlbut, Madge Kennedy, Paul H. Frees, Carlo Rizzo, Beatrice Kraft


...Now the rains were upon Ranchipur; and she cried: "I am a sinner! Wash me and I shall be whiter than snow!"
RE
Produced by FRANK ROSS
MURRAY · JOAN CAULFIELD · MICHAEL RENNIE
Directed by JEAN NEGULESCO • Screenplay by MERLE MILLER • Based on a Novel by Louis Bromfield

HONOR HERMAN THE PIONEER OF



Mr. Robbins, Mr. Depinet and Mr. Cohn.



George Dembow, Eddie Dowling, Abe Montague, Paul Mooney, the Very Rev. Thomas F. Little, J. J. O'Leary.

Sam Rinzler, William Gehring, Max A. Cohen, Ed Fay, Sam Dembow, Jr.



THE Motion Picture Pioneers, which began informally 17 years ago and which has since become the honor society of the industry, held its annual dinner last Friday night on the Starlight Roof of the Waldorf-Astoria, New York. Theme of the party was the honoring of Herman Robbins, distinguished and well-loved veteran of the industry, as Pioneer of the Year.

The guest of honor's life from its beginning on New York's East Side, through his years on the old "New York World," as sales manager—at age 27—for Fox Films, and for 32 years as the driving force of National Screen Service, was limned by more than a dozen show personalities from John Daly to Jack Palance, from a script written by Morton Sunshine.

The dinner itself and the cocktail party preceding it in the Sert Room of the hotel was in the pleasant tradition of reminiscence for which the society was founded and for which its annual get-togethers have been noted. At the conclusion of the sketch Mr. Robbins, obviously affected by the tribute, made a warm and quietly sincere plea for contributions for the Pioneers' Foundation through which those of the industry who have fallen on hard times are anonymously helped.

Another feature of the evening was the induction of a class of 50 candidates as new members of the Pioneers. Judge Ferdinand Pecora conducted the induction ceremonies for the class, each of whom had attained 25 years of association with the industry.

John Daly, vice-president of the American Broadcasting Company, was the narrator for the detailed sketch of the Pioneer of the Year's life and character. Others who partici-

(*Continued on opposite page*)





John Daly, above, left, and Mr. Robbins.

TEXT OF PLAQUE FOR PIONEER OF THE YEAR

"The Motion Picture Pioneers, Inc. bestows its highest honor, 'Pioneer of the Year,' on a great showman, Herman Robbins, for a distinguished lifetime of service to the motion picture industry; for his outstanding contributions to the promotion and growth of the motion picture medium; for his leadership, inspiration and industry counsel in the performance of public service, and for his dedication and achievement in behalf of all patriotic and humanitarian causes."



Barney Balaban, at the left, with Mr. Depinet and John O'Connor.

ROBBINS AS THE YEAR

pated included Benny Goodman, who brought down the house with two solos, Lee Bowman, Dane Clark, Alan Dale, Nina Foch, Rita Gam, The Goldwyn Girls, Dennis James, Kitty Kallen, Stubby Kaye, Rosemary Kuhlmann, Jack Palance, Betsy Palmer, Jack Russell, Dorothy Sarnoff and Dolores Wilson.

The sketch concluded with this tribute: "Herman Robbins has been a constructive industry force, providing leadership and statesmanship in the continuing progress of the motion picture medium.

"He has served countless charities of various denominations and leanings with great distinction and without publicity. . . . In like measure he has served the industry and the nation and, with the help of his organization, performed a tremendous job in behalf of the war effort which could not otherwise be accomplished. . . . His industry stature increases with the years. He has earned our respect and admiration. He is most worthy of the designation 'Pioneer of the Year'."

Those inducted as new members of the Pioneers were:

Irving C. Ackerman, Frank Angotti, George Barnett, Paul Behrke, Joel Bezahler, Bernard Birnbaum, Louis L. Brown, Ephraim Charninsky, William H. Clark, Irving Dashkin, Norman W. Elson, William J. Gerrity, Melvin L. Gold, Monroe R. Goodman, S. Goodman, Herbert Greenblatt, Louis E. Hanna, Milton Harris, Louis L. Hess, Leo Jaffe, George M. Josephs.

Also: John Kane, Milton Klein, Louis L. Klotz, Sidney Kramer, Edward Levene, Arthur Levy, Perry Lieber, J. S. Mednikow, John E. Michon, John F. Murphy, Harvey B. Newins, Daniel T. O'Shea, Eugene Pleshette, M. Mickey Schwarz, Morris Seider, C. O. Slenker, Dan J. Smolen, Sol Spiller, George R. Taylor, Edward L. Walton, John E. Williamson, Claude Ezell, Herman J. Golden, Daniel McLean, Frank Meyer, George Orth, Joseph S. Salzburg, Gordon E. Youngman, Frank Kassler, Herbert Richek and Fred Ballmeyer.

Dais guests included: Charles Alicoate, Richard Altschuler, Barney Balaban, Robert Benjamin, Harry Brandt, Max A. Cohen, Jack Cohn, George Dembow, Sam Dembow, Jr., Ned E. Depinet, Jay Emanuel, Gus Eyssell, Ed Fay, Charles Feldman, Frank Folsom, William German, Leonard Goldenson, Abel Green, Harry Kalmine, Arthur Krim, Msgr. Thomas F. Little, W. C. Gehring.

Also: Arthur Mayer, Don Mersereau, Abe Montague, John J. O'Connor, R. J. O'Donnell, Ferdinand Pecora, Sam Pinanski, Martin Quigley, Charles M. Reagan, E. V. Richards, Jr., Sam Rinzler, Herman Robbins, William F. Rodgers, A. W. Schwalberg, Sol Schwartz, Gradwell Sears, Spyros P. Skouras, Joseph Vogel, Herbert Greenblatt and George Skouras.

MGM to Hold Global Sales, Publicity Meet Feb. 5-12

HOLLYWOOD: MGM announced here Wednesday it will fly its entire sales and publicity personnel from all overseas branches to Hollywood for a global conference February 5-12. The conference, said to be the first of its kind in film trade history, was made known in a joint statement from Arthur M. Loew, president of Loew's International Corporation, and Dore Schary, studio production head, who will be co-hosts to the 75 delegates representing 58 countries. The conference will screen 12 or more major MGM productions, including rough cuts and some pictures not yet completed, and develop sales policies and merchandising and promotional plans from "an international viewpoint."

Start RKO Short on Air Reserve in Georgia

Filming of a new short subject describing the work of the U. S. Air Reserve, tentatively called "The Second Wall," was commenced last week on location in Atlanta and Marietta, Ga., by RKO Radio Pictures. The film is sponsored by the Reserve Information Officers advisory staff of the Atlanta Air Reserve Center, and has the approval of the Continental Air Command and the Pentagon. In the script, which was written by Curtis Mees, manager of the Paramount theatre in Atlanta and a writer for *Better Theatres,* the strong connection between an average American small town (Marietta) and the military is depicted with the high point a demonstration of how the Air Reserve can spring into immediate action during an enemy attack.

Fox Division Managers Talk Holiday Releases

Division managers of 20th Century-Fox were scheduled to meet last Tuesday in Chicago to review general sales policy and set merchandising plans on two major CinemaScope productions—"The Rains of Ranchipur" and "The Lieutenant Wore Skirts"—set for release in December and January, respectively. W. C. Gehring, executive assistant general sales manager was to represent director of distribution Al Lichtman and preside over the meeting at the Drake Hotel.

Set Benefit Premiere for Paramount's "Tattoo"

The Actors' Studio second annual benefit will be held in conjunction with the world premiere of Hal Wallis' production for Paramount, "The Rose Tattoo," starring Anna Magnani and Burt Lancaster, at the Astor theatre, New York, December 12. The premiere will be followed by a supper party with "star-studded" entertainment in the Sheraton-Astor Hotel. Tickets to the opening of the VistaVision film, based on Tennessee Williams' stage play, and the supper party will be sold at $50 each. Cheryl Crawford, Elia Kazan and Lee Strasberg are in charge of the affair.

Victory on Toll TV in Sight—Starr

JACKSONVILLE: A note of optimism sparked the opening business session of the Motion Picture Exhibitors of Florida's seventh annual convention Monday in the Hotel Roosevelt when Alfred Starr told about 300 theatremen, "We have arrived at a turning point in our fight against toll TV, and the fight is going our way, even though the backers of this monstrous plan have enormous reserves and they're trying in any way they can to make a beachhead in the homes of America."

The exhibitors applauded Mr. Starr's description of the work already done by the Committee Against Pay-to-See TV.

Robert W. Coyne told the convention that the Audience Awards have three purposes: "To provide Hollywood with information, to provide us with a useful and desirable type of promotion and to bring a needed search for new star talent."

Lamar Sara, vice-president of Florida State Theatres and MPEOF's legislative chairman, gave a report on the work accomplished and warned against an attempt to revise the Florida sales tax.

Other speakers were Ray E. Green, state comptroller; Horace Denning, Theatre Owners of America vice-president; Bolivar Hyde, a director of TOA; U.S. Sen. Spessard Holland; MPEOF president Jerry Gold; Mayor Haydon Burns; and Russell Kay, newspaperman whose syndicated column is used in 194 Florida periodicals.

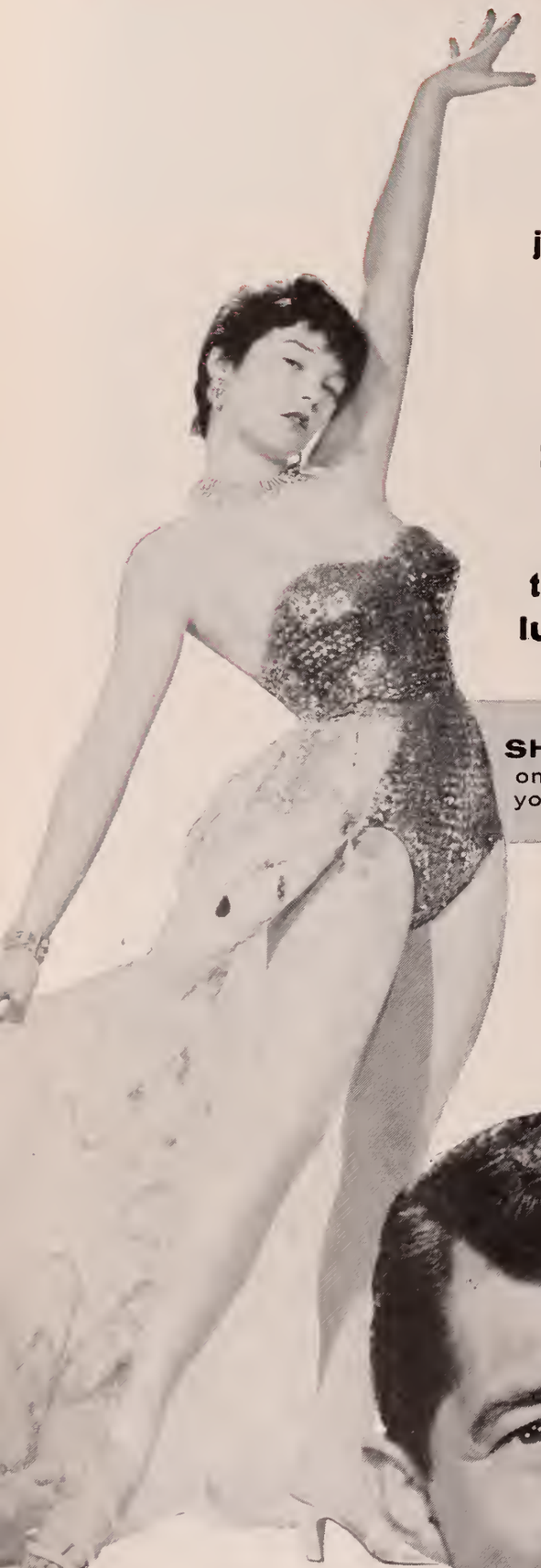
Joan Crawford, guest of honor at the Monday luncheon, told the exhibitors that her aim in pictures is to "provide them with good movies that will be easy to sell."

New president for 1956 is Elmer Hecht, of Wometco Theatres. Other officers elected are Pete J. Sones; Robert Daugherty, Mark Dupree, James Biddle, all vice-presidents. Also, B. B. Garner, treasurer; Robert Anderson, secretary.

Altec Nears Completion of Navy CinemaScope Shifts

The Altec Service Corporation has completed more than 80 per cent of its installations of equipment for CinemaScope in theatres operated by the United States Navy, according to C. S. Perkins, Altec operating manager. The 255 theatres involved, including those in Hawaii as well as the continental U. S., will have single-track optical sound, it was stated. Other firms with contracts for various equipment in the project include the DaLite Screen Corporation and Radiant Screen Corporation, Chicago; Raytone Screen Corporation, New York; Knoxville Service Studios, Tennessee; Pana-Vision, Los Angeles; Projection Optics, Rochester, N. Y.; Paromel Electronic Corporation, Chicago; Motiograph Corporation, Chicago, and the E. H. Wolk Manufacturing Company, Chicago.

FOR CHRISTMAS AND THE NEW YE
HILARIOUS DEAN-AND-JERRY COM
FOR YOUR AUDIENCE, BIGGEST FO
BECAUSE:



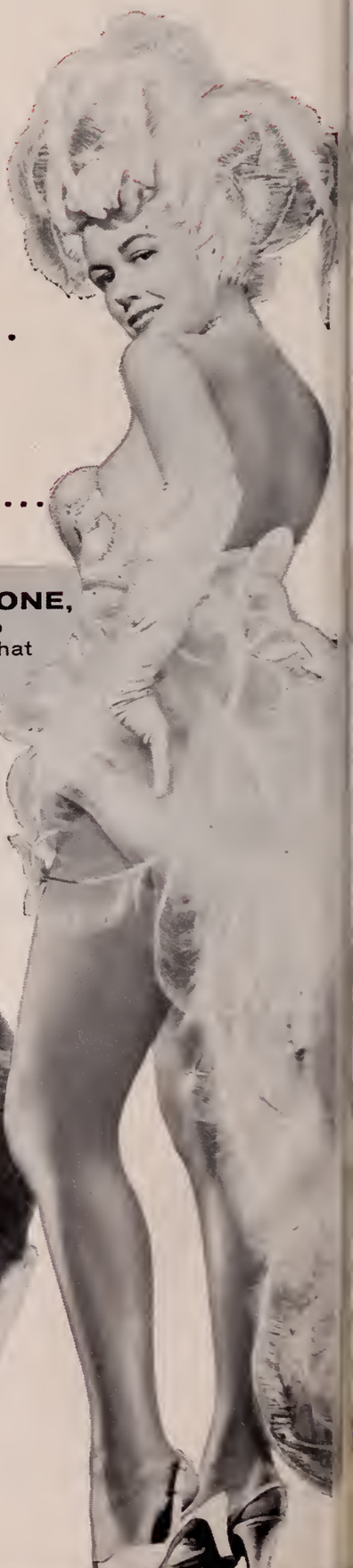
IT'S
just about the most gorgeous girl-show since Ziegfeld...

IT'S
just about the laughing-est Martin and Lewis script ever...

IT'S
the hit that spotlights the most luscious lovelies in Hollywood...

SHIRLEY MacLAINE,
one look at her shape and you know she's got talent!

DOROTHY MALONE,
another whammo performance from that "Battle Cry" girl!



IT'S
an art—the way Dean and Jerry act around those curvacious models!



AR FROM PARAMOUNT! THE MOST EDY MUSICAL YET... FUNNIEST R YOUR BOXOFFICE,



DEAN MARTIN AND JERRY LEWIS

IN

HAL WALLIS'

PRODUCTION

ARTISTS AND MODELS

CO-STARRING

SHIRLEY MacLAINE · DOROTHY MALONE

AND

EDDIE MAYEHOFF

WITH

EVA GABOR · ANITA EKBERG · GEORGE "FOGHORN" WINSLOW

Directed by FRANK TASHLIN · Screenplay by FRANK TASHLIN, HAL KANTER and HERBERT BAKER · Adaptation by DON McGUIRE

New Songs — Music by Harry Warren Lyrics by Jack Brooks

COLOR BY TECHNICOLOR

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

ANITA EKBERG,
a beautiful piece of Swedish cheese cake!



EVA GABOR,
one of the most glamorous beauties in the whole world!

NEW SONGS:

Innamorata • You Look So Familiar
When You Pretend • Artists and Models
The Lucky Song • The Bat Lady

HOLLYWOOD TODAY

Spotlight on Increased Labor Cost

[This series, dealing with current conditions in Hollywood, began in the issue of October 22. The two issues preceding this discussed Hollywood's "scramble for 'roadshow' techniques." The impact of television on Hollywood will be discussed subsequently.]

by MARTIN QUIGLEY, Jr.

For several months prior to the October 25 contract deadline of the basic studio labor agreement there was much speculation in Hollywood about what would happen. Many in Hollywood expected that the International Alliance of Theatrical Stage Employees would strike to enforce the new demands. The strike was predicted because the union officials were talking about both a new five-day week and also a five per cent share in all revenues from theatrical reissues and television sales.

With surprising swiftness the studio negotiators acceded to the five-day week a few days before the October 25 deadline. While the official announcement spoke of "thirteen weeks of negotiation" actually the real bargaining sessions ran only about a week. Richard F. Walsh, president of the IATSE, was only on the West Coast a total period of about 10 days before final agreement was reached. The last time the basic agreement was negotiated bargaining sessions extended in Hollywood about two months past the official deadline time.

The signing of the new agreement averted the possibility of a strike which would have closed all studios making theatrical pictures. Before theatre divorcement the expectation of a studio strike was accompanied with the strong possibility of a strike of union projectionists. Now this type of pressure on the studios from remote places is unlikely. It would seem to be a form of strike prohibited by the Taft Hartley Act. However, even without sympathy strikes in the theatres, a short closing of the studios would be costly.

ALTHOUGH many fewer pictures are produced now than when the basic agreement was previously negotiated with the IATSE, pictures are made on a higher average budget. Shutting the studios would suspend all preparations for future production. This would wreck future schedules and casting assignments. Almost all commitments are made with a fixed time period of conclusion.

It will probably never be known precisely whether the IATSE was pressing seriously for a share in reissue and television rights or whether that was simply a tactical maneuver. The theory in Hollywood leans to the view that this demand was for bargaining purposes because all the local unions did not seek it in the preliminary statements.

On the other hand there never was any question about the seriousness of the five-day week demand. From the studios' point of view the basic question was whether the increase in costs inevitable with the shift from a six-day to a five-day week could be met without grave economic consequences. The final answer on this point will not be known for months.

WHILE there are some reasons for the long-standing six-day studio week, the companies would be in a difficult public relations position convincing theatre patrons that in this era the six-day week is not an anachronism. Union labor throughout the country informally might have cut down on attendance in protest. Potential effects of such a protest could be tremendous. They could persist long after any studio strike had been settled.

The justification—even the necessity in the minds of some—for studio operations on a six-day week springs from the nature of film making. Actual shooting, the period during which costs skyrocket, must be completed in as few actual days as possible. A company shooting on a particular sound stage must vacate that area as soon as practical so that preparations and erection of the sets for the next film or next scene can be started.

Delays not only cost money but they cut down the possibility of a studio making the planned number of features within a year. Historically studio employment has always fluctuated considerably. While the union craftsmen at times work a six-day week, the average enployment, over a year, is probably considerably less than skilled union men have in more conventional types of activity. Even seasonal auto making is steadier than film production.

HOW much the new work schedules will increase the production cost is anyone's guess. The range of guess is as high as 20 per cent. It is hardly likely to be less than 10 per cent and perhaps more. This is a percentage of the total direct production costs and not simply that of the wages paid to those under the IATSE basic agreement. The increases granted and the shorter working schedules must be projected more or less across the board. All concerned are expected to gain on a comparable basis.

One of the advantages of the new agreement—and not only from the studios' position but also for the welfare of the industry as a whole—is that, as labor agreements go, it is for a long term. It runs to January 30, 1959. There will be a general 2½ per cent increase January 30, 1958. Daily workers are already receiving, from October 25, a 25 cents per hour increase. The five-day week schedule for weekly workers goes into effect January 30, 1956. Workers will receive for the five-day week their rate now for six days. Also there are additional increases and payments by the studios into the union pension plan and health and welfare plan.

One of the factors that makes calculation of the total cost of the new agreement impossible is that the efficiency of workers in five days as compared with six will only be learned after experience. While work on Saturday is not barred it will become increasingly costly. During the year 1956 it will be at time-and-a-half and in the following two years of the agreement at double time.

Exhibitors are naturally the ones who eventually will feel the full burden of the new production costs. All payments to make production possible must start out in money paid by the public. Whether production costs can rise another 10 per cent without making many exhibitors' operations even more difficult than now is a matter of speculation.

Indiana Allied Group Meeting Next Week

INDIANAPOLIS: Government regulation of rentals, arbitration, new releasing patterns, print shortages, equipment trends and toll television will be high on the agenda when the annual Fall convention of the Allied Theatre Owners of Indiana is held at the Marott Hotel here November 15-16.

Sypros Skouras, president of Twentieth Century-Fox, will be the principal speaker at the general meeting the afternoon of November 15. Other speakers at that session will be Julius Gordon, Texas exhibitor; Hugh McLachlan and Roy Kalver, ATOI president.

The convention will hear Ruben Shor, president, and Abram F. Myers, general counsel, of Allied States at the general meeting November 16. Trueman Rembusch, national director of ATOI, and Jay Emanuel also will speak. The general meetings both afternoons will be open to all industry members. Closed discussion groups for indoor and drive-in exhibitors will be held separately both mornings of the convention.

GIANT SPIDER STRIKES!

...CRAWLING TERROR 100 FEET HIGH!



SCIENCE CREATED IT!
CAN ANYTHING ESCAPE IT?

TARANTULA!

...its dread venom and crushing jaws threaten all mankind!

Starring

JOHN AGAR · MARA CORDAY · LEO G. CARROLL

with **NESTOR PAIVA · ROSS ELLIOTT**

DIRECTED BY JACK ARNOLD · SCREENPLAY BY ROBERT M. FRESCO AND MARTIN BERKELEY
PRODUCED BY WILLIAM ALLAND

SEEING IS BELIEVING....

...and every exhibitor who's seen it has been thrilled by TARANTULA'S great box office potential.

SEE IT YOURSELF at your U-I Exchange *now!*

Universal International

Three Units Defend Draft Arbitration

Representatives of three top exhibitors organizations last week in New York issued an unusual joint statement defending the latest draft for an all-industry arbitration system which has been under the especial fire of Allied States Association and that group's articulate general counsel, Abram F. Myers.

The statement did not mention Mr. Myers or Allied, except indirectly, and was issued by Max A. Cohen, of New York's Independent Theatre Owners Association; Mitchell Wolfson, of Theatre Owners of America, and Leo Brecher, of Metropolitan (New York) Motion Picture Theatres Association, with Herman Levy, TOA general counsel.

The group made it a particular point to answer Allied criticism that the plan was "a deliberate attempt to legalize the pre-releasing practice." Instead, said the statement, the plan "neither condones nor authorizes the distribution of pre-release pictures —it simply sets a limit where no legal limit now exists."

The statement said further that "the proposed system of arbitration is no cure-all. But we are cognizant of the fact that it has many points of advantage for exhibitors, especially in the fields of clearance, runs, competitive bidding and contract violations. The plan clearly defines old and new rights and affords remedies for the violation of those rights. As an illustration, it provides for the first time a set of 'rules of the game' for competitive bidding, aimed at elminating under-the-counter shenanigans."

"Not enough attention has been paid to the conciliation provisions of the proposed system," the joint statement continued. "Under our plan, exhibitors are provided a means of seeking relief for all grievances, large and small, independent of the arbitration machinery."

MPEA Representative Won't Appear at Tariff Hearings

WASHINGTON: The Motion Picture Export Association will not testify at the current tariff reduction hearings of the Committee for Reciprocity Information, but instead will stand on a written statement submitted to the committee earlier. The government group is holding hearings to obtain the views of industries on items—among which are films—proposed for U. S. tariff concessions at a forthcoming international conference on the subject. The MPEA some weeks ago sent the committee a letter supporting the cuts but urging the negotiators to try and reduce some of the barriers put up by foreign countries to U. S. films. At that time it was stated that Griffith Johnson, MPEA vice-president, would appear to testify, but he had to leave for Rome last weekend and will not be back in time to appear.

Box Office Champions For October, 1955

The box office champions for the month of October, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

The Left Hand of God
(20th Century-Fox)
CinemaScope

Produced by Buddy Adler. Directed by Edward Dmytryk. Written by Alfred Hayes (from the novel by William Barrett). Color by De Luxe. Cast: Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead, E. G. Marshall, Jean Porter, Carl Benton Reid.

My Sister Eileen
(Columbia)
CinemaScope

Produced by Fred Kohlmar. Directed by Richard Quine. Written by Blake Edwards and Richard Quine (adapted from the stories by Ruth McKenney). Technicolor. Cast: Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse, Kurt Kasznar, Richard York, Lucy Marlow, Tommy Rall, Barbara Brown, Horace McMahon.

The Phenix City Story
(Allied Artists)

Produced by Samuel Bischoff and David Diamond. Directed by Phil Karlson. Written by Crane Wilbur and Dan Mainwaring. Cast: John McIntire, Richard Kiley, Kathryn Grant, Edward Andrews, James Edwards, Lenka Peterson, Biff McGuire, Truman Smith.

The Tall Men
(20th Century-Fox)
CinemaScope

Produced by William A. Bacher and William B. Hawks. Directed by Raoul Walsh. Written by Sydney Boehm and Frank Nugent (from the novel by Clay Fisher). Color by De Luxe. Cast: Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Juan Garcia, Harry Shannon, Emile Meyer.

To Catch a Thief
(Paramount)
VistaVision

Produced and directed by Alfred Hitchcock. Written by John Michael Hayes (from a novel by David Doge). Technicolor. Cast: Cary Grant, Grace Kelly, Jessie Royce Landis, John Williams, Charles Vanel, Brigette Auber. ***(Champion for the second month).***

To Hell and Back
(Universal)
CinemaScope

Produced by Aaron Rosenberg. Directed by Jesse Hibbs. Written by Gil Doud (based on Audie Murphy's autobiography). Technicolor. Cast: Audie Murphy, Marshall Thompson, Charles Drake, Gregg Palmer, Jack Kelly, Paul Picerni. ***(Champion for the second month).***

Trial
(Metro-Goldwyn-Mayer)

Produced by Charles Schnee. Directed by Mark Robson. Associate Producer: James E. Newcom. Written by Don M. Mankiewicz from his novel. Cast: Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Rafael Campos.

Ulysses
(Paramount)

Produced by Dino De Laurentiis and Carlo Ponti in association with William W. Schorr. Directed by Mario Camerini. Written by Franco Brusati, Mario Camerini, Ennio de Concini, Hugh Gray, Ben Hecht, Ivo Perilli and Irwin Shaw. In Technicolor. Cast: Kirk Douglas, Silvana Mangano, Anthony Quinn, Rossana Podesta, Sulvie, Daniel Ivernel, Jacques Dumesnil.

Youngsters Attend Preview Of U.A. "Heidi and Peter"

Several hundred youngsters, along with newspaper, trade publication, radio-TV and magazine representatives, were in attendance for an invitational screening of United Artists' "Heidi and Peter" at a preview party last Saturday at the Little Carnegie theatre in New York. The Christmas-in-November party also was attended by a group of convalescent children from the N.Y.U.-Bellevue Institute of Medical and Physical Rehabilitation. The picture, which will be the Christmas attraction at the Little Carnegie, was produced by Lazar Wechsler, who produced the earlier U.A. "Heidi."

Allied Artists Switches Sales Meet to Chicago

The Allied Artists regional sales meeting originally scheduled for New Orleans will be held instead at the Blackstone Hotel, Chicago, November 13-14, and four midwest branches will participate along with the company's southern group, it was announced Wednesday by Morey R. Goldstein, vice-president and general sales manager, who will preside. Harold Mirisch, vice-president, who was to have attended the sessions, will be unable to attend because of the pressure of studio business, and Mr. Goldstein will take on Mr. Mirisch's assignment of outlining the studio's release plans.

NOW IN RELEASE



HALF BREED EMOTION STRIPPED TO RAW FURY!

"APACHE WOMAN"

WIDE-SCREEN COLOR

FROM THE INFANT OF THE INDUSTRY!

American RELEASING CORPORATION

MR. EXHIBITOR: YOU ASKED FOR IT! READY IN JANUARY — THE BOX OFFICE COMBINATION OF THE YEAR!

THE TOP SHOCK SHOW OF ALL TIME!

HUMAN EMOTIONS STRIPPED RAW!

The terrifying story that COULD COME TRUE!



SEE! THE WORLD ENDED BY ATOMIC FURY!

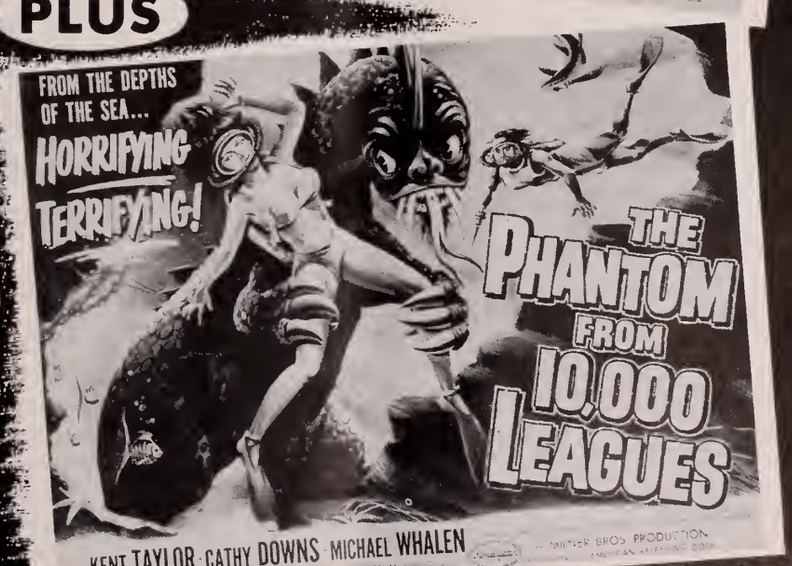
SEE! THE HORRIBLE "MUTANT" WHO SEEKS A MATE!

SEE! THE TERRIFYING "BEAST" ON THE OCEAN FLOOR!

SEE! THE BATTLE FOR LIFE AT THE BOTTOM OF THE SEA!

SEE! FANTASTIC WORLD OF DEATH AND HORROR!

PLUS



SEE YOUR LOCAL American EXCHANGE!

DAVIS, IN U. S., TO PUSH FILMS

Rank Executive Stresses Intention to Press for More U. S. Play Time

by PETER BURNUP

LONDON: John Davis in his capacity as president of the British Film Producers' Association, flew to the United States early this week to attend a meeting in Washington of the International Federation of Film Producers. It was accepted as assured here that during his stay Mr. Davis, in his role also as managing director of the Rank Organization, would be looking into the vexed question of the American screening of British pictures.

On the eve of his departure, Mr. Davis presided over a dinner to mark the 21st anniversary of J. Arthur Rank Film Distributors and there, told the guests bluntly: "We are not going to ease up on our belief in putting British films before the world."

South American Plans

In a characteristic declaration of aggressive sales policy, the Rank chief spoke of his already fashioned plans in the South American market.

"To Mr. Harry Norris, managing director of our overseas company, we have entrusted the job in 1956 of creating a beaten path to our door in South America. We shall be opening our own offices in every country there, with the object of doubling our operations in six months," he said.

Mr. Davis referred also to the effort the Rank Organisation made at the recent Venice Film Festival which produced a worldwide newspaper reaction. "We went there on a job of work," he said. "We did not know precisely what we were going to do, but we did know what we wanted to do. We think it came off."

Done Deliberately

Referring to distribution in the home market, he said it was not by accident that the name of Rank was to be found more and more frequently in the press, on the radio and elsewhere. It was done deliberately to assist the sales organisation to make another of "those beaten paths" to its own door.

It's anyone's guess what policy the Rank chief will ultimately adopt in the U. S. He will want, for example, to look into the outcome of his recent spread-over of product among a number of distributors. But, in the view of the best informed, the ultimate plan will likely prove to be getting the name of Rank "more and more frequently in the press, the radio and elsewhere."

As a parting gesture to his dinner guests Mr. Davis confided in them that the Rank Group has a current investment in the production of four films at Pinewood of no less than £1,400,000.

"I don't think any company shows a greater confidence in film-making at this time," he said.

Accompanying Mr. Davis to the meeting in Washington was Kenneth Winckles, assistant managing director of the Rank Organisation. Sir Henry French, director-general of the BFPA, also attended.

Talk Wage Status

CEA's negotiating committee is ploughing its patient way through the intricate pattern of theatre-people's wages this side. Tom O'Brien, in presenting a demand for a substantial increase in all such wages, made great play over what he called the cumbersome and antiquated pattern now obtaining and which involved no fewer than 26 separate branch wage schedules. In answer thereto, CEA's general council instructed its negotiators to prepare a wage-schedule based on cost-of-living conditions prevailing in 10 separate zones into which the country had been divided.

It is upon such a plan that the committee had been working. A mass of anomalies has not unnaturally been thrown up in the course of the investigations but, following an all-day meeting, a comprehensive report and schedule were evolved for presentation to CEA's general council at its meeting Wednesday this week. It is this scheme which will be proferred to NATKE's negotiating committee as the next step in the wage discussions.

Mr. O'Brien meanwhile has been going around uttering vague threats to the effect that he will be satisfied with nothing less than a settlement "on a national level"; failing which he will ask the Government to set up a court of inquiry into the wages structure of the whole picture business.

What the NATKE boss means by a "national level" remains unexplained. For not even rhetorical Mr. O'Brien could maintain that an usherette in a rural area could expect —to put it no higher—the same level of wages as those paid her opposite number in London where the cost of living is inordinately higher.

All that despite, CEA's general secretary, Ellis Pinkney, calmly and confidently anticipates that the whole wage negotiations will be suitably disposed of by December 12; the date of the expiry of the three months' notice given by the union for the cancellation of the existing wage agreement.

▽

The amount involved in the unfreezing of British film earnings in Japan has not yet been established, but BFPA's Sir Henry French states that it is known to be "considerable."

Sir Henry's attention was drawn to a report in The HERALD ("On the Horizon") that American distributors in Tokyo were disturbed at the disclosure of the British unfreezing operation. The BPFA chief contented himself with the slightly cryptic comment: "Well, That's about the first time that has happened."

▽

Only three new motion picture theatres in the whole of Britain are currently in the course of construction. That was disclosed by Chancellor of the Exchequer R. A. Butler in the course of a Commons debate on his recent budget proposals.

Labourite Harold Wilson, in the course of a bitter attack on the Government, had accused Mr. Butler of cutting down on the building of working-class houses while he allowed "luxury building of cinemas, pubs and motor showrooms" to continue.

Mr. Butler had a ready answer to the accusation. He told the House that last year's "miscellaneous" building—including cinemas—cost £96 million, which would increase this year by £20 million. Most of the amount would go on office buildings, mainly in heavily bombed London, leaving £10 million only for shops and cinemas. Three new cinemas only are being built, he said.

"These facts seem to me to demolish Mr. Wilson's arguments and anxieties. I do not propose to interfere with cinema building on that scale," the Chancellor concluded.

▽

No indication has yet been given of the studio at which Sir Michael Balcon's Ealing Productions will operate following the sale of the company's own studio. It is known, however, that negotiations are far advanced in that regard. It is anticipated that a full statement will be issued with the company's accounts, due toward the end of November.

NYMAN, FORMER CEA PRESIDENT, DIES AT 56

LONDON: Kenneth A. Nyman, exhibitor and former CEA president, died November 1 at the age of 56. He had suffered from persistent heart trouble for some years. Prior to entering the industry as an exhibitor in 1924, he was a science teacher. Mr. Nyman was a scholarly man, noted for his brilliant contributions to industry debates. He had been active in CEA's London Branch before World War II and became national president of the Association in 1938-9. He is survived by his widow and two daughters.

"Glory" Opening Set

David Butler's "Glory" will have a world premiere January 11 at the Kentucky theatre, Lexington, it is announced by Walter Branson, RKO vice-president in charge of distribution. Immediately following the world premiere, the Superscope-Technicolor production will open in more than 150 theatres throughout the Cincinnati, Cleveland and Indianapolis exchange areas.

THIS WEEK IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS
Crime in the Streets
Screaming Eagles (Bischoff-Diamond Prods.)

INDEPENDENT
City of Women (Lorraine Prods.; Wide-screen; Eastman Color)
The Weapon (Hal E. Chester; Superscope)

20TH-FOX
The King and I (CinemaScope; De Luxe Color)

UNITED ARTISTS
Bed of Fear (Harris-Kubrick Prods.)
Bandido (Bandido Prods.; CinemaScope; De Luxe Color)

COMPLETED (6)

ALLIED ARTISTS
The Come on (Superscope)
The Four Seasons (Wide-screen; Color)

INDEPENDENT
Swamp Women (Woolner Bros. Pics.; CinemaScope; Pathecolor)

20TH-FOX
Bottom of the Bottle (CinemaScope; Color)

UNITED ARTISTS
The Man With the Golden Arm (Carlyle Prods.)

U-I
Congo Crossing (Technicolor)

SHOOTING (28)

ALLIED ARTISTS
The First Texan (CinemaScope)
The Friendly Persuasion (De Luxe Color; wide-screen)

BUENA VISTA
The Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
The Harder They Fall
Solid Gold Cadillac
Odongo (Warwick Prods.; SuperScope; Technicolor)
Port Afrique (Coronado Prods.)

INDEPENDENT
Fire Maidens of Space (Saturn Films, Inc.)
Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

MGM
The Swan (CinemaScope; Eastman Color)
Fearful Decision (Wide-screen)
Lust for Life (CinemaScope; Ansco Color)

PARAMOUNT
That Certain Feeling (VistaVision; Technicolor)
The Mountain (VistaVision; Technicolor)
War and Peace (Ponti-de laurentiis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX
Carousel (CinemaScope; Color)

UNITED ARTISTS
Nightmare (Pine-Thomas-Shane Prods.)
Run for the Sun (Russ-Field Corp.; SuperScope; Color)
Huk (Pan Pacific Pictures)
The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman Color)
Trapeze (Hecht & Lancaster's Joanna Productions; CinemaScope; Eastman Color)

U-I
Raw Edge (Technicolor)
Cry Innocent

WARNER BROS.
A Cry in the Night (Jaguar Prods.)
The Bad Seed
Serenade (WarnerColor)
The Spirit of St. Louis (CinemaScope; WarnerColor)

Hollywood Scene

HOLLYWOOD BUREAU

Seven pictures were started, and six others were finished, to bring the over-all total of pictures in shooting stage to 35 as of the end of the first week in November. Production had held that level for four weeks preceding.

"The King and I," a 20th-Fox production in CinemaScope and DeLuxe color, looks like the standout among the new undertakings, on paper. It has Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko, Martin Benson, Terry Saunders and Rex Thompson in its cast, and it is directed by the experienced Walter Lang. Production is credited to Charles Brackett.

CinemaScope and DeLuxe color is the form chosen, also, by producer Robert L. Jacks for "Bandido," directed by Richard Fleischer for United Artists distribution. It is being filmed in Mexico, with Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott and others.

"Crime in the Streets" is an Allied Artists production by Vincent M. Fennelly, directed by Don Siegel, with James Whitmore, John Cassavettes, Sal Mineo, Mark Rydell, Peter Votrian and Peter Miller among the players.

Samuel Bischoff and David Diamond, the co-producers of "Phenix City Story," started shooting "Screaming Eagles" for Allied Artists, with Charles Haas directing Tom Tryon, Jan Merlin, Alvy Moore, Martin Milner, Joe di Reda and Edward G. Robinson, Jr.

James B. Harris is producer of "Bed of Fear," a Harris-Kubrick production for United Artists release, which has Sterling Hayden, Coleen Gray, Vince Edwards, J. C. Flippen and Marie Windsor in principal roles. Stanley Kubrick is directing.

Steve Cochran, Lizabeth Scott, Herbert Marshall and Nicole Maurey are top players in "The Weapon," a Hal E. Chester production in Superscope, under way in London. Val Goest is directing.

Lorraine Productions, independent, started "City of Women," in Eastman color, with Boris Petroff as producer-director, and with Robert Hutton, Osa Massen and Mari Palmer as principals.

Warners Will Release Melford-Dietz Films

HOLLYWOOD: Jack L. Warner, executive producer, has announced the closing of a production deal with Frank Melford and Jack Dietz providing for release by Warners of four pictures to be filmed by their recently formed production company. "Freighter," from the United States Steel Hour program, produced by the Theatre Guild from the teleplay by George Lothar, is the first of the pictures scheduled for filming under the newly concluded deal. Also definitely scheduled is "Blood on the River," an original by James Gunn and Hunt Stromberg, Jr.

Shortage of Films Cited By Fellman

by SAMUEL D. BERNS

HOLLYWOOD: The danger signal on an acute shortage of product is getting louder, Nat D. Fellman, executive assistant to general manager Harry Kalmine of Stanley Warner Theatres, said before returning to New York last weekend from a trip to the coast.

Mr. Fellman, encouraged by the quality of most of the product seen, expressed great concern at the quantity turned out, warning this is the worst product shortage experienced in his 28 years of theatre operation.

"We cannot operate theatres profitably, if the major distributors deliver films on the basis of one every four to six weeks. Since the Government's trust action competition has risen to a point where there are now twice as many first run situations as there were 10 years ago. Instead of having more product available to satisfy such competition, a steady decline in production has created a pure "seller's market," with reissues having a field day in rentals," Mr. Fellman said.

"The industry must suffer, if the momentum of building theatre audiences is reduced by a meager and inconsistent supply of high caliber product," Mr. Fellman added, and called attention to a violation of the fundamental principles of exhibition whereby it has become necessary to give unwarranted additional playing time to bookings, playing lesser grade films in de luxe houses and charging the same admission prices for reissues.

Mr. Fellman took issue with distributors who give Hollywood every booking advantage by making a great number of films available in the film capital near the year's end in order to become eligible for Academy nominations and impressing voters for the coveted Oscars. "The producers seem to have lost sight of the fact that we are in business 52 weks of the year, and are entitled to similar consideration outside of Hollywood, which would in no way impair such eligibility and could, on the other hand, expose case histories of audience reactions that would offer a measure of influence to the voters."

Questioned on factors which could serve as a guide to producers regarding future product, Mr. Fellman listed the importance of the story as the primary influence in attracting the customers. "A good story and a good star name is the basic formula for 'block-busters.' A star name in an uninteresting yarn is a costly mistake," he said.

Bars Reds From Council Federation

WASHINGTON: Iron Curtain countries may not joint the Administrative Council of the International Federation of Film Producers Associations, that organization ruled here Monday by voting unanimously not to change its rules to allow such entries. The Council began its four-day meeting Monday with delegates from 10 countries supervised by Renato Gualino, of Italy, Federation president, and by Charles Delac, of France, honorary president.

No Applications Pending

Dr. Gualino explained no applications from satellite countries are pending, but he expected some soon. He said he wanted to get on record the board's views. The basic attitude is that only representatives of private, not state, business should belong, as do 22 countries now.

There will be a new Film Festival during 1956, at Cork, Ireland, May 21 to 27. The Council approved the project. It also told its sponsors it wouldn't participate in one for 1957. Dr. Gualino commented there should not be too many festivals during one year, and the Council favors rotation. The Council also approved festivals at Cannes, France, in March; Venice, August; Berlin, June-July; Edinburgh, August 20-September 9; Carlsbaad, Czechoslovakia, July 11-24. The latter, it was explained, still is under discussion pending further talks with the management. Participation approved is only for 1956. One condition the Federation is making is that films be allowed to circulate in the country freely.

The Council had on its important agenda methods of combating censorship in various countries.

Johnston Heads U. S. Group

MPAA president Eric Johnston was to head the U. S. delegation, which included MPAA vice-presidents Ralph Hetzel and Robert Corkery. Other countries' representation at the meet are: John Davis and Sir Henry French, president and general director, respectively, of the British Film Producers Association; J. P. Frogerais, honorary president of the French Producers Syndicate, and Roger Fournier, general secretary of the French Film Producers Association; Vicente Salgado, president of the Spanish Film Producers Association; Oscar Duby, representing the Swiss Film Producers Association; Carl Anders Dymling, president of the Swedish Film Producers Association; Gunther Schwartz, executive director of the German Film Export Association, and Walter Koppel, president of the German Film Producers Association; Marcel Jauniaux, president of the Belgian Film Producers Association; and Hector Hernandez, executive director of the Mexican Film Producers Association.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended November 5 were:

Albany: MARTY (U.A.) 2nd week; REBEL WITHOUT A CAUSE (W.B.) 2nd week; TRIAL (MGM).

Atlanta: THE DESPERATE HOURS (Para.); I AM A CAMERA (D.C.A.); QUENTIN DURWARD (MGM).

Boston: REBEL WITHOUT A CAUSE (W.B.); TRIAL (MGM).

Buffalo: THE DESPERATE HOURS (Para.); I AM A CAMERA (D.C.A.) 3rd week; MAN WITH THE GUN (U.A.); REBEL WITHOUT A CAUSE (W.B.) 2nd week.

Chicago: THE LEFT HAND OF GOD (20th-Fox) 5th week; THE MAGNIFICENT MATADOR (20th-Fox); SINCERELY YOURS (W.B.); TO HELL AND BACK (U-I).

Cleveland: THE DESPERATE HOURS (Para.) 2nd week; Gentlemen Marry Brunettes (U.A.); ULYSSES (Para.) 3rd week; REBEL WITHOUT A CAUSE (W.B.) 2nd week.

Denver: THE BIG KNIFE (U.A.); THE GIRL IN THE RED VELVET SWING (20th-Fox) 2nd week; THE GREAT ADVENTURE (De-Rochemont) 2nd week; QUENTIN DURWARD (MGM); THE TALL MEN (20th-Fox).

Des Moines: I AM A CAMERA (D.C.A.) 2nd week.

Detroit: THE DESPERATE HOURS (Para); MY SISTER EILEEN (Col.); THE TENDER TRAP (MGM).

Hartford: GATE OF HELL (Harrison) 2nd week; LUCY GALLANT (Para.); REBEL WITHOUT A CAUSE (W.B.); THREE STRIPES IN THE SUN (Col.); TREASURE OF PANCHO VILLA (RKO) 2nd week; TRIAL (MGM); WHITE CHRISTMAS (Para.) (Reissue).

Indianapolis: THE DESPERATE HOURS (Para.) 2nd week; MAN WITH THE GUN (U.A.).

Jacksonville: THE DESPERATE HOURS (Para.); ILLEGAL (W.B.); LADY GODIVA (U-I); A MAN ALONE (Rep.).

Kansas City: THE DESPERATE HOURS (Para); I AM A CAMERA (D.C.A.) 4th week; SEVEN CITIES OF GOLD (20th-Fox); THE TALL MEN (20th-Fox) 4th week.

Memphis: PHENIX CITY (A.A.); THREE STRIPES IN THE SUN (Col.); ULYSSES (Para.).

Milwaukee: GIRL IN THE RED VELVET SWING (20th-Fox).

Minneapolis: MY SISTER EILEEN (Col.) 2nd week; TO HELL AND BACK (U-I) 3rd week.

New Orleans: COUNT THREE AND PRAY (Col.); THE LAST COMMAND (Rep.); MAN WITH THE GUN (U.A.); ULYSSES (Para.).

Oklahoma City: GIRL IN THE RED VELVET SWING (20th-Fox) 3rd week; I AM A CAMERA (D.C.A.) 2nd week; LUCY GALLANT (Para.); REBEL WITHOUT A CAUSE (W.B.).

Philadelphia: THE DESPERATE HOURS (Para.) 2nd week; THE GIRL IN THE RED VELVET SWING (20th-Fox); THE LAST COMMAND (Rep.); THE LEFT HAND OF GOD (20th-Fox); QUEEN BEE (Col.) 2nd week; TRIAL (MGM).

Pittsburgh: GATE OF HELL (Harrison); GIRL IN THE RED VELVET SWING (20th-Fox); MY SISTER EILEEN (Col.); REBEL WITHOUT A CAUSE (W.B.) 2nd week.

Portland: MY SISTER EILEEN (Col.) 2nd week; SUMMERTIME (U.A.) 3rd week; TRIAL (MGM).

Providence: MARTY (U.A.) 4th week; REBEL WITHOUT A CAUSE (W.B.); TRIAL (MGM).

San Francisco: THE DESPERATE HOURS (Para.); THE GREAT ADVENTURE (De-Rochemont) 2nd week; I AM A CAMERA (D.C.A.) 9th week; THE SHEEP HAS FIVE LEGS (UMPO) 4th week; SUMMERTIME (U.A.) 3rd week.

Toronto: THE KENTUCKIAN (U.A.) 3rd week; MY SISTER EILEEN (Col.) 2nd week; THE NIGHT OF THE HUNTER (U.A.)

Vancouver: BLOOD ALLEY (W.B.).

Washington: GIRL IN THE RED VELVET SWING (20th-Fox); I AM A CAMERA (D.C.A.) 5th week; REBEL WITHOUT A CAUSE (W.B.); SHEEP HAS FIVE LEGS (UMPO) 3rd week; TRIAL (MGM) 4th week.

U.A. Will Distribute "Golden Arm," Krim Says

Arthur B. Krim, president of United Artists, Wednesday announced the company would exercise its option to release Otto Preminger's "The Man With the Golden Arm." The decision to distribute the film was made after Mr. Krim and United Artists executives Robert S. Benjamin, chairman of the board; William J. Heineman, vice-president in charge of distribution, and Max E. Youngstein, vice-president, viewed a rough cut of the film.

Mr. Krim declared that United Artists, which has the right to refuse distribution of the film under the terms of its agreement with Mr. Preminger, regards "The Man With the Golden Arm" as one of the most important productions ever handled by the company. He said: "We are confident that the Motion Picture Association of America will recognize its immense potential for public service and grant the film a Production Code Seal."

"The Man With the Golden Arm" was produced and directed by Mr. Preminger and deals with narcotics.

Will Vote on Cohn Pact at Columbia

Stockholders of Columbia Pictures are scheduled to meet in New York November 28 to consider proposals to extend the employment contract of executive vice-president Jack Cohn and the issuance of stock options to vice-president Leo Jaffe and sales executive Rube Jackter, according to the company's proxy statement.

In addition the meeting will be devoted to the election of nine directors and appointments of accountants and auditors, among other business.

Columbia has announced plans to extend the employment contract of Mr. Cohn until December 31, 1958, with the clauses giving him a weekly salary of $2,500 and an expense allowance of $300 to remain intact. Under the agreement Mr. Cohn may notify the corporation of his desire to reduce the amount of time devoted to his duties on or after December 31, 1956. Should he do so, it is stipulated, his services would then be in an advisory capacity and his salary would be reduced by one-half.

The corporation has also announced that it wishes to allow Mr. Jaffee to purchase 2.625 shares of its common stock at $25.11 per share with the option to be exercised by him by September 27, 1961. The company stockholders also will be asked to approve and ratify the issuance to Mr. Jackter of a stock option for 2,625 shares of Columbia stock at $25.11 per share, such option to be exercised by April 1, 1962.

W. C. SMALLEY CIRCUIT MARKS HIS MEMORY

It's 42 years for the Smalley circuit of upper New York. Thanksgiving Day marks the start of the celebration. That's when William C. Smalley opened his first house, at Upton, N. Y., in 1913. From there, he built a circuit now serving 39 towns. His widow, Hazel Smalley, said this week she endeavors to carry on in his tradition, which was of theatres operating as a public service.

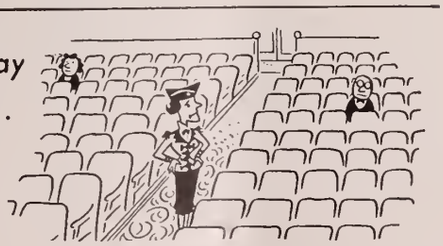
Carolina Theatre Convention Postponed Until January

The annual convention of the Theatre Owners of North and South Carolina, which had been scheduled to take place next week, has been postponed until January 29. The three-day meeting will take place at the Hotel Charlotte in Charlotte, N. C. Postponement was attributed to the recent illness of Mrs. Pauline Griffith, the unit's executive secretary.

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Your usherettes may be the smartest...



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Plan Giant Exploitation For 'Giant'

Henry Ginsberg, who with author Edna Ferber and director George Stevens is making "Giant", a story in which Texas and its inhabitants is a major theme, said Monday in the New York office of Warner Brothers, which is financing the picture, that he and his associates will participate strongly in its exploitation.

They deem it a duty because of the tremendous investment and because of their responsibility to the exhibitor, he said. Mr. Stevens especially is a supporter of personal selling, he said.

Miss Ferber has been a help in production, spending time at the studio and helping in dialogue creation, he said.

The picture is in wide screen, not one of the special processes, mainly because there is more intimacy achieved this way, he believes. He added he would not discuss costs, although the picture did take a great amount of money, because he doesn't feel costs necessarily relate to value.

A wonderful job of public relations was achieved at location shooting in Moffar, Texas, he said. Newsmen and photographers from fan and trade and consumer magazines, newspapers and syndicates lived with the cast, he said.

He, Miss Ferber, and Mr. Stevens are partners in Giant Productions, a single feature company, he said. Warner financing is 100 per cent.

Mr. Ginsberg had words for television as a new source of talent. He has faces from it in "Giant"; Carole Baker, Fran Bennett and Dennis Hopper. He sees it as a new "feeder", even as at one time the short subjects business provided stories, producers and even actors. He sees an intense and continuing relationship with the new medium which at first caused grief and almost disaster but now has created a new spirit and a feeling of varied opportunities for the motion picture business.

McCraw, Variety Clubs' "Colonel", Dies at 59

Judge William McCraw, 59, executive director of Variety Clubs International, died at his Dallas, Texas, home November 8. Judge McCraw was with the city's special district Criminal Court, and since taking that position in 1954 had been inactive in Variety. He was renowned in the motion picture world for hearty gregariousness and a fund of amiable information of vast variety. He endeavored to please people. "The world of entertainment has lost a great and good friend," George Hoover, chief barker of Variety International, commented. Judge McCraw had been a district attorney in Dallas, and then the State's Attorney General. He came to Variety in 1945. He leaves his widow, Louise.

Bomb Kills Willie Bioff

Willie Bioff on Saturday, November 4 skyrocketed again to fame, of sorts. The pudgy extortionist, known in Phoenix as William Nelson, said goodbye to his wife, entered his pickup truck, stepped on the starter—and was blown out of the cab and into eternity.

Local police began checking fragments of body, frame and the motor and wheels. They opined the bomb was professional. They hoped to ascertain the type of explosive. Mr. Bioff lived in a home estimated to be worth $40,000, and was said by his widow to be "retired" and to have "dabbled in bonds." She said, according to the Associated Press, that he was not the sort to commit suicide.

Papers the country over had a field day. Going to their morgues, they had plenty to write about. Willie Bioff was renowned as the man who took the motion picture industry for $1,000,000, by guaranteeing "peace." He was international representative for the IATSE. His henchman was George Browne, president. In 1941, after being told by due process of law he was a racketeer, extortionist and conspirer, he and Browne went to jail, with Bioff getting 10 years and Browne eight. Because they told all they knew about their Chicago higher-ups, who were convicted, they served only three years.

Newspapers again this week speculated about the fate of informers. Three others in the Chicago racket trial died violently.

Frank Nitti, known as "The Enforcer," shot himself five hours after the Federal grand jury indicted him. Charles "Cherry Nose" Gioe was killed in August, 1954. So was Frank "the Immune" Maritote, and both in Chicago, by gunfire.

TOA President to Speak To Midwest Exhibitors

The "international situation confronting motion picture production and exhibition" will be discussed by Myron Blank, president of the Theatre Owners of America, at the annual convention of the Missouri-Illinois Theatre Owners Association scheduled to be held in St. Louis at the Hotel Chase November 21 and 22. The theme of the meeting will be "Do It Yourself," according to officers and directors of the Midwest exhibitor group. Hollywood personalities are expected to attend the meeting.

Asher Heads Fox TV Films

Irving Asher, veteran film producer and production executive, has been appointed general manager in charge of all television production at 20th Century-Fox's subsidiary, TCF Productions, according to Sid Rogell, executive production manager. The latter has been dividing his time for the last few months between the TV production organization and 20th-Fox's theatrical production studios. He will continue to supervise the over-all TV operation.

People in The News

NORRIS L. MCCOLLUM, formerly at the home office of Florida State Theatres in Jacksonville, has been appointed manager of the circuit's Tampa theatre in that city. TOM SAWYER, his predecessor, has been promoted to the booking department of the circuit in Jacksonville.

COL. ALGER LANCASTER, manager of two theatres in Stuttgart, Ark., for Malco Theatres, Inc., has been given a commission as Honorary Colonel on the staff of the governor of Oklahoma, RAYMOND GARY.

FRED A. MEYERS has been appointed southeastern sales representative for the Cinema-Vue Corporation for which he will direct sales in 11 states from offices in Memphis.

FRANK M. MCGEARY, color motion picture specialist from Washington, D. C., has joined Motion Picture Laboratories, Inc., Memphis, as part of an expansion program.

JERRY LEVINE has joined the advertising-publicity department of Paramount Pictures working under SID BLUMENSTOCK, advertising manager. Mr. Levine had previously been with National Screen Service and Donahue and Coe.

CY SEYMOUR, industry veteran in sales and exhibition, and formerly with National Screen Service, has rejoined the latter to handle sales of special purpose and announcement trailers to exhibitors in the Greater New York Metropolitan area.

WALTER WALDMAN, head of Paramount Pictures' publicity writing department since 1952, has taken over similar duties at United Artists, replacing GEORGE NELSON, resigned.

BERT ENNIS, director of publicity for Altec Service Corporation and Altec Lansing Corporation, is in Chicago this week to arrange for Allied-Tesma trade show displays of the companies and to attend an Altec sales meeting, following which he will remain to carry out a promotional campaign for the central division offices there. He will return to New York November 19.

RCA to Distribute New System for Drive-in

An automatic admission control system for drive-in theatres, developed by Taller and Cooper, Inc., New York, will be distributed by RCA, according to J. F. O'Brien, manager, RCA Theatre and Industrial Equipment Department. The system, which was demonstrated at the Allied-Tesma trade show in Chicago this week, is patterned after mechanized toll-collection methods. It is said to combine all admission and receipt-recording procedures into a single operation which is controlled automatically by one attendant in each of the theatre's entrance booths. Mr. O'Brien reported that it is now available nationally through RCA theatre supply dealers in 29 major film centers throughout the country.

Spanish Film Executives Plan Trip to Hollywood

Vicente Salgado and Joaquin Agusti, president and general manager respectively of the C. E. A. studios in Madrid, Spain, will go to Hollywood November 17 to make a month-long survey of American motion picture production methods, studio operation and distribution techniques. Their studios are presently housing an American production, Stanley Kramer's "The Pride and the Passion" for United Artists release. Mr. Salgado is also vice-president of the International Motion Pictures Producers Association.

Canada Unit Of Exhibitors Hits Rentals

TORONTO: Increased film rental percentages and raised admission price scales were primary topics of discussion at the convention of the National Committee of Motion Picture Exhibitors Associations of Canada held here last week in conjunction with the annual meeting of the Motion Picture Industry Council.

All branches of the Canadian industry were represented at the council meeting at which many special reports were presented by the committee. They include one on the progress of the proposed public relations committee by Nat A. Taylor, its originator. The industry convention also received reports on regional activities by seven provincial exhibitor groups.

A more strict check on theatre box office receipts will be inaugurated by film exchanges represented by the Canadian Motion Picture Distributors Association, according to Clare J. Appel, executive director of that group. He told the convention that the checking was necessary "because some exhibitors had reported reduced grosses on percentage pictures."

The chairman of the council sessions was Dave Griersdorf.

The National Spotlight

ALBANY

Reports of successful winter operation, via plugged-in heaters in several areas with climates comparable to Albany's have not budged local drive-in owners from their position it would be financially hazardous. . . . Fabian's Leland is selling rotissiered frankfurters, the first circuit indoor house here to do so. . . . Variety officers hope it will be possible for Governor Averell Harriman—recently named an honorary member, with other state department heads—to attend a dinner in new Sheraton-Ten Eyck Hotel rooms Nov. 14, when 70 members will be inducted. . . . Kickoff dinner for annual Denial Drive aiding Camp Thacher is set for Nov. 21. Heart Fund Committee chairman Hary Lamont will direct it. The goal is $20,000. . . . Walter Reade's Community, Saratoga, and Community, Kingston, are repeating the "Curtain at 8" series of art films Wednesday nights. . . . "Marty" had its initial local showing at Stanley Warner Delaware, art theatre.

ATLANTA

Eddie Watson, theatre owner in Alabama, is passing out cigars to his many friends. The reason is a new little baby girl. . . . Work has started on a new radio station in Sylvania, Ga., to be built by R. H. Thompson. The call letters are WSYL. . . . Leonard Berch, Atlanta branch manager of United World Films, checked in at his office after a trip to Tennessee. . . . R. V. Graber, special representative for Allied Artists, New York, has left Atlanta for Memphis. . . . Ted Toddy, president of Toddy Pictures, is back after a trip to Florida. . . . J. C. Ochs, theatre owner in Florida and whose headquarters are in Dania, has taken over the Florida theatre, Daytona Beach, Fla. Corporate name will be Herbenken Theatre Co. . . . The Twin-City drive-in, Sandersville, Ga., owned by L. O. Lindsey, has closed. . . . Ruth Collins, accounting department, MGM, has resigned. . . . The Pioneer theatre, Wartburg, Tenn., was destroyed by fire. The owner is Mrs. Molly Heidel.

BOSTON

At a special town meeting at Bedford, Mass., a proposal was turned down to rezone the land near the Shawsheen River for a drive-in theatre by a vote of 150 to 1. . . . Warren Gates, booker at Warner's for the past 26 years, has resigned as of Oct. 28. Replacing him in the booking department is John Hancin, who was moved up from the shipping room. Arthur Franesi has been added to the shipping staff. . . . Leaving ahead of the New England contingency for the National Allied convention in Chicago were Nathan Yamins, delegate, and Edward Lider, alternate, who arrived in time for the board meetings held over the weekend. Others who arived later for the convention were Norman Glassman, Leslie Bendslev, Melvin Safner, Julian Rifkin and Henry Gaudet. Attending the TESMA-TEDA show were Phil Lowe, Irving Shapiro, Nat Buchman, Kenneth Douglass, Jr., all concessions men. . . . Bill Brown, manager of the Park, Worcester, has left Hahneman Hospital where he was under observation for a week. . . . Eddie Hosmer has moved his Independent Theatre Equipment Company to 45 Church Street for the sales and display departments, retaining his former quarters at 28 Winchester Street for storage space.

BUFFALO

The Variety Club of Buffalo will hold its annual election Nov. 14 in the Delaware Avenue headquarters. . . . Roger Baker, well known local sports commentator, will address the members of the Variety Club at their luncheon-meeting Nov. 28. . . . Murray Whiteman, past chief barker, Tent 7, is recuperating in Florida for three weeks from a slight heart attack which confined him to Millard Fillmore hospital in Buffalo for several weeks. . . . A delegation of downtown theatre managers pleaded with the Board of Safety the other day to lift the night-time parking ban on Main Street, between Seneca and Chippewa, as a boon to the hard-pressed amusement centers. . . . Jack Curtin, Republic district sales manager, was in Buffalo last week-end for conferences with local branch manager Leon Herman. . . . All the employes of the Buffalo Paramount theatres, the Paramount Center, Seneca and Niagara, were guests of the Buffalo Paramount Corporation at a big midnight screening party Nov. 4 in the Center theatre, when the employes saw an advance showing of "Artists and Models." The party started with coffee and doughnuts. About 200 attended. . . . Joseph Scholnick, reporter on the Buffalo *Evening News,* was elected first president of the Frontier Press Club.

CHICAGO

After complete modernization and the installation of the new Todd-AO wide-screen system for the December 26 opening of "Oklahoma," the McVickers theatre will operate on a two-a-day reserved-seat basis. . . . Two new employes at Republic Pictures Corp. are Patricia Joyce and Mrs. Lillian Kohn. Mrs. Kohn was with Republic several years ago. . . . Last week Cinema Lodge 1619 presented a plaque to Lou Abramson, of Allied Theatres of Illinois, honoring him for "his unstinting loyalty and his aid and assistance to the administrations of Cinema Lodge over a period of more than ten years." The Cinema Lodge B'Nai B'Rith bowling league has increased to 22 teams this season. . . . Phil Fisher, head of the Hollywood Amusement Company, announced that his new office and warehouse in suburban Skokie will be ready for occupancy early next spring. . . . During the month of October, the Censor Board reviewed 82 pictures. One was classified for adults only, 23 were foreign and none were rejected. . . . Si Greiver has been appointed to handle bookings for the Belmont theatre. On November first A.L.B. Theatre Corporation assumed ownership of the Belmont. It was owned and operated by Balaban & Katz for 25 years. Jack Billish is manager. . . . WBBM did a half hour pickup of the "Guys and Dolls" premiere at the Chicago theatre November 11.

CLEVELAND

Action and violence pictures did outstanding business here this past week and are being held over. They are "The Phenix City Story," "Rebel Without a Cause," "The Desperate Hours," and, for the third week, "Ulysses". . . . Local Audience Awards kick-off industry luncheon is scheduled for noon, Nov. 14 in the Black Angus Restaurant when exhibitor chairman Frank Manenti and his committee members, Leonard Greenberger and Marshall Fine, will outline a promotion policy, including a contest with cash prizes. . . . Joe Rembrandt, owner of the Center Mayfield theatre, is home from Mount Sinai Hospital following surgery. . . . Sam Barck has discontinued operation of the Lincoln theatre, Lisbon. Owner is considering converting the property to other use. . . . Howard Reif and his mother left to open their winter home in Miami Beach. . . . Allen Payne leased the Scott theatre, Archbold, from Tom Scott and re-opened it Nov. 3. . . . Art Brown, Granada theatre manager, suffered a slight heart attack. . . . It is reported that Jim Dempsey plans to operate one of his Toledo drive-ins all winter. . . . RKO district manager Morris Lefko's son, Bob, a June graduate from Syracuse University, where he majored in publicity, promotion and advertising, has joined WTAP-TV in Parkersburg, W. Va.

COLUMBUS

Franklin county high school "Queen of Queens" was to be selected in finals held Nov. 11 on the RKO Palace stage, in a tieup with the *Ohio State Journal* arranged by Manager Ed McGlone. . . . Loew's Ohio held a sneak preview of Metro-Goldwyn-Mayer's "The Tender Trap". . . . Manager Robert Sokol of Loew's Broad is inviting women's club officials, school leaders and others to a special screening Nov. 18 of "Good Morning, Miss Dove". . . . Robert Connors, assistant theatre editor of the Columbus *Dispatch,* is in New York for a look at new plays. . . . Lou Holleb, manager of the In Town drive-in theatre, is installing in-car heaters. . . . Manager Charles Sugarman, of the World, held "I Am A Camera" for a third week. . . . Local theatremen are all set to participate in the Audience Awards poll. They're especially pleased that Jean Peters, who was "Miss Ohio State" before she signed a Twentieth Century-Fox contract, is one of the nominees in the "best actress" division.

DENVER

Dick Fulham, salesman, was promoted to branch manager following the resignation of V. J. Dugan from the job. Dugan, with the company 24 years, was branch manager

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here 10 years. . . . The St. Louis territory has been added to the district supervised by Marvin Goldfarb, Buena Vista district manager. He has been looking after Denver, Salt Lake City, Omaha, Des Moines and Kansas City. . . . Variety Tent 37, at the mercy of the contractors, has tentatively set the opening date of their new clubrooms in the Cosmopolitan hotel for Thanksgiving. . . . Gordon Pearce, office manager at Allied Artists, and Mrs. Pearce, have adopted a six-day-old baby boy, and have named it Keith Edward. . . . Dick Lutz, assistant manager National Theatre Supply, father to fourth child, also a girl, Kate Elizabeth. . . . Occasioned by the establishing of a division headquarters in Denver by Paramount, the local exchange is in the throes of a remodeling job. . . . Lester Zucker, Universal district manager, was in. . . . The drive-ins in the territory are closing in rapid succession. . . . Earl Bell, Warner Bros. branch manager, hospitalized because of a heart attack, has left the hospital to recuperate at home.

DES MOINES

The Iowa theatre at Madrid has opened after having been dark since spring. Under the management of Louis Leopvitz, the house will be in operation Friday through Monday each week. . . . The Paris theatre at Afton will observe its 10th anniversary under the management of the L. J. Kessler family on Nov. 22. Five free shows will be presented that day with door prizes donated by local businessmen. . . . One of the supports of the marquee at the Majestic theatre in De Witt was knocked down when struck by a car. No one in the theatre was injured. . . . Lloyd Palmer, owner and manager of the Iris theatre at Postville, observed his 40th year in show business recently and gave free roses to the ladies in observance of the event. Palmer started in 1915 as a musician at the Green theatre in Anoka, Minn. He went to Postville in 1924 and has operated the Iris theatre ever since. . . . Byron Shapiro and other of the Columbia exchange staff were hosts at a cocktail party recently at the Standard club. Guests included bookers and buyers for Central States Theatre Corp., Tri-States and Iowa United. Ben Marcus, district manager for Columbia, also attended. . . . Gretchen Vail has replaced Geraldine Robuck as biller at MGM. Geraldine is awaiting a visit from the stork. . . . Daryl Johnson, Metro booker, has just completed redecorating the interior of his home. . . . Lloyd Hurstine, manager of the Capitol drive-in theatre north of Des Moines, has just completed a successful hunting trip near Buffalo, Wyo. He brought back two elk, two deer and two antelope. . . . In observance of the Perry theatre's 25th anniversary, Carl Schwanebeck, manager, had a large cake baked and displayed at the theatre. Later the 17-pound hunk of pastry was presented to the Dallas County Home.

DETROIT

Jack Webb, Jack Palance, Richard Egan, John Agar, Cleo Moore, and Meg Myles have been in during the past week plugging pictures. To wind up the current cavalcade, Joan Crawford is slated to arrive shortly. . . . The New Lake at Walled Lake was damaged $80,000-worth in an after-closing fire. The blaze was discovered by janitress, Geraldine Graham. . . . The Cinderella carries a sign on the marquee spelling out in spaced letters "Movies Are Your Best Entertainment." . . . Sol Krim reports a lad appeared at his Krim box office and inquired if there was a matinee that day. Upon being told there wasn't he asked, "Is there a matinee tonight?" The Krim is holding "Day of Triumph" a fourth week. . . . 1,200 teaching sisters of seven county school systems were guests of the Music Hall for "Cinerama Holiday" with arrangements by Rt. Rev. Carroll F. Deady, superintendent of parochial schools of the Archdiocese of Detroit.

HARTFORD

John O'Sullivan, who has been supervising Lockwood & Gordon drive-in theatres at Bridgeport and Danbury, Conn., has been promoted to central New England division manager, supervising theatres in New Hampshire, Massachusetts and Rhode Island, effective immediately. O'Sullivan was with the Warner Bros. Circuit Management Corp. for 14 years prior to joining L&G. . . . Leon F. Mooers has been named manager of the East Windsor (Conn.) drive-in. . . . James Landino, manager of the Hi-Way theatre, Bridgeport, Conn., and Mrs. Landino have returned there from a Florida honeymoon trip. . . . Joe Bronstein, general manager of Bronstein Drive-In Enterprises, and Mrs. Bronstein are on an extended vacation in Arizona. . . . Lovio Dottor has been named manager of the Arch St. theatre, New Britain, Conn. . . . Gene DuBarry, manager of the Stanley Warner Art, Springfield, Mass., has been shifted to a similar post at the Palace, Norwich, Conn. . . . Al Swett has been named manager of the Warner theatre, Lynn, Mass. . . . Lou Cohen, manager, Loew's Poli, and Mrs. Cohen are marking their 36th wedding anniversary. . . . John Perakos, assistant to Sperie Perakos, general manager, Perakos Theatre Associates, New Britain, Conn., is theatre chairman of the newly-formed Hartford County Chapter, National Society for Prevention of Blindness.

INDIANAPOLIS

The Variety Club elected officers for 1956 Monday. They are Robert V. Jones, chief barker; Murray Devaney, first assistant; Dale McFarland, second assistant, Burdette Peterson, dough guy, and Wm. A. Carroll, property master. . . . Variety's new crew members are Sam Kaplan, Abe Gelman, Rex Carr, Trueman Rembusch, Joe Cantor, Ted Mendelssohn, Bob Conn, Claude McKean, Russell Brentlinger and Marc Wolf. . . . Barney Brager, Republic branch manager, has been transferred to Dallas. . . . Rush Williams, AA salesman, has resigned. . . . Syndicate Theatres has closed the Mode at Columbus, on grounds of product shortage. . . . Henry Smith and K. L. Scott have bought the English at English from Guy and Julian Longest. . . . Harold Rentschler has reopened the Boone at Thorntown after buying it from Mrs. Tena Wallace.

JACKSONVILLE

Bob Harris, Florida State Theatres confection sales manager, was in Chicago to look over new concessions equipment displayed at the Allied-TESMA-TEDA-IPA meetings. . . . Jerry Gold, president of the Motion Picture Exhibitors of Florida, came in ahead of the group's annual convention November 6-8 to fete his convention committee at a special luncheon. . . . Horace Greeley McNab of New York, Columbia advance publicity man for Joan Crawford, left for Miami to set up her public appearance schedule there to publicize "The Queen Bee." . . . Visiting at the Variety Club were Bart Jones, Blevins salesman; and Jerry Lasswell, Atlanta, and Stan Stanfield, St. Petersburg, both Alexander Film Co. salesmen. . . . Jack Wiener, MGM exploiteer returned from Birmingham, Ala., where he set up a campaign for "The Tender Trap." . . . The local Motion Picture Council gave full endorsement to "Good Morning, Miss Dove" at a special screening of the 20th-Fox picture. . . . John Crawford was presented with an honorary membership in the local WOMPI by Sarah Keller of MGM, WOMPI president. . . . Audience Awards activities were planned at a meeting attended by 26 local exhibitors, with Mark DuPree, FST executive being named chairman.

KANSAS CITY

Nine drive-ins operated throughout the week, while many others now are closed for the season. . . . James Cook, exhibitor, drive-in and conventional, Maryville, Mo., is chairman of the program committee for the spring meeting sponsored by the Kansas-Missouri Theatre association. The board of the association will meet November 30. . . . A hearing was set for December 19 on a petition for an injunction against interference by the city of Kansas City, Mo., with the showing of "Garden of Eden". The city is opposing the injunction on the ground that it would preclude the city from prosecuting the exhibitor if the showing of the picture violates the law.

LOS ANGELES

It's a boy for the Harold Martins. He operates the Hemacinto, Perris and Hemet theatres in the Hemet area. . . . Replacing Donald Haley, who resigned to enter another business, Hargis Arnett is the new manager of the Downtown Paramount. . . . Following the resignation of Lloyd McCullough as office manager at RKO here, Howard (Hoot) Clark was upped to that post from headbooker, while Harry Novak was advanced to the head-booker's slot from the booking department. . . . Struck down by a careening car while standing on the sidewalk, Kay Sessions was seriously injured while enroute to work. She is secretary to M. J. E. McCarthy, Allied Artists branch manager. . . . Iris Roth, MGM pbx operator, has resigned her post there. . . . A six-pound, 11-ounce baby girl was born to Mr. and Mrs. Roy von Kleist. The mother recently resigned her position at Warner exchange to await the blessed event. . . . Dick Hubbard, manager of the El Monte drive-in theatre, was robbed of $14 by three men. . . . A dinner dance at the Ambassador Hotel on November 11 was to climax the three-day national convention of the Colosseum of Motion Picture Salesmen, according to Jules Gerlick, president of the Los Angeles Motion Picture Salesmen.

MEMPHIS

Joan Crawford took Memphis by storm. She came for the opening of Columbia's film,

(Continued on opposite page)

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"Queen Bee," at the Warner. Joan was presented with a key to the city by Mayor Walter Chandler. The former Miss America, Barbara Walker Hummel, of Memphis, presented her flowers. . . . I. W. Bowden, Sundown drive-in, Paris, Tenn., is managing a personal appearance tour in the Memphis area of "Crash Brown," who bills himself as a human bomb. His stunt is done on a high tower. He explodes dynamite in a coffin in which he has placed himself. . . . R. L. Bostick, southern district manager of National Theatre Supply Co., and Charles Matthews, Memphis salesman for the company, were in Chicago for a TESMA show. . . . Elton Holland, manager, Orpheum theatre, Fulton, Ky., was in Memphis on a visit to Malco's home office. . . . W. F. Rufffin, Sr., of Covington, Tenn., was to attend the pioneer dinners in New York. . . . J. F. Wofford, Eupora, Miss., exhibitor, was seriously hurt in a tractor-car crash at the site where he is building a new drive-in near Eupora. Wofford is in Baptist Hospital at Memphis in a serious condition.

MIAMI

Down on brief business trips from Jacksonville were Florida State Theatre officials Louis Finske, Mark DuPree and LaMar Sarra. . . . The Warner Bros. office in Atlanta was minus J. D. Woodard while he was down here on exploitation. . . . Wometco fellow employees extended sympathies to Dale, Ray and Walter Toemmes on the recent death of their father, Carl, at the age of 93. . . . The '56 Lincoln will be leased by the Brandts, according to columnist Paul Bruun, who reported change will take place when Wometco vacates in January, on completion of its lease. . . . Lillian Claughton, who has been attending to details of her late husband's involved estate, planned to attend the MPEF convention in Jacksonville. . . . The 750 car Davie Boulevard drive-in, another Wometco link, opened recently with Joe Fink as manager. . . . The FST' Colony which has been dark for two years, is in the process of being renovated and modernized with air conditioning and new projection equipment being installed. First tenant will be "Guys and Dolls," which will open December 23.

MILWAUKEE

H. Powers has taken over the Jefferson theatre in Jefferson from Mr. Hoffman. . . . Standard Theatres now handles the theatre at Walworth. . . . All branch managers here are sending Governor Kohler a thank you telegram for declaring November 17-27 Audience Awards Week. . . . Mrs. Mary Krafta, wife of the operator of the Capitol and Granada theatres in Racine, was operated on recently. . . . Hugo Vogel has just recently returned home from the hospital. . . . Dave Mirisch is the new assistant booker at the 20th-Century-Fox exchange. . . . Wisconsin Variety, Tent No. 14, elected the following to their board of directors: Oliver Trampe, Morey Anderson, Andy Spheeris, Edward Johnson, Harold Pearson, Wm. Pierce, Al Kvool, Irv Werthamer, Dean Fitzgerald, Angelo Provinzano, and Pat Halloran. Howard Gleason was elected delegate with Joe Imhof and Hugo Vogel as alternates. Election of officers is to be held next week. . . . Ray Trampe was in California attending the board of directors meeting at Allied Artists.

MINNEAPOLIS

A gunman wearing ear muffs poked a pistol into the ticket booth of the Midtown theatre, St. Paul neighborhood house, and forced Robert Voves, assistant manager, to turn over $60. . . . Ralph Pielow's Quad-States Theatre Service is now handling the buying and booking for three theatres of John Bollig: the Ironton at Ironton, Minn., the Star at Pierz, Minn., and the Garrison drive-in at Garrison, Minn. . . . Dahlstrom & Weinberger are remodeling the front and redecorating the Vogue at Sandstone, Minn. . . . C. L. Hiller, owner of the Grand and Gopher theatres at Crookston, Minn., passed away. He had been a theatre operator at Crookston for about 40 years. . . . Janet Baker, ledger clerk at Paramount, was married to John Max. . . . Gertrude Guimont, head booker at Warner, vacationed at home, and Morrison Buell, booker at RKO, vacationed at Cloquet, Minn. . . . Film stars in town recently include Dana Wynters, who was in to help promote "The View From Pompey's Head," Eve Arden, who was in for a benefit luncheon, and Ilona Massey, who was in for a cerebral palsy telethon. Charles Winchell, vice-president of Minnesota Amusement Co., was producer of the telethon.

NEW ORLEANS

Anthony Fiorita closed the neighborhood Pix. . . . John Doles wired Transway to suspend services to Kim drive-in, Sterlington, La. temporarily. . . . Charles Levy turned back the Bayview, Biloxi, Miss. to its former owner, Ernest Landaiche. J. G. Broggi office will handle the buying and booking. . . . Joy's Theatres closed the Ritz, sub-run in Texarkana. . . . Andy Bevelo of Exhibitors Co-operative Service advised that the Bailey, Bunkie, La. will be closed through November 16 for remodeling. . . . Mrs. Billy Bray closed the 82 drive-in, Stamps, Ark., to be reopened in early spring. . . . Mrs. Judith Hanmer is the WOMPI's new publicity chairman. . . . Billy Fox Johnson, through his buying and booking representative, Exhibitors' Cooperative Service, advised that Fox drive-in, Bunkie, La., is closed for the winter season. . . . The Princess, formerly the Winn, Winfield, La., reopened "completely renewed" under the management of Mrs. Edith Long. Theatres Service will do the buying and booking.

OKLAHOMA CITY

Mr. and Mrs. Lewis Barton, Mr. and Mrs. Harold Combs, and sons Hal and Kim, were spending several days in Washington, D. C., visiting Mr. and Mrs. Jerry Barton, son of Mr. and Mrs. R. Lewis Barton. On the way home they were to stop in Chicago to attend sessions of the National Allied convention. Mr. Combs is manager of the Concessions Department of Barton Theatres. . . . The Tinker drive-in theatre, Oklahoma City, has closed for the season. Will reopen in the Spring. . . . "Seven Cities of Gold" was playing at three suburban theatres in Oklahoma City this week. . . . Variety's Club Tent 17, Dallas, Texas will elect its new crew Nov. 14.

PHILADELPHIA

William Doyle is now sales manager for United Artists with Jack Zamsky promoted to city salesman and Irving Zuono, booker, promoted to salesman for the upstate Harrisburg, Pa., and the New Jersey territories. . . . The English department at La Salle College will sponsor a series of six "fine-film" programs, open to the public at a nominal charge, featuring five top foreign films and an award-winning American movie. . . . The Circus drive-in, Hammonton, N. J., is now under construction with room for expanding its 750-car capacity. . . . Managerial changes announced by Paramount Theatres in Scranton, Pa., has John Gibbons going to the Strand and Riviera, succeeding Tom Jones, who left the field. Thomas Brenzo, formerly at the Strand, Sunbury, Pa., succeeds Gibbons at the Capitol in Pottsville, Pa., with Paul Stone coming from the Capitol, Bloomsburg, Pa., taking the Strand location. . . . Other Paramount Theatres changes has Edward Krapf, former manager of the Capitol, Hazleton, Pa., promoted to the Paramount, Wilkes-Barre, Pa., to succeed Frank Kovaletz, who left the area to become assistant concessions manager at Disneyland. Neil Conway, from the American, Pittston, Pa., takes over the Hazleton house with Joe Melan going to the American from the Kingston, Kingston, Pa., where the vacancy is filled by Sam Friedman. . . . Charles Zagrans, RKO branch manager, was elected president of Motion Picture Associates of Philadelphia for 1956, with Norman Silverman, Republic branch manager, as vice-president; David Law, Warner Brothers office manager, secretary, and Eddie Adelman, of New Jersey Film Messenger Service, treasurer.

PITTSBURGH

"Queen Bee" followed "My Sister Eileen" on the Harris screen, with "A View From Pompey's Head" and "Count Three and Pray" also added to that house's booking chart. . . . More than 600 employes of the Hoover Co. of North Canton, O., attended a "Cinerama Holiday" screening here, the largest show train group ever to visit a movie here. A group of 250 Bell Telephone Pioneers also took in the same feature in the Warner theatre. . . . Film operators, recalling the disastrous trolley strike here last year, are breathing easier now that a new strike was called off at the last minute. . . . Dean Martin, Linda Darnell, Ann Miller, Joe DiMaggio, Mrs. Julia Skouras and Monsignor John Patrick Carroll-Abbing attended the world premiere benefit showing of Paramount's "Artists and Models" in the Penn with proceeds going to the Boys Town of Italy. . . . The Nixon Theatre, legit playhouse, interested in acquiring the film version of "Oklahoma!" in Todd-AO. . . . Jimmy Hendel's United Artists office here placed first in the first six-week lap of the company's nationwide 18-week sales drive. . . . "The Big Knife" gets a Penn date following the current "The Tender Trap."

PORTLAND

Oscar Nyberg, Evergreen's Oregon district manager, is getting a campaign laid out for the personal appearance of Joan Crawford here Nov. 21. . . . Walter Bantau, National Theatres executive, was in town for a few days from Los Angeles. . . . *Journal* drama editor Arnold Marks discovered that one of the New Wampus baby stars, Barbara Marks, is his niece. . . . Doug Forbes, Hamrick circuit booker, was here to confer with Wil Hudson. . . . Frank Cristy, Ever-

(*Continued on following page*)

(*Continued from preceding page*)

green booker, was here from Seattle to meet with Evergreen people. . . . Bob McConnell has joined the Hamrick staff as assistant manager of the Liberty theatre, replacing Don Hassod. Latter becomes accountant for Traction Company. McConnell moves here from the Music Box in Seattle. . . . Liberty marquee has "Lady Godiva" and "The Naked Dawn."

PROVIDENCE

Floyd Fitzsimmons, MGM exploitation man, was in town working with Bill Trambukis, Loew's State manager, on several attractions. . . . Dave Levin, RKO Albee manager, recently departed for Cleveland where he vacationed for two weeks with Mrs. Levin's parents. . . . The RKO Albee recently ran a special midnight "Hallowe'en Horror" show. "Atomic Monster" and "Murder in the Rue Morgue" were offered in addition to the current screening. . . . William Brown, at various times assistant-manager of Loew's State, the Metropolitan and RKO Albee, and later manager for several Loew's houses in Connecticut and Indiana, is now handling exploitation for Columbia Pictures in the New England area. He was recently in town, working with Al Siner, Strand manager. . . . Meyer Stanzler, owner-operator of the Quonset drive-in, Rhodes-On-The-Pawtuxet and a couple of suburban houses, and Bill Trambukis, Loew's State manager, are co-chairmen of the Audience Awards promotion, locally. . . . Joseph Rafferty, popular stage-hand at Loew's State, was recently married to Mary Miller, local telephone operator. Honeymooning in New York, Rafferty spent considerable time at the NBC and CBS studios observing the activities of the network stagehands. The couple received a beautiful floor lamp from employees of Loew's as a wedding present.



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PACKAGE EXPRESS

Films go out faster (on Greyhound's frequent daily schedules), arrive sooner in small towns as well as big cities. Greyhound Package Express is a "life-saver" whenever films, merchandise, or parts are needed fast.

Packages are shipped *downtown* to *downtown*—no time-wasting delays once your shipment arrives at a depot. For efficient, low-cost shipments, use Greyhound Package Express!

FOR RATE CARD Call your nearest Greyhound agent



GREYHOUND

SAN FRANCISCO

Ed Rowden, Ed Rowden Theatre Service, reports the re-opening of the American theatre under the same policy as the Lyceum theatre, reduced admission prices, Nov. 11. Both are local houses. The Shatonia, Mount Shasta, opened Nov. 1. Ed is a "pioneer," having been active in booking in the Bay Area since 1917. . . . Roy Haines, western district manager, Warner Bros., is in San Francisco to meet the personnel of the local office. Carl Miller, sales manager, will be the new branch manager of Warner's Denver office. Al Grubstick is the new sales manager, here. . . . Bob Puccini, booker, Paramount, has resigned Jack Urban replaces him. . . . Harry Gold, manager of the Stage Door theatre, is in the hospital following a heart attack. . . . "Guys and Dolls" opens at the Stage Door Nov. 17. An invitational press preview at the Nob Hill theatre with Mr. Goldywyn in attendance precedes the opening. . . . John DiStasio, pioneer exhibitor, Liberty theatre, Sacramento, since 1916, has sold the house to General Theatrical Company. . . . Jim Barry, president, and Dave Peterson, vice-president of Western Theatre Equipment Co., and Bob Bemis, manager, Walter G. Preddy Equipment Co., were in Chicago for the TESMA-TEDA-IPA trade shows.

ST. LOUIS

The Chamber of Commerce at Centralia, Mo., sponsored a free show for the kiddies at the Vista theatre in that city on the morning of October 29. The program included "Penrod and Sam," plus comedy and cartoon. . . . The Jefferis theatre, Piedmont, Mo., which had remained closed during the operation of the Pine Hill drive-in theatre, reopened its doors October 30. . . . The Sikeston drive-in theatre, Sikeston, Mo., which had a most successful season, has closed for the winter months and will reopen again next spring. . . . Arthur Sattler of Versailles, Mo., has been appointed manager of the Ozark theatre, Eldon, Mo., and has entered upon his new duties. The theatre is owned by Tom Edwards. . . . The Fulton drive-in theatre, Fulton, Mo., recently enthused the youngsters of that city by giving away a Shetland pony.

VANCOUVER

The London Music Hall troupe, now touring Canada in aid of Variety Village, had a big turnout for its four performances at the FPC Strand. . . . Phyllis Dixon, who has been on Film Row for many years—last as cashier at MGM—retired from film business to become a housewife. . . . Gordon Lightstone, Jr., has arrived in town to replace Jimmy Patterson as manager of 20th-Fox. Patterson will stay with 20th-Fox as B. C. field man. . . . For the first time in 10 years, the Famous Player Managers Association of B. C. will not sponsor the annual film ball. Overhead got out of hand—with little chance of profits, the members said. Instead, the managers will hold a stag party at Peter Pan Cafe Nov. 17. . . . Frank Vaughn, Canadian general manager of JARO, was in conferring with his B. C. manager, Jack Reid. Frank reports that business is tops with the exception of British Columbia territory. . . . Theatre closings in Western Canada are due not so much to television as to the cost of admissions, a visiting distributor head, reported. . . . The "Elmer-the-Safety-Elephant" Saturday matinees, held by Famous Players, are proving business builders. They are sponsored by the Vancouver Traffic and Safety Council, Famous Players and the Vancouver Province.

WASHINGTON

Sam Roth, president of the Roth Theatre Circuit, underwent surgery at the National Institute of Health in Bethesda, Md. . . . J. E. Fontaine, United Artists salesman, was promoted to sales manager. . . . Glenn Norris, eastern sales manager for 20th Century-Fox, was a Washington visitor. . . . A. Julian Brylawski, Stanley Warner Theatres, has been elected to his 33rd term as president of Motion Picture Theatre Owners of Metropolitan Washington. Marvin Goldman is first vice-president; Joe Bernheimer is second vice-president. Harry Bachman is secretary, and Lloyd Wineland, Sr., is treasurer. . . . Jack Foxe was awarded a $1,000 bond for his campaign on United Artists' "Vera Cruz." Foxe is publicity director for Loew's Washington theatres. . . . Orville Crouch, general chairman of the Cherry Blossom Festival, has appointed Edward J. Kelly, superintendent of the National Capital Parks as his vice-general chairman. Mr. Crouch is eastern division manager for Loew's Theatres.

Gordon Hewitt Honored at Variety Club Luncheon

MILWAUKEE: Gordon Hewitt, general manager for the Fox-Wisconsin Amusement Corporation who has been transferred to the coast, was honored by Tent No. 14 of Wisconsin Variety at a "farewell luncheon" held at the Schroeder Hotel here last week. Oliver Trampe, chief barker, introduced Arnold Braum as toastmaster to the 180 persons attending the affair. Among those paying tribute to Mr. Hewitt were Oscar E. Olson, business manager of the local projectionists' union; Harold Fitzgerald, Mr. Hewitt's former employer; Mr. Trampe; Angelo Provinzano, president of Wisconsin Allied; Irv Werthamer, Paramount branch manager, and Al Frank, who succeeds Mr. Hewitt.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Film Industry Needs Exhibits for Public Interest

MIKE SIMONS, taking off for the Chicago convention, chatted with us about the upcoming trade show and exposition, now set for the New York Coliseum, September 19-25th, 1956. Theatre Owners of America have signed a contract with the privately-owned New York Exhibition Corporation, who will operate the Coliseum, under construction by the Triborough Bridge and Tunnel Authority. The rent for two floors will be $11,000 for the seven-day period.

Film industry needs the benefit of a permanently established trade show, similar to the accumulative totals which television derives from the many thousands who see television in New York each year. Every day in the week, visitors from everywhere see television in acton, or visit studios on guided tours, for a fee. It is probable that upwards of two million people see television at first hand, through this personal opportunity to visit theatres and studios, and the continuous merchandising effort sells TV sets for manufacturers, and TV programs for commercial advertisers.

With this touring knowledge and the recent experience of 24 MGM Ticket Selling Workshops to fortify him, Mike thinks that "Film Row" in the future should be suburban, instead of on downtown side-streets—and that in shopping centers, on the broad highways, just outside the key cities, the public could also visit the exchange area and see permanent exhibits of motion picture practice, with the cooperation of the various companies. He remarks, "We ship films by truck, and really have no need of downtown locations, with the changing times and different conditions."

We believe that there should be something in Rockefeller Center, comparable to the RCA merchandise exhibit on 49th Street, where tourist traffic would find "the movies" as accessible as television is today. You could bank on more than a million visitors a year, if you merely added this item to the Radio City Guided Tour. And the public could always walk in, without fee, and see a studio set, in action, or interesting things from Hollywood, to give them something to think and talk about, at home.

WHAT'S IN A NAME?

The Lawyer calls him a Client
The Doctor calls him a Patient
The Hotel calls him a Guest
The Editor calls him a Subscriber
The Broadcaster calls him a Listener
The Telecaster calls him a Viewer
The Merchant calls him a Shopper
The Politician calls him a Constituent
The Banker calls him a Depositor
The Sports Promoter calls him a Fan
The Railroads call him a Passenger
The Minister calls him a Parishioner
*WE call him a Patron.

You may give whatever name you choose to the person who buys your product or services—but no matter what you call him, he is always your customer, the man who pays your bills—with his continued patronage. His attitude towards you is the indication of whether you are doing well, or poorly. Modern times make many demands on the public's spending, and never was the competition so keen to make the customer happy and keep him satisfied and willing to remain—your patron.

(We borrowed this interesting theme from Birk Binnard's "Spotlight" on Stanley-Warner Showmen, in the Philadelphia zone—and know he won't mind making a further contribution to this meeting of the Round Table, in a reciprocal exchange of showmanship.)

The proposed exposition at the new Coliseum is a forthright attempt—and an experiment. We would estimate that it might attract 30,000 paying customers per day, which is hardly twice the number who buy tickets at the Radio City Music Hall, every day in the year. But the cost of the Coliseum engagement, spread over a possible total attendance of 250,000 people in one week, will run far higher than the total of these admissions may justify. It costs a lot of money to stage an exposition which is here today and gone tomorrow, with little residual values.

¶ THEY TELL US that we printed the wrong figure as the capacity of the Radio City Music Hall, which is correctly 6,200 instead of the 5,940 that we quoted here recently. It seems that we left out the reserve-seat section, those particular loge seats which the Music Hall holds out for ticket-buyers who pay a $2.40 top price for the privilege of making seat reservations in advance. And this price-scale has been maintained continuously through the past twenty-five years, with the constant support and approval of the public. As a matter of fact, all the reserved seats at the Music Hall are sold out, right now, for the Thanksgiving, Christmas and New Year's holidays, although you can still buy tickets ahead for the Easter Show, next April.

¶ CHARLIE McCARTHY, director of information, called up to say that COMPO has relaxed its rule of "reproduction forbidden" for the Audience Awards ballots, and now, so long as the copyright notice appears, newspapers cooperating at the local level may print a facsimile, so voters can have the opportunity to study this form, before they fill out and deposit official ballots in the theatre lobby. And this is a good step forward—for even interested audiences must have a reasonable chance to look over such a formidable list, and pick their favorites. We can readily imagine the family debate, and the discussion elsewhere, when and if there is sufficient time to read the entire list and make a personal choice.

We have sincere best wishes, good luck, happy landings, and genuine heart-felt belief in the merit of the National Audience poll, but we do think that next year there will be some changes made in the procedures that apply in this first big experiment. There will be plenty of opportunity to get the bugs out of the operating pattern, when it has gone once through the mill of public opinion — and public reaction to the procedure. A very great number, in other lines of industry relations, have also found this out, the hard way. —*Walter Brooks*

Art Theatres Are Matching TV Ad Style





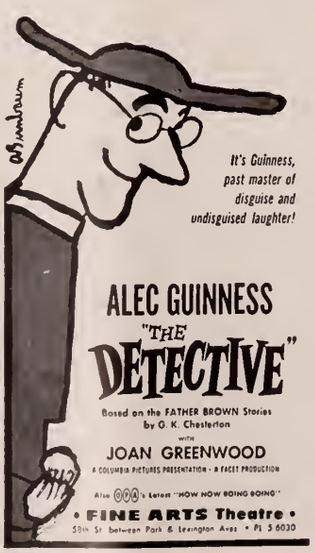
"Marty"—the bashful butcher boy, is now in his eighth month at the fashionable Sutton theatre.



Monroe Greenthal, heading his own agency in New York, rises to say that in his opinion, newspaper advertising prepared by his staff, and others of similar skills, has been the inspiration for superior television advertising, recently referred to in the Round Table. He attaches these samples for typical "art" theatre attractions, aimed at a "class" audience, and therefore entitled to better styling and more sophisticated showmanship.



The long-running "Sheep With Five Legs" has been playing for fourteen weeks at the Fine Arts.





2 COLS. x { 100 LINES.....200 LINES / 7 inches.....14 inches } MAT 211

Showmen in Action

L. J. "Bill" Williams, whose excellent talk as a panelist at seven MGM Ticket Selling Workshops appears on the following page in this week's Round Table, made one reference to a "Back To Style" show which we first thought might be a typographical error, and that he meant "Back To School" show. But after thinking it over, we agree that Bill has a better idea, and that the sponsored style show for children going back to school, is a stroke of genius.

▼

Mr. & Mrs. Constantine Boretos, of Worcester, Mass., announce the marriage of their daughter, Anastasia, to Lieutenant Delmar Sherrill, of the United States Air Force. The Lieutenant is the son of Mr. & Mrs. Legal Sherrill, of Statesville, N. C., and in 1947, when Delmar was seventeen, he was the youngest member of this Round Table, and one of the best theatre managers in our book.

▼

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., sends us a check drawn on the Bank of Entertainment (many assets) good for two hours of pleasure for anyone seeking enjoyment and relaxation, and signed "Pete Kelly's Blues" The reverse side bears a rubber stamp to "Cancel" any other plans for one night, and certifies that the check has the highest endorsement.

▼

Baldwin Piano dealers are taking cooperative ads across the country to advertise Liberace in Warner's "Sincerely Yours"—in addition to his personal appearances in key cities. It's a natural advertising tieup for a piano star.

Bill Ornstein brings us a sample of Macy's full-page in the *New York Times* featuring a montage of scenes from "Guys and Dolls" and Macy's quote to Sam Goldwyn: "You made the movie too short!" But we can't reproduce this halftone in our space, for any such reduction in size would come out totally black.

▼

Joe Real, manager of Stanley Warner's Midwest theatre in Oklahoma City, submits his campaign on "To Hell and Back" as an entry for the Quigley Awards. He invited Gold Star Mothers, in spite of the tragic quality of the film story, and it proved to be the right thing to do, for they were really appreciative.

▼

Murray Spector, manager of Skouras Plaza theatre, Englewood, N. J., who has many news items and pictures resulting from his showmanship, sends tear-sheets from local papers covering cooperative tieups for "How to be Very Very Popular" which he promoted with a successful contest, at no cost to the theatre, with prizes sponsored by 16 merchants.

▼

Al Margolian, RKO field exploitation man, setting up disc jockey tieups for "Treasure of Pancho Villa" at the Century theatre, Buffalo, and elsewhere. "Hernando's Hideaway"—local disc show, plugged the picture two weeks in advance, and broadcast from the theatre lobby.

▼

Joe Goldenberg, manager of the Tuxedo theatre, in Brooklyn, sends one of his ingenious house programs which carry a number of small scene cuts, made from press-book mats, and his patrons can win guest tickets if they can identify them.

Jim Hardiman advises that the Odeon theatre, Toronto, will offer Ruth Draper, internationally famous actress in her world-acclaimed "Comedy of Characters" as a stage attraction, to be followed by other bookings in a number of Odeon theatres in Ontario, which may be the beginning of a new stage policy.

▼

Jack Levy, manager of the Kent theatre, in Stanley Warner's Philadelphia zone, ran a huge "Totem" mask matinee, at which time, 2475 "Totem" masks were given out. A great drawing card with the kiddies—and the masks are really good. The concession counter business broke records.

▼

Peter Melnky, manager of the Century theatre, Bonnyville, Alberta, encloses a co-operative herald idea, with sponsored prizes and gift tickets, to celebrate the theatre's sixth anniversary and the installation of CinemaScope, which he says cost $16 extra, but added 30% to the take at the box office—in a town of 1600.

▼

Arnold Gates, manager of Loew's State theatre, in Cleveland, had a contest for those who could make the most words out of the letters in the title "Ulysses"—and he says there are only half a dozen possible words, excluding proper names, but there were several winners among the contenders.

▼

In less than one month, the Capitol Record Album of music from the sound track of RKO's "Naked Sea" has landed on their hit parade, with four sequences from the fishing film described by the guitar and harmonica accompaniment.

▼

Birk Binnard, who has already supplied some of his good material to this meeting, has another quote from the Stanley Warner "Spotlight" in the Philadelphia zone: "As you give—so shall you receive. Contribute more—and you shall receive more. If you want a stronger rebound—throw the ball harder!"



Stanley Warner Theatres' prize winning managers in the Philadelphia zone. Managers receiving U. S. bonds at annual managers' meeting for their work during the Stanley Warner Spring Movie Festival Drive: Martin Annisman, Astor theatre; Joe Forte, Waverly; Ben Blumberg, 69th St. theatre; Sydney Poppay, Strand, York; Al Plough, Stanton; Lewis Black, Warner, Wilmington, Del.; Howard Keummerle, Liberty; Bob Kessler, Benn; Jim McHugh, Midway; Domenic Lugente, Broadway; Vince Clanin, Warner, West Chester; John Purtell, Strand, Phila.; Dave Fishman, Manor; Larry Graver, Mastbaum; Helen Bortz, Warner, Reading; Tony De Carlo, Family; Ray Powell, Warner, West Chester; Chet Woerner, Fairmont; Bill Youtz, Ambler; Abe Zayon, Grove, Willow Grove; Iz Perlin, Stanley, Camden; Lester Krieger, asst. zone manager, and Philadelphia zone manager, Ted Schlanger, who made the presentations. Birk Binnard, who doesn't show in the picture, publicizes these good showmen in his "Spotlight" on their activities.

Sixth in a Series of MGM Panelists

Small Town Operation Has a Personal Touch

By L. J. "Bill" WILLIAMS

Owner-Manager, Williams Theatres, Union, Owensville and Hermann, Missouri

I operate three small towns located in east central Missouri. Union, my headquarters, has a population of 3,000. It is the county seat of Franklin County which has a total population of some 40,000. There are seven other conventional and two drive-in theatres in the county. Hermann, population 2,500 and Owensville, population 2,000, are located approximately 30 miles from Union. Patronage is dependent upon shoe factories and farming. We have had television since its inception and have just gone through three years of the worst drought in history.

The "P" in publicity indicates press books as far as we are concerned. Immediately after a contract is signed, press books are ordered from National Screen for the pictures involved. We have never failed to get some sort of idea from them.

Ups Advertising Budget

We spend above the prescribed percentage of the gross on our advertising budget. Due to having only weekly newspapers, we are limited in build-up or progressive advertising. However, we have weekly programs in seven newspapers in the three towns and use considerable space, as the rates range from 35c to 50c an inch. We distribute 50 weekly program window cards in each town to business places, country stores, factories, school buses and filling stations. We mail weekly programs on request to out of town patrons, distribute them to all homes in town and to hotels and tourist courts in the area. On special attractions, we saturate the rural routes and surrounding small towns. We recently tied up with a new radio station on a bartering basis, whereby we run screen advertising for the station and they in turn advertise our programs daily. We use an average amount of accessories from National Screen and frequently make cut-outs for display from three, six and twenty-four sheets.

Plugs Public Relations

We concentrate on public relations, as we believe that in order to be successful it is necessary to get along with people in every walk of life. We have separated public relations into four categories: the home, churches, schools, and of course, other business people.

We try to know as many people as possible and to call them by their first names. We believe in giving passes. Every newborn baby in the community is sent a pass asking him to bring his parents to the theatre. The parents of the first baby born in the new year are given a month's pass, to be used at any time convenient. At Christmas we give passes to the employees of the bank, the post office and the telephone office. The employees of the shoe factories are sent a pass that is good during the seasonal layoff when the companies take inventory, a week when no wages are paid. Six Easter bunnies were given away at the Saturday matinee before Easter. On Mother's Day, roses were given to the oldest mother, the youngest mother, and the mother with the most children.



"Bill" Williams, as he appeared at seven MGM Ticket-Selling Workshops—Indianapolis, Denver, Detroit, Dallas, Atlanta, Sante Fe and Seattle.

Church and School Work

We are members of and work in the church of our choice. All ministers and priests receive annual passes to the theatres. They are given special previews of pictures with a religious theme. The latest of these was "A Man Called Peter." We have stereopticons in the theatres and run free slide advertising for church functions. At one time we donated the theatre at Union to the Presbyterian Church for a period of fourteen months. They used it for Sunday School and services while they were building a new church. The offer is open to any church that might want to make use of it.

We are active in the Parent-Teacher Association. Annually the senior classes are guests of the theatres prior to graduation. The only requirement is that they come as a group, wearing caps and gowns, and sit in a section reserved for them. We arrange this so that it will be the first appearance of the class in their caps and gowns, and it is of special interest to parents and relatives, which stimulates business on these nights. We run special matinees for parochial schools on pictures of interest to them. The superintendents and principals are invited to special screenings. At the request of the school superintendent we run pre-basketball game show for the team and prep squad when they play out of town. This helps the teachers in charge keep the group together and gives the theatre a guaranteed patronage it would not have otherwise.

Good Cooperative Deals

We have occasional co-operative advertising with several of the merchants in which the entire town and all surrounding rural routes are saturated. A "Back to School Style Show" is a successful stunt. All merchants participate with models from the first grade through high school age. Free display space is provided in the theatre lobby that is available to all merchants at no cost to them. This helps to break down resistance in getting tie-in advertising with them. During a Centennial Celebration called the "Maifest" at Hermann, we hired a camera man and made a thirty minute color movie of the three day festivities. This was paid for by the merchants. We took shots of their places of business and included them in the movie as sponsors. The picture was played two weeks after the "Maifest" and grossed over a normal week's business in three days. Last year we made a package deal with the Fire Department for a two-day show. We furnished the attraction and theatre for a flat fee and they received the proceeds. However, we retained the concession sales.

With the advent of television, we realized that we were competing with what people thought was free entertainment with easy chair comfort. In order to combat it, we remodeled and renovated the theatres. The house at Owensville was completely remodeled. New concession stand, tiled rest rooms with electric hand dryers, forty tons of air conditioning, new marquee, vitrolite glass front and re-location of the box office were some of the changes. The theatre at Hermann was renovated and new seats and air conditioning were added. Union received the same treatment. We have kept up with the new mediums and are equipped for 3-D, wide screen and CinemaScope. We stress good projection, cleanliness, and a friendly, courteous atmosphere. Screenings are given for the employees twice a year. Soft drinks and food are served to give the occasion a party atmosphere. These screenings go a long way in retaining the loyalty and good will of our employees.

All Business Is Local

I do not concur with the opinion of some in this industry who predict that the small town theatre is doomed. We will continue to have a definite place in this business. We have the best form of entertainment as yet provided for the masses, and we have an obligation to the people of our communities because we contribute a great deal to the culture and education of our young people. We furnish a portion of the potential patrons of the large metropolitan theatres. We retain only a small percentage of our young people, due to not having employment for all of them. They move to larger cities where they can find jobs, and become theatre patrons in those cities because we gave them the theatre habit.

British Round Table

GRAHAM HUMPHREYS, assistant manager of the Gaumont theatre, St. Albans, and a new Round Table member, tied in with the Green-Grey coaches to carry posters devoted entirely to "The Shrike" during the week of its run. . . . I. KLEIN, manager of the Tower cinema, Peckham, has sent in a number of neat little campaign books which deserve more space than we are able to give them. As one example, a tape recorder was used for his talking totem pole display for "Love Me or Leave Me" and he uses this display over and over again. . . . D. E. LACEY, assistant manager of the Forum, Kentish Town, ran an identification contest with promoted prizes when he played "Interrupted Melody.". . . BYRON D. LAMB, assistant manager of the Odeon, Manchester, invited two doctors and six nurses from each of two local hospitals when "Doctor at Sea," opened at his theatre and distributed heralds headed "Prescription for Laughs" within a two mile radius of the theatre. . . . N. LEE, assistant manager of the Empire cinema, Islington, distributed colorful throwaways to advertise his contest for a local "Carmen Jones" who could also sing, to tie in with the picture. . . . B. C. LEWIS had the good news of the arrival of CinemaScope and "The Egyptian" at the Savoy cinema in Stourbridge brought to people with throwaways distributed in outlaying districts and extra space in local newspapers. . . . DESMOND MCKAY, manager of the Regal cinema, Dumfries, obtained a two-column story and picture of his new assistant, MRS. A. MCMILLAN, newly promoted from cashier. . . . S. V. MURDOCH, manager of the Gaumont, Anfield, Liverpool, tied up with a local photographer for a contest of outdoor shots—a natural when he played "The Far Horizons"—with the photographs displayed in the lobby and portraits given as prizes. . . . TONY REDDIN, paramount's director of advertising and publicity for the British Isles, will be represented in the next Quigley Awards judging with his fine campaigns on "Strategic Air Commond."

▼ ▼

J. F. C. DICKINSON, assistant manager of the Ritz cinema, Huddersfield, distributed leaflets in the form of prescriptions for "Doctor at Sea." For "The Prodigal" he had one of his staff wear a dress similar to that of Lana Turner and distribute heralds in the foyer. . . . J. D. DOOLEY, manager of the Odeon, Wolverhampton, sends material on a number of good stunts. Cards advertising two coming serials were fitted to either side of an old tire and rolled around town by one of the staff. To promote further interest in the collection of silver paper, the pile was placed in the foyer where patrons could see it grow—proceeds are used for guide dogs for the blind. . . . CHARLES L. FOWLER, manager of the New Hippodrome & Tudor House, Huddersfield, mounted a huge octopus on top of his canopy for "It Came From Beneath the Sea." For "Hansel & Gretel" he contacted the principal of a technical college who permitted the students of his confectionery department to make a gingerbread house 4′ x 4½′. . . . H. E. GEORGE, manager of the Palace cinema, Arbroath, Scotland, arranged a tieup with the local rifle club which had shooting competitions for three weeks previous to his playdate of "Many Rivers to Cross" and promoted a rifle display for his lobby. . . . T. F. GRAZIER, manager of the Arcade cinema, Darlington, ran a classified ad for mothers of seven children to contact the theatre, and had two families as guests to see "The Seven Little Foys," with the newspaper running pictures. . . . D. HUGHES, who manages the Cabot cinema in Bristol and works without an assistant in his fourth-run house, sends information on many good showmanship ideas. For "20,000 Leagues Under the Sea" he had a foyer display of illuminated aquarium full of tropical fish and a Nautilus submarine. A local jeweler also had a tank display to tie in his waterproof watch.

R. W. PARKER, manager of the Savoy cinema, Exeter, awarded savings stamps to winners of his children's swim suit contest at the Saturday morning showing of "Jupiter's Darling.". . . SYDNEY L. SALE, manager of the Granada, Dover, did what comes naturally to exploit "The Sea Chase" by having a boat, which cruised just off shore, carry advertising for the picture. . . . H. E. SMITH, manager of the Odeon, Reading, had horse with costumed rider tour crowded streets to bring out the appeal to animal lovers of "Wild Stallion.". . . JOHN L. SMITH, manager of the Ritz, Edinburgh, held a "Dolly's New Dress" contest for his minors and the local paper ran picture and story showing prizes awarded by its fashion editor. . . . W. H. STAPLETON, assistant manager of the Regal, Halifax, relabeled his pay box "Purser's Office" and had his staff wear white peaked sailors' caps when he played "Hit the Deck.". . . P. C. STEVENSON had 80 pounds of red, white and blue rock cut into small sticks with "The Dam Busters" lettering for distribution at his Regal theatre in Southport. . . . R. S. D. TITHERIDGE, assistant manager of the Regal cinema, Staines, tied up with a local dairy to banner 12 of their vehicles with "The Last Time I Saw Paris" credits in connection with their "drink more milk" campaign and picturing Elizabeth Taylor with a glass of milk. . . . C. K. WATTS, manager of the Odeon, Torquay, sends his first campaign book—a good, all-out showmanship drive for "Value for the Money" —the judges at the next competition will find it easy to review this neat campaign.

▼ ▼

J. ALEXANDER, manager of the Odeon theatre, Dudley, was more than repaid with newspaper story and art when he arranged transportation by car to the theatre for a former regular patron who had become partly crippled with arthritis—a "special delivery" customer for the picture "Special Delivery.". . . MRS. L. BATTISON, assistant manager of the Ritz cinema, Edinburgh, Scotland, tied in with a local pool to hold races during her playdate of "Jupiter's Darling." Prizes were given by the pool authorities and picture credits announced over loud speaker system. . . . A. BUCKLEY, assistant manager of the Capitol, Bolton, arranged a premiere for "The Dam Busters" which drew plenty of attention. Traffic was stopped while the Mayor inspected a parade of Air Training Corps cadets, lined up outside the theatre awaiting his arrival with other dignitaries. . . . PETER BUTTON, manager of the Playhouse, Bexhill, chosen as the first "Good Campaigner" by the publication "General Release," proved his good showmanship when the power went off in his theatre near the climax of "Woman's World." Patrons were assured that full power would be restored, but that it would take a while, and the manager then told how the story ended from the stage amid a round of applause. —*W. T.*



Order Your SPECIAL TRAILERS from famous for dependABILITY
FILMACK
1327 S. WABASH, CHICAGO • 630 NINTH AVE., NEW YORK

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Theatre Vending Package

A new "theatre vending package"— consisting of three uniform "Showcase" vending machines assembled as a single unit and offering 11 kinds of candy, gums and mints, six soft drink selections and 14 cigarette brands—has been announced by the Rowe Manufacturing Company, Inc., New York. Two of the three vendors—an 11-column Candy Merchant and a 1200-cup soft drink machine—are completely new in design and modern styling. Like their companion Rowe cigarette vendor they feature illuminated "Showcase" displays recessed into the body of the machine.

•

Gold Medal Buys Cocilana

The Gold Medal Candy Corporation, Brooklyn, N. Y., has acquired Cocilana, Inc., also of Brooklyn, manufacturers of "Cocilana" and "M. D. Cough Drops" and "Dunhill" hard candies, according to Victor A. Bonomo, president of Gold Medal. The newly acquired company will be operated as the Cocilana Division of the Gold Medal Candy Corporation, it was stated, and present officers of Gold Medal will take charge.

•



Here is "Miss Popcorn of 1956" receiving certification of her title from William E. Smith, executive director of the Popcorn Institute, Chicago, at a mass popcorn popping contest staged by the Institute in connection with National Popcorn Week. Otherwise known as Sandra Israel, the 18-year-old beauty made appearances this week at the trade show of the International Popcorn Association at the Hotel Morrison, Chicago. In the Institute's contest, which was held to promote popcorn sales in theatres, Miss Israel won in all departments—her ability to prepare the most perfect batch of popcorn, and poise, appearance and personality. Five judges awarded her a total of 640 points, against 616 for her closest competitor.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED — THEATRE MANAGERS. EXPERIenced. Exploitation-minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Manager, Stanley Warner Theatres, 2217 Clark Building, Pittsburgh, Pa.

DRIVE-IN THEATRE MANAGER WANTED FOR the Los Angeles area. Excellent opportunity for top calibre man. All replies will be treated in strict confidence. Write DON GUTTMAN, Pacific Drive-in Theatres, 141 South Robertson Boulevard, Los Angeles 48, California.

PROJECTIONIST WANTED. MUST BE CAPAble to run Simplex equipment, CinemaScope, etc. State experience, age, references. One letter. BOX 2883, MOTION PICTURE HERALD.

POSITIONS WANTED

AT LIBERTY FEMALE BOOKER. EXPERIenced qualified booker for distribution of Independent Films. BOX 2882, MOTION PICTURE HERALD.

YOUNG THEATRE MANAGER DESIRES POSItion anywhere in country. Outstanding in promotional work. Reliable family man. Four years' experience. Please reply giving full details. BOX 2884, MOTION PICTURE HERALD.

PROJECTIONIST - MANAGER - REPAIRMAN - Maintenance. Exploitation-Publicity minded 25 years Experience. Wife cashier-Concession. Have mobile home. Year-round warm climate. Box 2885, MOTION PICTURE HERALD.

SERVICES

THEATRE BLOWUPS BEST QUALITY SERVice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

NEW EQUIPMENT

SEND PROJECTION THROW-SCREEN SIZE, we'll compute your CinemaScope requirements. Combination pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for $595. W/used prime lenses $495. Metallic seamless screens 75c sq. ft. Buy on time with $200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SPECIAL SURPLUS SALE HOLMES PARTS! Intermittents $24.50 each; Star-Sprocket assembly $10; EE-14070 vertical drive shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus lamps $25 dozen ($3.95 each), DeVry Intermittents $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SURPLUS SALE EXCELLENT COATED PROjection lenses! Super Snaplite fl. 9 2"-2¼" $170 pr.; Superlite 2¾"-3-3¼" $150 pr.; Superlite 3½" $90 pr. Trades taken. Brenkert Enarc Arclamps, good condition $395 pair. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE AT STAR! AMPRO 16MM ARC PROJECtor, rebuilt, complete, $675; Century mechanisms, rebuilt, $750 pair; pair Motiograph K mechanisms, good, with upper 3000' magazines, good, $175; thousands of bargains. Write us at our new address. STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX 500 CAR OUTFIT $3,495, others from $1,595; Incar speakers w/4" cones $13.95 set. Time deals available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MOTORIZED DOLLY WITH 2 SEATS, TAKES heaviest cameras $195; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Moviola 35mm composite sound/picture $495; Art Reeves 35mm recording outfit, $5000 value—$495; Bardwell McAlister Studio Floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Blimp for Bell & Howell 70D w/syncmotor, $195; 10' Title Animation stand, motorized zoom, stop motion, $2500 value, $975. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

THEATRES

MOVIE HOUSE IN GROTON, 620 SEATS. OWNER operated. Wide-screen and Cinemascope. Excellent condition. Fully equipped, refreshment booth. Sacrifice due to sickness. Immediate possession. Details on request. EDWARD W. SAGE, NINTIC, CONN.

BUSINESS BOOSTERS

WANT MORE ATTENDANCE? INCREASED business on ladies day and matinee? Details free. BEAUTY HOSIERY CO., 2390 Grand Concourse, New York 58.

Eastman House Cites 20 for Achievement

Twenty film artists have been elected for citation for outstanding achievement within the period 1915 to 1925 by the George Eastman House of Photography, Rochester, N. Y., on the basis of ballots mailed out to 350 players, cameramen and directors of that decade.

The winners will be cited by Jesse L. Lasky, chairman of the Festival of Film Artists, in ceremonies scheduled for November 19 in Rochester. A "George," the Medal of Honor of the George Eastman House, will be presented to each of the 20 artists appearing at the Eastman theatre on that occasion.

The artists to be so honored are:

Actresses: Mary Pickford, Lillian Gish, Gloria Swanson, Mae Marsh and Norma Talmadge.

Actors: Charles Chaplin, Harold Lloyd, Richard Barthelmess, Ronald Colman and Buster Keaton.

Directors: Cecil B. DeMille, John Ford, Frank Borzage, Henry King and Marshall Neilan.

Cameramen: Charles Rosher, Arthur Edeson, Lee Garmes, Hal Rosson and John F. Seitz.

E. Stanley Currie Dies; Head of Canadian Kodak

TORONTO: E. Stanley Currie, 64, president and general manager of Canadian Kodak Company, Ltd., an affiliate of Eastman Kodak Company, died here at his home suddenly November 6 after a heart attack. Mr. Currie, a member of the Kodak organization since 1912, had been president and general manager of the Canadian company since 1945. A native of Stayner, Ontario, he also was a member of the Canadian Manufacturers Association and the Toronto Board of Trade. His widow survives.

Mike Rosenberg

HOLLYWOOD: Mike Rosenberg, 62, veteran exhibitor, died here November 3 at Cedars of Lebanon Hospital, following a month's illness. He had been a part owner of the Pacific Drive-In Theatre Circuit in recent years. Two brothers, Lou and Jack, and two daughters, survive.

Walter L. Hudson

ATLANTA: Walter L. Hudson, 66, veteran motion picture projectionist in this city, died in a hospital here after a brief illness. He had retired last March after 52 years of service in many of this city's major theatres, including the Cameo, Metropolitan, Forsyth, Keith's Georgia (now the Roxy) and the Paramount. He is survived by his wife, son, sister, brother and two grandchildren.

Howard Phillips

PHILADELPHIA: Howard Phillips, 65, veteran theatre manager, died October 31 in Philadelphia. Active in the theatrical field since 1904, he managed the Renel, Philadelphia, at the time of his death. He managed for the old Keith circuit, opened the Forrest theatre for the Shuberts in 1928, and also managed theatres in Wilmington, Del., and in Gettysburg and York, Pa.

William Cohen

William Cohen, 80, retired pioneer exhibitor, died October 28 in Atlantic City, N. J. He was president of the old Warner-Equity Theatres Corporation in Philadelphia until he sold out to Warner Brothers. He was one of the first to exhibit talking pictures in Philadelphia and was a member of the Variety Club. His wife, two sons and a daughter survive.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 3,880 playdates.

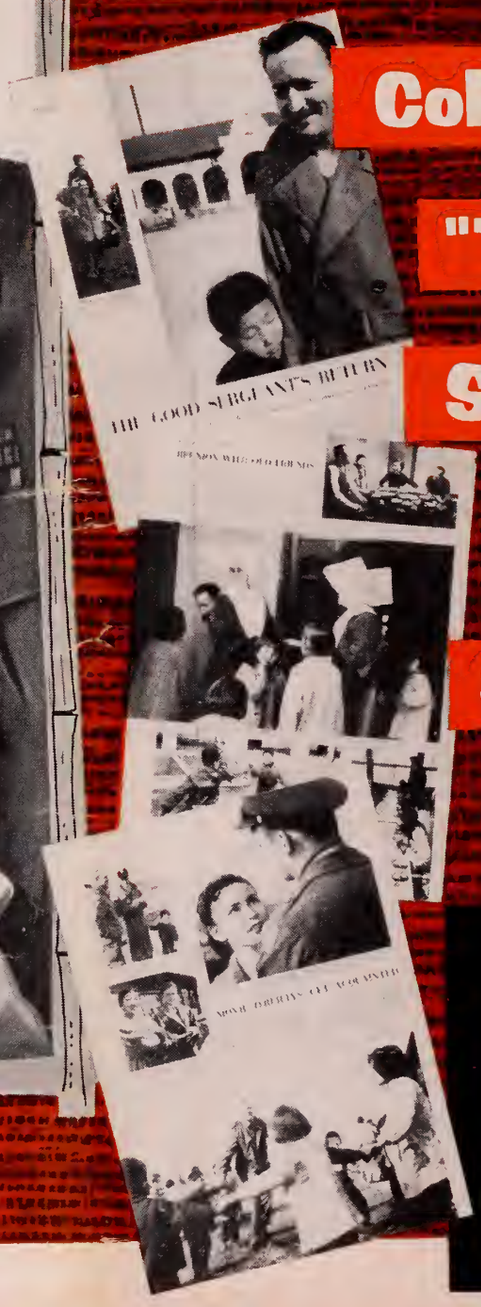
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

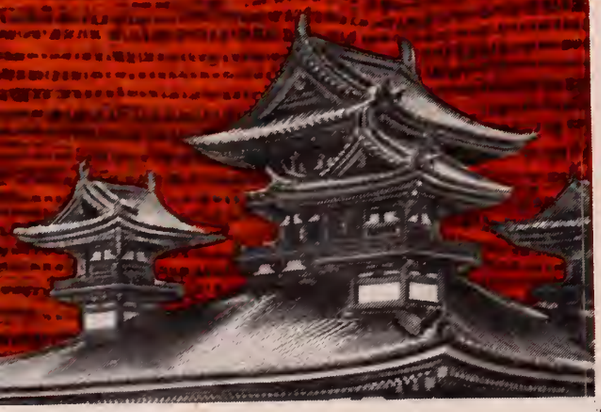
	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	12	7	1
Ain't Misbehavin' (U-I)	–	3	27	6	1
Annapolis Story (A.A.)	–	3	12	11	6
Bedevilled (MGM)	–	–	8	12	18
Blackboard Jungle (MGM)	26	36	6	–	–
†Blood Alley (W.B.)	–	2	2	3	–
Bring Your Smile Along (Col)	–	–	1	–	8
Bullet for Joey, A (U.A.)	–	–	2	5	3
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	1	6	6
Chief Crazy Horse (U-I)	2	13	26	17	5
Cobweb, The (MGM)	–	6	14	13	5
Conquest of Space (Para.)	–	–	10	18	9
Creature with the Atom Brain (Col.)	–	10	4	5	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	28	8	7
Davy Crockett (B.V.)	10	34	32	7	1
†Desert Sands (U.A.)	–	–	1	2	3
East of Eden (W.B.)	3	11	17	18	7
End of the Affair (Col.)	–	2	3	14	12
Escape to Burma (RKO)	–	4	18	16	16
Eternal Sea, The (Rep.)	–	1	12	17	9
Far Horizons (Para.)	–	1	31	12	6
Female on the Beach (U-I)	1	3	24	8	3
5 Against the House (Col.)	–	–	12	3	2
Footsteps in the Fog (Col.)	–	–	4	–	3
Foxfire (U-I)	–	17	22	12	–
Francis in the Navy (U-I)	–	10	24	5	–
†Girl in the Red Velvet Swing (20th-Fox)	–	–	1	1	4
Girl Rush, The (Para.)	–	–	1	15	18
Hell's Island (Para.)	–	–	13	10	11
House of Bamboo (20th-Fox)	–	19	17	14	13
How to be Very, Very Popular (20th-Fox)	–	4	31	8	9
I Am A Camera (D.C.A.)	2	2	–	–	3
Interrupted Melody (MGM)	–	7	15	20	4
It Came From Beneath the Sea (Col.)	1	18	6	4	3
It's Always Fair Weather (MGM)	–	1	8	9	16
Jump Into Hell (W.B.)	–	2	4	5	–
Kentuckian, The (U.A.)	6	16	8	1	–
King's Thief, The (MGM)	–	–	1	8	6
Kiss Me Deadly (U.A.)	–	–	5	3	13
Kiss of Fire (U-I)	–	–	1	5	2
Lady and the Tramp (B.V.)	28	24	11	1	–
Land of the Pharaohs (W.B.)	–	3	13	21	10
Las Vegas Shakedown (A.A.)	–	–	3	1	–
Last Command, The (Rep.)	–	–	3	2	4
Left Hand of God, The (20th-Fox)	–	25	15	1	1
Looters, The (U-I)	–	–	6	12	9
Love Is a Many-Splendored Thing (20th-Fox)	16	11	26	7	1
Love Me or Leave Me (MGM)	7	35	27	6	4
Ma and Pa Kettle at Waikiki (U-I)	5	24	20	12	1
Magnificent Matador (20th-Fox)	2	–	14	20	16
Man Called Peter, A (20th-Fox)	42	42	1	13	–
Man From Bitter Ridge (U-I)	2	–	13	9	7
Man From Laramie (Col.)	10	23	17	6	7
Man Without a Star (U-I)	–	10	33	16	5
Marty (U.A.)	7	1	8	3	10
McConnell Story, The (W.B.)	1	7	10	5	2
Mister Roberts (W.B.)	35	25	6	–	–
Moonfleet (MGM)	–	3	4	12	5
†My Sister Eileen (Col.)	–	–	1	3	3
Not As a Stranger (U.A.)	9	27	4	9	1
Night of the Hunter (U.A.)	–	2	1	3	1
One Desire (U-I)	–	–	6	13	3
Pearl of the South Pacific (RKO)	6	–	7	11	8
Pete Kelly's Blues (W.B.)	2	13	4	11	5
Phenix City (A.A.)	12	6	3	8	–
Private War of Major Benson (U-I)	1	19	21	13	1
Prize of Gold, A (Col.)	–	2	10	7	3
Prodigal, The (MGM)	4	18	34	25	8
Purple Mask (U-I)	–	2	8	14	6
Purple Plain, The (U.A.)	–	–	15	15	9
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	3	8	3	–
Robber's Roost (U.A.)	–	2	5	3	2
Run for Cover (Para.)	–	–	19	23	14
Santa Fe Passage (Rep.)	–	1	11	3	7
Scarlet Coat (MGM)	–	–	4	3	15
Sea Chase, The (W.B.)	1	7	51	17	4
Seminole Uprising (Col.)	–	–	4	2	3
†Seven Cities of Gold (20th-Fox)	–	–	2	3	5
Seven Little Foys (Para.)	33	28	9	8	5
Seven Year Itch (20th-Fox)	43	28	16	3	1
Shotgun (A.A.)	1	11	15	1	–
Shrike, The (U-I)	–	1	5	10	8
Soldier of Fortune (20th-Fox)	–	25	24	13	4
Son of Sinbad (RKO)	–	2	9	16	14
Strange Lady in Town (W.B.)	–	11	20	14	2
Strategic Air Command (Para.)	38	28	11	4	–
Summertime (U.A.)	–	–	6	4	9
Tall Man, Riding (W.B.)	–	12	6	8	3
†Tall Men, The (20th-Fox)	–	5	1	–	–
This Island Earth (U-I)	1	10	26	9	4
Three for the Show (Col.)	–	–	13	21	22
Tight Spot (Col.)	–	4	7	9	7
To Catch a Thief (Para.)	4	8	8	4	1
To Hell and Back (U-I)	6	10	1	1	–
Trial (MGM)	–	1	3	4	–
Ulysses (Para.)	3	–	3	7	–
Untamed (20th-Fox)	2	17	41	13	5
Violent Saturday (20th-Fox)	–	1	10	16	33
Virgin Queen (20th-Fox)	1	–	11	7	8
We're No Angels (Para.)	–	6	13	15	8
Wichita (A.A.)	2	14	10	1	2
Wizard of Oz (MGM) (Reissue)	–	3	1	1	4
You're Never Too Young (Para.)	1	20	10	5	–



LIFE salutes Columbia's "THREE STRIPES in the SUN"!



Sensational 3-page picture and story layout about the real-life drama that inspired the exciting movie!



THREE STRIPES in the SUN

"PICTURE OF THE MONTH"
SEVENTEEN MAGAZINE

starring **Aldo RAY · Phil CAREY · Dick YORK** And Introducing **MITSUKO KIMURA**

Screen Play by RICHARD MURPHY • Based on the New Yorker magazine article "The Gentle Wolfhound" by E. J. Kahn, Jr.
Produced by FRED KOHLMAR • Directed by RICHARD MURPHY • A COLUMBIA PICTURE

NOVEMBER 19, 1955

MOTION PICTURE HERALD

"Do Not Open Until Xmas" Insures Good Product for Next Year's Business

TELEVISION

Hollywood's New Lady Bountiful

— by Martin Quigley, Jr.

REVIEWS (In Product Digest): GOOD MORNING MISS DOVE, UMBERTO D, TARGET ZERO, TARANTULA, A LAWLESS STREET, NO MAN'S WOMAN, TOUGHEST MAN ALIVE, FURY IN PARADISE

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THE FAN AD
Part of Giant selling campaign!



The Pool of Love . . . The vagabond poet finds himself in an exotic but dangerous adventure!

Kismet

M-G-M presents its spectacular CINEMASCOPE and COLOR production of the Broadway extravaganza!

. . . ecstasy of song, spectacle and love!

GREAT LOVE SONGS!
"Stranger In Paradise"
"Baubles, Bangles And Beads"
"This Is My Beloved"
and more!
AVAILABLE IN M-G-M RECORDS ALBUM

STARRING
HOWARD KEEL
ANN BLYTH
DOLORES GRAY
VIC DAMONE

WITH
MONTY WOOLLEY · SEBASTIAN CABOT

SCREEN PLAY BY
CHARLES LEDERER AND LUTHER DAVIS
Adapted from the Musical Play "KISMET"

BOOK BY
CHARLES LEDERER AND LUTHER DAVIS
Founded on "KISMET" by EDWARD KNOBLOCK

MUSIC AND LYRICS BY
ROBERT WRIGHT AND GEORGE FORREST
Music Adapted from Themes of ALEXANDER BORODIN

PHOTOGRAPHED IN EASTMAN COLOR

DIRECTED BY
VINCENTE MINNELLI

PRODUCED BY
ARTHUR FREED



Oasis of Delightful Imaginings . . . A secret hiding place, just one of the many provocative scenes in this drama of love's fulfillment!



The Secret Wall of the Harem . . . Strange device that permits an intimate peek and innocent pleasure!

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

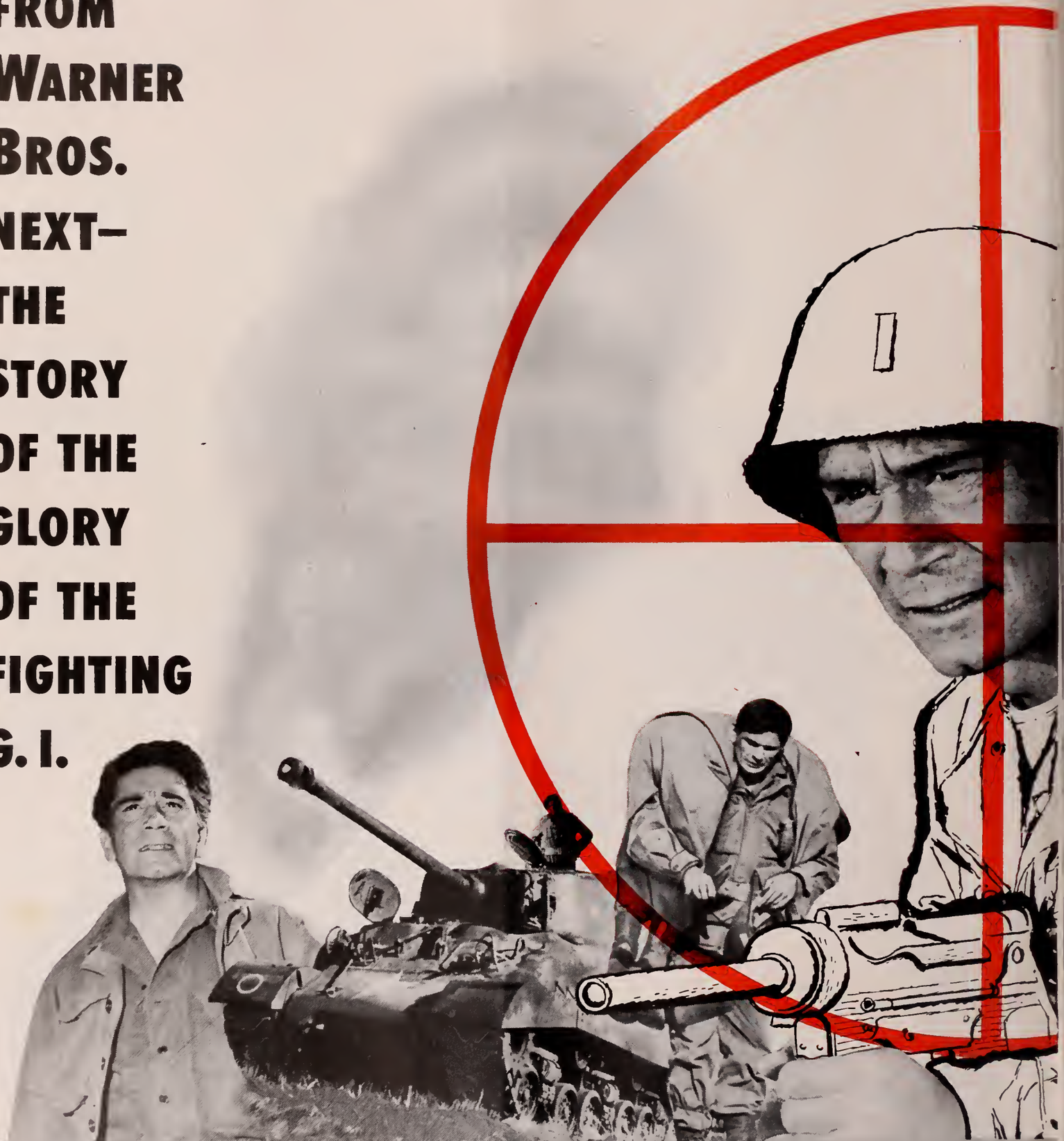
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At last the word "SPECTACULAR" finds its ultimate, giant-screen fulfillment. A famed stage property becomes a fabulous film attraction.



EXTRA! Press-time flash: "THE TENDER TRAP" sets new all-time record at Music Hall, N. Y. Big everywhere!

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starring RICHARD CONTE · PEGGIE CASTLE with CHARLES BRONSON · RIC

Produced by DAVID WEISBART ·

TRADE SHOWS NOV. 30

ALBANY
20th Century-Fox Screening Room
1052 Bway. · 2:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. · 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway. · 2:00 P.M.

BUFFALO
Paramount Screen Room
464 Franklin St. · 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. · 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. · 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
12 E. 6th St. · 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. · 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. · 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. · 2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. · 12:45 P.M.

DETROIT
20th Century-Fox Screening Room
2211 Cass Ave. · 2:00 P.M.

INDIANAPOLIS
Universal Sc Rm.
517 No. Illinois St.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. · 2:00 P.M.

KANSAS CITY
20th Century-Fox Scr
1720 Wyandotte St.

LOS ANGELES
Warner Screening Ro
2025 S. Vermont Ave.

MEMPHIS
20th Century-Fox Scr
151 Vance Ave. · 3:

"Miss it and you're a zero...
Hit it and you're a hero!"

The hell-hill they held was called 'Sullivan's Muscle'... The 'pick-up army' was Flagler's 'Irregulars'... The behind-the-lines breakout was 'Operation Hero'... and the circle of fire that held the lone nurse was

"TARGET ZERO"



HARD STAPLEY · L.Q. JONES · CHUCK CONNORS · Screen Play by SAM ROLFE

Directed by HARMON JONES

eening Room
• 10:30 A.M.

om
• 2:00 P.M.

eening Room
00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 10:00 A.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

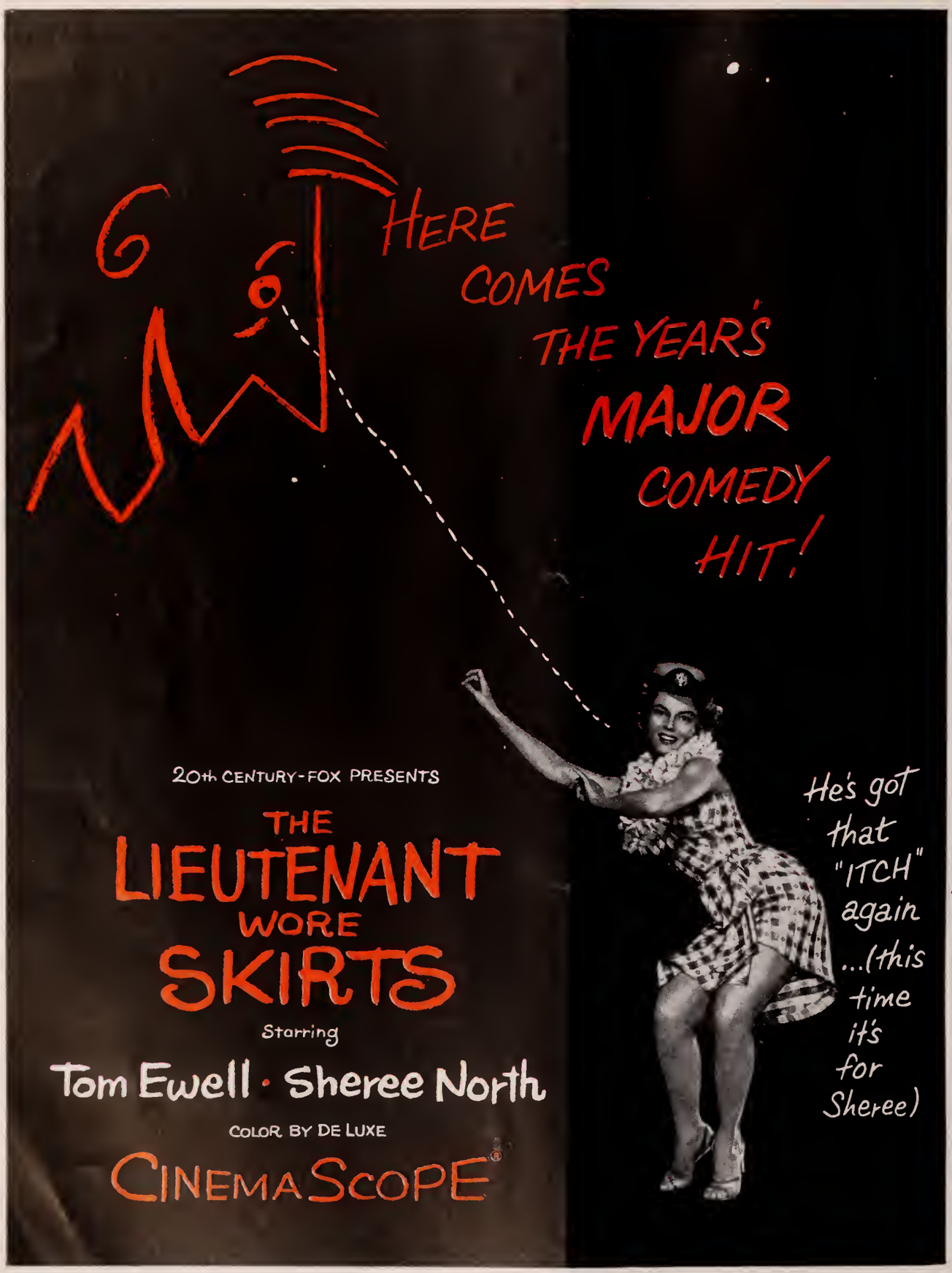
SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Venetian Theatre
15th Ave. & E. Pine St. • 2 P.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 10:30 A.M.

The happiest entertainment you'll see in '56
is available from 20th in January!





CO-STARRING Rita Moreno

Produced by BUDDY ADLER · Directed by FRANK TASHLIN · Screenplay by ALBERT BEICH and FRANK TASHLIN

Story by ALBERT BEICH

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 8

November 19, 1955

Narcotics and The Production Code

By MARTIN QUIGLEY

THE anti-narcotic provision of the Production Code will presently be brought into sharp focus before the industry and the general public with the release by United Artists of Otto Preminger's production of "The Man With the Golden Arm."

The provison of the Code against reference to drug addiction was introduced originally at the urgent insistence of qualified experts from various fields of special interest including religion, medicine, education and social work. It was contended that for susceptibly-minded persons reference to narcotics in the circumstances of theatrical entertainment involves the likelihood of temptation and danger. It was argued that in respect to its public responsibility motion pictures should avoid the likelihood of supplying such temptation and danger. Leading experts have continued to hold this position.

In the history of the Code the anti-narcotic provision was once watered down to language that robbed it of effectiveness. The reaction during the period it was off watch was somewhat alarming. A strengthened provision was eventually restored to the Code.

IT is to be recognized that the anti-narcotic provision of the Code, when originally introduced and presently, does not stand on a moral principle. This provision is in that section of the Code which consists of rules and regulations based on policy and expediency. As such it is separate and apart from the main body of the Code, which is based on moral principles and therefore is not now, or at any other time, subject to change, alteration or honest evasion. Hence, if the anti-narcotic provision should now be thoughtfully judged as not being imperative for the rightful discharge of the industry's responsibility it may be rewritten or erased.

The Preminger picture offers promise of being a widely-discussed subject. The releasing agency is an important company and a member of the Motion Picture Association of America. The case therefore becomes one for serious attention. It most certainly should not be smoked up in subterfuges and evasions.

The Production Code Administration withheld approval of the script of the picture. It therefore is to be presumed that it will not give its approval to the finished picture. If the existing Code provision is honestly applied this would seem to be the inevitable result.

If the picture fails in receiving a Code certificate United Artists under its association agreement will be subject to a $25,000 fine. If the fine is not paid it presumably will be subject to expulsion from the Association.

The whole situation, now before the release of the picture, should be honestly and fairly examined. If good cause for action is found such action should be taken. In face of the existing provision, the Code Administration should not be left subject to pressures and maneuverings calculated to get them to find some slant or device to make some last minute discovery that after all the picture somehow squeaks by for approval.

THE Association, without shadow-boxing, should take a position either to drop or revise the Code provision or proceed to exert the full penalty of violation of its agreement with its members. The time for action is at hand. The Preminger picture is completed and the nature of its subject matter is well-known. United Artists has announced that it will release the picture with or without the approval of the Production Code Administration.

It is perhaps nothing more than an idle expectation to assume that the anti-narcotic provision of the Code is not on its way out—probably by the gentle art of evasion. Out of a sense of public responsibility the industry should not let this happen. The Code provision should be carefully rewritten to permit subjects which deal with the theme of narcotics within the bounds of judgment, discretion and a realization of the awful responsibility that is involved.

If this action is taken time alone will tell whether it is the right policy for motion picture entertainment. Whatever the eventual outcome it would have the merit of honesty and forthrightness.

Letters to the Herald

Use Stereo Sound

To the Editor:

When are Hollywood producers going to use stereophonic sound as it should be used? We have a $9,000 unit going to complete waste because these producers lack the imagination to—as we say—put the patron in the picture. Background music would sound better if all four magnetic sound tracks were used and off-stage voices which in real life would normally come from the camera or behind would sound more realistic if they came from the fourth track. Of course, I realize we are not all equipped for stereo sound, but for those of us who are investors of so much money in this kind of equipment, I think it's only common sense to give the public something more than just ordinary sound.—*HERB CHAPPEL, Palace Theatre, Guelph, Ontario.*

Clean Up Scripts

To the Editor:

I have been an exhibitor for over twenty years and cannot understand what has happened to our stories for film or the story writers. Why stress sex and violence? We are not telling anyone what to do, but we feel we have a duty to God and our patrons on what we show. Let's get some more clean-minded and good-living stars to line up with what we have and can recognize right from wrong.—*A. J. and MAE GILMAN, Bijou Theatre, Beach, N. D.*

What's Wide?

To the Editor:

The uses of wide screen and CinemaScope seem to me a problem that should be mentioned simply because the effect cannot be gauged directly. The public doesn't know (and the manager deludes himself that they don't care). In a sense he is right, for they are too technically ignorant of the subject to voice an objection, but the proper use of ratio might have a positive effect in keeping his clientele. First of all, "wide screen." All too often the theatre tries to emulate CinemaScope by blowing up standard print to the point where there is no top, no bottom, and no end to the pictures. The principals are blown up to an endless close-up, but the backgrounds against which they act are lost. The supposed effect of more immediacy, more "surround" is defeated. The viewer no longer knows by what he is supposed to be surrounded. A confused melange of "middles" swims past him, with a heavy emphasis on grain and a loss of sharpness and clarity. Only the sound effects remain to guide him through the confusion of faceless eyes and mouths, wheel-less autos, landless landscapes. If the picture is an old one, the confusion is tremendous. If it was filmed as intended, for "wide screen," and then shown standard ratio, the action and characters remain diminutive and distant. When the change-over to CinemaScope arrives, there is little difference, and sometimes none at all, for in advertising CinemaScope the exhibitor offers nothing more than an anamorphic print cropped down to his regular "wide screen" size. Surely the public must wonder what CinemaScope is supposed to have that is different, besides characters that seem to have been mortised right out of the sides of the picture. I'd like to recommend keeping standard prints standard to the greater contrast of the theatre's CinemaScope presentation, and the greater coherence of the standard print.—*JAMES DICKINSON, Odeon Theatre, Ottawa, Canada.*

Small Town Percentage

To the Editor:

My greatest problem is high percentages on the proven boxoffice features. When your gross is low, as in a small town, the distributor's share takes all the profit away and most times leaves the exhibitor in the red. Personally, I think a small town percentage should never be over 50/50 and then only on those of proven boxoffice with extended runs. Normally, there are only a very few features of this value. All the rest, perhaps 75% flat and the other percentages should run along 30 to 35%. This percentage type of picture should always be played at least thirty days after release or near so, as we have a roaming population among the moviegoers and if played late a small town exhibitor loses a lot of them to the larger populated situations.

Also I wish to thank the producers for their efforts this year so far in trying to give us better features with stories and casts as well as quality photography and color in the new media. They have released some wonderful pictures, more than usual. I have stereophonic magnetic, CinemaScope and VistaVision equipment which has been a heavy expense for a small town situation, but I am the type of exhibitor who believes the movie patron deserves the best and so far after installing the best equipment in the new media, I have no complaint about my business and patronage. —*J. C. SHANKLIN, Shanklin Grand Theatre, Ronceverte, W. Va.*

Rentals Complaint

To the Editor:

Our complaint is the same as that heard nationwide. Film rentals are too high. Equipment manufacturers and film producers are keeping us broke with the continuous change of techniques.—S. J. *HODGE, Grand Theatre, Stamford, Texas.*

Page

SENATE hearings on trade practices may be lengthy 12

ABRAM MYERS asks support for regulation at Indiana meeting 12

TOA not against "beneficial" Federal controls, Myron Blank says 12

BRIGHT product bundle due for exhibitor's Xmas tree 13

FOREIGN films have market in U.S. if suitable, meeting advised 14

TV is Hollywood's Lady Bountiful—by Martin Quigley, Jr. 16

PARAMOUNT reports quarter net profit of $2,515,000 18

"LONE RANGER" to be riding high, wide and handsome 19

BRITISH Lion company reports good progress in England 22

GORDON DOUGLAS, a director who urges more pictures 24

NATIONAL SPOTLIGHT—Notes on personnel across country 30

SERVICE DEPARTMENTS

Refreshment Merchandising 41

Film Buyers' Rating 35

Hollywood Scene 25

Managers' Round Table 37

People in the News 36

The Winners Circle 28

IN PRODUCT DIGEST SECTION

Showmen's Reviews 673

What the Picture Did for Me 675

The Release Chart 676

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On the Horizon

GOLDEN AGE

"Entertainment's Golden Age" is what the New York investment firm, Harris, Upham & Co., calls our era. The reassurance is the title of its six page study of 19 companies in producing, exhibition, and radio-television broadcasting. The study cites the "marriage" of Hollywood and television, public demand for higher quality, booming business, realization that money spent on longer and better programs pays off "in the sponsor's cash register", and mergers and diversification, as "long term growth factors" for such companies as AB-Paramount Theatres, Stanley Warner, and RKO Theatres.

REACTIVATION

Appointment of William Dozier to RKO vice-presidency in charge of production, a post he held in fact if not title during much of the regime of the late Charles Koerner, is the surest sign yet made clear that the long-stilled studio is going to become again an important source of major theatrical product.

SCHOLARSHIP

The Screen Producers Guild has given, and the Board of Regents of the school has accepted, the Department of Theatre Arts of the University of California at Los Angeles a $1,500 scholarship. Samuel G. Engel, president of the Guild, presented the gift to Chancellor Raymond B. Allen of the University with "the hope of inspiring additional creative activity among student film makers."

COLONIAL TODD-AO

Infinite and repetitive exploitation for the Todd-AO process is the essence of the arrangement between the Todd-AO Corporation and Colonial Williamsburg. The latter will have made for it a picture (not over 40 minutes, by agreement) in Todd-AO, and will show it in its new Information Center, which it now is building. Its twin theatres will have the system in mind, so each of the 500 seats will be as the best in an ordinary theatre. Each theatre will have 250 seats, in eight rows, and will have a curved screen 30 by 60 feet.

TOP BIDDER

So long as television, for all its shiny pretensions, continues unable to bid successfully against the theatrical motion picture industry for the top story properties, nobody in exhibition can reasonably doubt that Hollywood will continue supplying the finest flow of entertainment in the whole field of competitive show business.

MEES RETIRES

It's 44 years and finis for Dr. C. E. Kenneth Mees, head of research and a renowned name at Eastman Kodak. He told directors this week he is resigning as vice-president, and will live in sunny Honolulu. Dr. Cyril J. Staud was elected his successor.

TAX ADVANTAGE

The Internal Revenue Bureau in a ruling Wednesday eased the way for the sale of old pictures to television. Ruling on the sale of some 200 pictures made between 1931 and 1946 by an unnamed company, the Bureau said that the proceeds from the sale could be listed as capital gains for tax purposes, rather than as ordinary income. This is provided that the pictures have been fully depreciated on the company's books and that the seller has no connection with the buyer.

BRITISH PICTURES

The New York office of Theatre Owners of America announced Wednesday that it was taking a sample poll of 200 exhibitors in selected areas on the knotty problem of British pictures. The questionnaire asked for such information as "what do you feel should be done by British producers to make their product more acceptable to American patrons;" "what do you feel should be done to get you more interested in playing British pictures in the theatres you operate." The questionnaire also asks whether the exhibitor had played "The Dam Busters," "End of the Affair" and "Doctor in the House," and, if so, what the box office reaction had been. The results are to be ready about December 12.

BLACK AND WHITE AND COLOR

A useful experiment bearing on the present discussion of the uses of black and white photography vs. floods of color will be performed by Columbia in its forthcoming Judy Holliday comedy "The Solid Gold Cadillac". The picture will be black and white except the final sequence, introducing that solid gold cadillac--that will be in color.

FLOOD

What with the "NBC Matinee Theatre" challenging Mrs. Housewife for a daytime hour of her attention five days a week, and with one, two or three competitor networks veritably obligated to match the NBC bid, who can say the nation's home-makers won't be fleeing the TV flood for the shelter of the friendly neighborhood film theatre.

William R. Weaver-Floyd Stone
Vincent Canby-James D. Ivers

WHEN AND WHERE

November 19: Variety Clubs of Washington, annual dinner dance and presentation of this year's Personality of the Year Award to Steve Allen, Statler Hotel, Washington, D. C.

November 19: Annual election of officers of the Baltimore Variety Club, Variety Club headquarters, Baltimore.

November 21-22: Annual convention of the Missouri-Illinois Theatre Owners, Chase Hotel, St. Louis.

December 3: Variety Club of Cleveland, annual dinner dance and installation of new officers, Hollenden Hotel, Cleveland.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, Kansas City, Mo.

IT'S THE NEW PROGRAM they discussed—and it may have some surprises. Jules White, at the left, below, Columbia's producer of shorts (22 years successful in that medium, and most noted for "The Three Stooges," begun in 1934), with Maurice Grad, short subjects sales manager, at the New York home office. Mr. White points to his career as evidence of the continuing need for two reelers "acceptable in Arkansas or Africa."

HE HAS AN EYE ON COLOR TELEVISION, admitting of course it's a bit of a distance. Edmund Grainger, who came to New York last week after finishing "Great Day in the Morning" for RKO Radio, said he prefers to make color films for their "potential"—after theatres, he added. Mr. Grainger admits toll-TV looks attractive. He will make "two or three features" during 1956.



by the Herald



by the Herald



by the Herald

GERMANY GOES TO THE MOVIES and its 45,000,000 persons pay 800,000,000 admissions yearly, Dr. Guenther Schwartz, general manager of Export Union, grouping of German producers, told the press Monday in New York before returning to his homeland. He had attended the international producers' meeting in Washington, along with Walter Koppel, president of the German Producers Association. From 2,000 in 1948, theatres have increased to 5,000, and 1955 attendance probably will be one billion admissions, Dr. Schwartz predicted. The gap in German film markets internationally is the U.S., he admitted.



by the Herald

This week in pictures

WILLIAM DOZIER has been appointed vice-president in charge of production for the RKO Radio studios. He resigned as director of network programs for CBS television, with which he has been since 1951. Mr. Dozier also had been the network's executive producer of dramatic programs. He begins his RKO work December 1. Mr. Dozier knows the RKO studio from his experience as executive assistant there in the days of the late Charles Koerner, vice-president in charge of production. He also has been with Samuel Goldwyn, Universal and Paramount.

THE EQUIPMENT MEN HAD THEIR SAY, TOO. In all the political fuss which characterized the Allied national convention at Chicago last week, the cameraman did not neglect to record the very busy equipment and popcorn merchandisers and manufacturers. Below, at a business session, J. R. Johnstone, of National Carbon; Arthur Hatch, Strong Electric; Larry Davee, Century Projector; Jack O'Brien, RCA; J. A. Fetherston, Kollmorgen; Leonard Satz, Raytone and Fred Aufheuser, Projection Optics.



by the Herald

AND THERE WAS THAT DEMONSTRATION of 20th Fox's 55 mm process, all segments of the local industry joining the conventioneers in curiosity. Below, at the Oriental Theatre showing: Bud Kemp, and Ralph Smith, Essaness Theatres; Jerry Winsberg, Charles Davidson, and Sol Horowitz, Balaban and Katz circuit.







They Came . . .

to the impressive demonstration at 20th Fox's home office in New York of its new CinemaScope, in 55 mm. The beaming gentlemen at the right are president Spyros P. Skouras (wide grin) and studio camera chief Sol Halprin (satisfied grin)—and their guests (among many) at the left are, above, Samuel Rosen, C. J. Latta, and Harry Kalmine, with Martin Moskowitz; and, below, Joseph Vogel and Charles Reagan, flanked by sales executive Bill Gehring and advertising executive Charles Einfeld.



Photos by the Herald



They Saw . . .

with the aid of technical explanation how much "information" (as the technicians describe it) is contained by 55 mm. The three men at the left listening to Mr. Skouras and squired by 20th Fox's vice-president W. C. Michel are MGM's Nicholas M. Schenck, Leopold Friedman and Charles Moskowitz.

WALT DISNEY helped cheer on the Academy of Television Arts and Sciences, at its luncheon in New York Tuesday honoring East Coast winners of the "Emmy" Awards. With him on the dais, Ted Bergmann, network executive; Robert Kintner, ABC president; Don De Defore, Academy president; and Johnny Mercer, songwriter.

QUESTIONS, PLEASE? Joseph Maternati, sent by French producers and his government to open a French Cinema Center in New York, spoke to news writers Tuesday in New York aided by Rogers Vaurs of the French Embassy, right, who translated. The Center will screen films for buyers; it also will ascertain and report on American requirements. French films during 1954 collected only $60,000.



by the Herald



by the Herald

MYRON BLANK, TOA president who returned from an impression-ful European trip this week and in New York Tuesday told the trade all about it (see page 12) is shown in audience at Rome, with Pope Pius XII.





PRINCIPALS, AND AN OFFICER, left, at the Motion Picture Exhibitors of Florida annual convention, last week, in Jacksonville. In array are Horace Denning, of that city; Alfred Starr, of Nashville; and Elmer Hecht, Wometco Theatres, elected president for 1956.

HEARINGS MAY BE DRAWN OUT

Allied Seen Answered by Others in Senate Probe Set for January

Interested observers of the motion picture industry as well as students of the ways of Congress and its committees were willing to bet this week that the Senate Small Business Subcommittee hearings, promised Allied States Association and scheduled to start in January, could stretch out into "quite lengthy proceedings."

Washington observers believe it would be very difficult — if not impossible — to hold hearings at which Allied, and only Allied, officials would testify.

All Would Be Heard

They believe that once Allied speaks its piece on its complaints against distributors and its desire for a bill for Government regulation of the industry, the subcommittee of necessity would have to take testimony from spokesmen for the distributors, Theatre Owners of America, Southern California Theatre Owners Association, independent producers and quite likely the Department of Justice and the Federal Trade Commission.

Subcommittee chairman Humphrey (D., Minn.), who has promised to begin hearings January 25, is reported ready to "do whatever is necessary" to get a thorough airing of the problems. Subcommittee staff officials will begin shortly to work studying the situation and lining up the witnesses.

Meanwhile, in the wake of all the sound and fury of last week's convention in Chicago, members of Allied's Emergency Defense Committee were reportedly wasting no time in putting their project into operation. The regional "watch dogs" are starting immediately to set up machinery for the exchange of information on film terms and the gathering of data for the Small Business Subcommittee's hearings.

To Hold Meetings

It is planned that when this expanded EDC starts functioning, meetings of the regional "watch dogs" will be held via a closed circuit telephone hookup—at which time the various information will be exchanged among all concerned.

Allied leaders look upon the expanded EDC as a step to give Allied a stronger united front, according to a member who attended the convention in Chicago. Physically and spiritually it will tie all the units together for a smoother operation, he said.

Also being mapped is a plan for small town exhibitors to contact their Congressmen—the same Congressmen who were contacted in the tax repeal campaign—to acquaint them with the rentals situation.

Myers, Shor At Indiana Convention

INDIANAPOLIS: The campaign to enlist exhibitor support for the proposed government regulation of film rentals was carried to the 29th annual convention of Allied Theatre Owners of Indiana here Tuesday by Abram F. Myers, general counsel of Allied States Association.

His mission was to explain, not to sell, the control measure to be presented Congress, Mr. Myers insisted. "I would like to know before the year is over that at least 1,000 exhibitors in the United States really understand it," he said.

Mr. Myers charged distributors had largely confiscated the benefits of the tax reduction and urged exhibitors to compare company earnings with the percentage of their own net increase since April, 1954. "Get over this timidity about disclosing your private affairs. Then we can proceed with confidence and real hope of success," he declared.

Gordon Backs Regulation

Julius Gordon, secretary of National Allied and president of the Jefferson Theatre Corp., Beaumont, Tex., told the ATOI members that his study of regulation in Europe convinced him "that none of us can survive in this business without it." He accused distributors of agreeing "to arbitrate in foreign countries while refusing to do so with fellow Americans."

Reasons for National Allied's qualified withdrawal from COMPO were explained by Marc Wolf, Indiana exhibitor, who was one of the original members of the council.

About 200 exhibitors are registered for the convention at the Marott Hotel here. Closed discussion groups for outdoor and indoor exhibitors were on the morning's program. Clinics were continued Wednesday morning, with another open session, at which Mr. Myers and Ruben Shor, president of Allied, were heard in the afternoon.

Roy Kalver was reelected president of the unit at the closing business session Wednesday. At the same time he was elected ATOI national director to replace Trueman Rembusch who had asked to be replaced so as to be able to devote more time to his other exhibitor interests. Mr. Rembusch became alternate national director.

Other ATOI officers reelected were J. R. Pell, vice-president; Richard Lochry, treasurer, and William A. Carroll, executive secretary. Directors chosen include H. Lisle Krieghbaum, Alex Manta, W. R. Norton, Al Borkenstein, Peter Mallers, George Heliots, William L. Studebaker, S. J. Gregory, D. Irving Long, Marc J. Wolf, Art Clark, Beatrice Hancock, J. P. Finneran, T. L. Mendelssohn, Mr. Pell, Oscar Fine, Bruce Kixmiller, James Kornblum, Sam J. Switow, T. C. Baker, J. C. Weddle, Mr. Lochry, Dale McFarland and Rex Carr.

A banquet Wednesday night brought the convention to a close.

TOA Favors "Beneficial" Laws: Blank

Federal laws "beneficial" to the industry would be welcomed by the Theatre Owners of America, Myron Blank, its president, said in New York Tuesday, at a press interview which followed his return from Europe. His organization, he explained, is not dogmatically opposed to government regulation; in fact, it will study laws which in other countries affect the film industry. Some may be worth trying, he commented.

A law which TOA would favor, he cited as an example, would be one "doing away with the admission tax." Apropos, he promised the TOA will campaign for tax elimination now; and he commented that Allied's objections to a campaign now are "a mistake and a smokescreen."

"Why, if we fight now, by 1957 the tax may be off," he exclaimed.

An example of what he feels are the effects of harmful Government intervention is the current "sellers' market," created he feels by Government consent decrees. Producers now are making more money, but exhibitors less, he charged. A beneficial regulation would impel production of more rather than less pictures, he pointed out, and he asserted studios are holding back good pictures currently.

"The studios' vaults are full of completed pictures. Between now and Christmas most theatres will be playing poor films or reissues."

Mr. Blank also tossed back to producers responsibility for "new faces." "It is their job, as they do the exploitation and publicity for new talent and product," he said.

Mr. Blank was in Europe three weeks. He attended in Rome the annual convention of the International Exhibitors Union.

At the interview also were J. J. Rosenfield, his assistant in TOA duties; Albert M. Pickus, vice-president; Herman M. Levy, general counsel; and Joseph G. Alterman, assistant secretary.

Lease Washington Houses

Berk and Krumgold, theatrical real estate specialists, have announced that they have leased to Trans-Lux Theatre Corporation the Plaza and Little theatres, Washington, D. C., formerly under the operation of Sam Roth interests.

BRIGHT BUNDLE DUE FOR EXHIBITOR'S XMAS TREE

YOU can't do business if you haven't anything to sell. It's as simple as that, and that was the concensus of opinion this week in New York among leading circuit and independent theatre executives who were in a mood to acknowledge that there has been a definite slump in the motion picture business since September.

The picture, however, is not all black. Exhibitors are re-assured by 1) the big box office totals which were accumulated last weekend by some of the year's top pictures, and 2) by the promise of an even greater flow of big product to start with the Christmas season. (The accompanying story tells what's in store.)

The latter is, of course, a continuation of the feast-or-famine product situation about which exhibitors have been expressing so much concern ever since the dark days of '48—and apparently to little avail in view of the September-October-November business reports.

New York Weekend Gross Especially Strong

The pickup in the box office was particularly dramatic last weekend in New York where many patrons enjoyed either a full or half-holiday Friday in observance of Veterans' Day. Registering top reception with the public were such productions as MGM's "The Tender Trap" at the Music Hall, the Samuel Goldwyn production of "Guys and Dolls," which MGM is releasing, at the Capitol, and the Magna production in Todd-AO of "Oklahoma!" at the Rivoli.

A survey of exhibition revealed, however, that there was general agreement that the business decline since September has been due to what most executives termed "a lack of steady flow of strong box office attractions." Most agreed, too, that the big ones, despite the lower general level of business, still do business that can—without embarrassment—be called "sturdy."

Among the circuits polled were American Broadcasting-Paramount Theatres, Loew's Theatres, Stanley Warner, RKO Theatres, Brandt Theatres, Associated Prudential Theatres and Shea Enterprises.

Declare Upturn Soon Appears Inevitable

The consensus was that with the stimulus from the Audience Awards poll this month and its aftermath, with the usual year-end holiday spurt and the release of more and stronger pictures, an upturn soon is inevitable.

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, said that "if you don't have the pictures," it's impossible to do the business. He said the decline, which AB-PT has experienced since September, is not a question of anything but not having the pictures. To prove his point, he mentioned the high grosses currently chalked up by Universal's "To Hell and Back."

At the same time, a dissenting note came from Gerald Shea, head of the Shea Circuit, which operates 42 theatres mainly in Ohio and northern Pennsylvania. Mr. Shea reported that business in September was just about the same as last year, while October business was better than the comparable period last year.

Expressing an opposing point of view, a spokesman for Associated Prudential Theatres said that attendance and business are down because of the lack of pictures. He, along with Eugene Picker and John Murphy, vice-presidents of Loew's Theatres, pointed to the competitive factor of television in the Fall season, when TV returns to the air with its top programs.

Mr. Picker, saying that he felt that the industry should offer a competitive lineup of strong product for the Fall season, also pointed to "the stronger" newspaper advertising and promotional campaigns used by television.

Mr. Goldenson, whose company includes the American Broadcasting Company and its television facilities, was asked whether he agreed that the return of the big TV shows and larger TV advertising is responsible for the current dip. He replied that the TV factor is "relatively small" when compared to the lack of pictures being offered by the distributors to theatres during the period in question.

It was Harry Brandt, head of the Brandt Circuit, who stated concern about the feast-or-famine product situation. He called distribution leaders shortsighted in not releasing product on a balanced scale. TV, he added, is going in for bigger advertising of its shows than "we are doing with pictures."

WHAT'S IN THE PACKAGE—

An examination of the release schedule of distributors sharply points the uncertainties and the subject-to-change factor so glaringly prominent now in the product picture. As of mid-November each of the distributors has at least one top picture set for holiday release but in some cases that release is subject to change. And, in spite of an impressive lineup of product ready and to come from all of the studios, no definite release dates are set beyond mid-January.

At Columbia the sales department is currently debating whether or not to shift the schedule. "The Last Fronteir," epic color Western with Victor Mature had been set for holiday release. Now "Picnic" is in, with what is considered enormous box office potential, and plans may be changed.

MGM is pretty definitely set with "Kismet," elaborate and colorful musical set for December dates including the big one at Radio City Music Hall in New York where it opens December 8 with the Christmas show. "Guys and Dolls" will still be receiving pre-release treatment through the holiday season but will be open in a number of key situations by that time. For January "Dianne," the Lana Turner costume drama, and "The Last Hunt," the Robert Taylor-Stewart Granger story of the early West, are ready.

Paramount right now has officially set only "Artists and Models," Martin and Lewis' latest for holiday release but both "The Rose Tattoo" and Danny Kaye's "The Court Jester" are ready and may be set for early January.

RKO, still in the throes of reorganizing its studio, has only "The Naked Sea" for Christmas release but "Glory," the Margaret O'Brien picture, will open in January. In addition the perennial "Hansel and Gretel" is being booked now for Christmas dates.

Twentieth Century-Fox will have "The Rains of Ranchipur" for first runs in December and "The Lieutenant Wore Skirts" immediately after that. This stars Tom Ewell and Sheree North.

United Artists will open Preminger's "Man with the Golden Arm" in New York and Los Angeles before New Year's and is not concealing the fact that one reason for the hurry is to make Frank Sinatra's performance eligible for an Academy Award. In addition the Kirk Douglas outdoor epic "The Indian Fighter" will be released and "Heidi and Peter" is being booked for Christmas dates.

Universal has "The Second Greatest Sex," Jeanne Crain comedy, ready for holiday release as well as "All That Heaven Allows."

Warner Brothers is looking for holiday grosses on "The Court Martial of Billy Mitchell" and will have the Alan Ladd-Edward G. Robinson drama, "The Darkest Hour," available for New Year's Eve booking.

SEE FIELD FOR FOREIGN FILMS

Foreign Producers, Meeting, Agree Suitable Pictures Will Do Business

by J. A. OTTEN

WASHINGTON: Representative foreign film producers and officials of major segments of the American film industry, meeting here last week at the headquarters of the Motion Picture Association of America, agreed that "optimum conditions" currently exist for the selling of foreign films in the United States, if the pictures are "proper" for the American market.

The general agreement was announced by Renato Gualino, president of the International Federation of Film Producers Associations, the administrative council of which earlier had held a four-day meeting here.

U. S. Represented

Among those representing the U. S. industry at the informal talks at the MPAA offices were Eric Johnston, president of the MPAA; Ellis Arnall, president of the Society of Independent Motion Picture Producers; Mitchell Wolfson, head of Wometco Circuit and unofficially representing Theatre Owners of America, and Arthur Mayer, president of the Independent Distributors Association of America.

The foreign producers were told to pay more attention to the Production Code and to take various other steps if they want a larger share of the American film market. The other steps suggested included larger promotional campaigns, good dubbing, increased use of American stars, employment of American producers and directors to work with European producers and directors, wider publicity during production, more production in new film techniques comparable to CinemaScope and VistaVision and use of U. S. film cutters.

Mr. Gualino told reporters afterwards that the discussion had been "very straightforward, with no rows." He said that "all concerned agreed that never was there a more favorable moment for selling foreign films in the U. S., if we can come forth with the proper pictures."

Cites Film Shortage

He said this was true because of the serious product shortage here, the increasing fashionableness of all foreign product, and the desire of American tourists returning from abroad to see films made in the countries they visited. In view of the product shortage, he said, exhibitors and distributors would be "delighted" to find good foreign films to distribute and show.

The foreign producers generally felt they should and could get more U. S. playing time, but expressed "no particular complaints," Mr. Gualino said. He added that all agreed that if foreign film producers wanted to sell to the large theatre circuits and other major U. S. markets, they would have to undertake promotional campaigns equal to those the American companies undertake for their own product.

Mr. Gualino said the meeting had invited Mr. Wolfson, Mr. Mayer and Mr. Arnall to be present to supplement the views of Mr. Johnston and other MPAA officials, and that the foreign producers felt they had been given "particularly valuable advice."

ANICA Has Export Unit

by DR. ARGEO SANTUCCI

ROME: The Italian Association of Film Producers and Distributors, more commonly known as ANICA, has announced the formation of its own export association to be known as ANICA-Export and devised along the lines of the Motion Picture Export Association.

ANICA-Export, which will be under the direct supervision of ANICA and will have its headquarters in Rome, will be comprised of two branches, the license and exchange office and the foreign office. The former will take care of all the services involved in applications for import and export permits for films and film material, while the latter, which will have representatives abroad, will keep abreast of various quota regulations, foreign exchange regulations and all other matters which may help or hinder the flow and business of Italian films abroad.

It is reported that ANICA-Export was established to help protect the private aspects of the Italian industry which, according to rumor, is about to be subjected to new and highly "protective" regulatory government decrees. No officers of the association have yet been named.

"Wide Wide World" TV Show Aids "Persuasion"

Allied Artists' forthcoming film "The Friendly Persuasion" will receive nationwide publicity Sunday, November 27, when it is featured on NBC's television program, "Wide Wide World." Ten minutes of the hour-and-a-half show will be devoted to a line-rehearsal of a scene from the film on location in the San Fernando Valley as well as interviews with the stars, Gary Cooper and Dorothy McGuire, and producer-director William Wyler. A special feature of the program will be the singing debut of Mr. Cooper, it is said.

Hits Attack On COMPO

BOSTON: The small investment in the Council of Motion Picture Organizations already has paid big dividends, Arthur Lockwood, treasurer of Lockwood and Gordon Enterprises and who was president of Theatre Owners of America when COMPO was founded, said here this week.

Commenting on the withdrawal of Allied States Association from COMPO, Mr. Lockwood said: "COMPO was created and supported by all elements of the motion picture industry. It is natural—and healthy—that differences of opinion over policy should develop from time to time.

"Speaking only as an individual—and an exhibitor—it is very difficult for me to understand why any theatre owner or association of theatre owners should withdraw support from COMPO at this particular time.

"If we discount entirely COMPO's great achievement in public relations, including the Audience Awards poll, it still must be admitted that COMPO functioned efficiently and successfully in the tax fight. Everyone's small investment in COMPO has already paid big dividends. Several of our theatres would now be closed if not for the relief afforded. The tax fight is only half won. . . . It is the only organization qualified by experience and results to follow the tax repeal fight through to a successful conclusion. With receipts still falling, complete elimination of taxes is a must."

William J. Dipson Heads Father's Circuit

BUFFALO: Dipson Theatrical Enterprises, Inc., of Batavia has announced the election of William J. Dipson as president and his father, Nikitas Dipson, as chairman of the board. The elder Dipson has been president of the company, one of the largest independent theatre circuits. District Attorney Wallace J. Stakle, attorney for the concern, has been named a director. Mrs. Marika Dipson, wife of the board chairman, and Andrew O. Gibson of Buffalo also were renamed directors of the organization.

AB-Paramount Dividends

American Broadcasting-Paramount Theatres, Inc., has declared an extra common stock dividend of 20 cents per share in addition to the regular quarterly dividend of 25 cents per share. The board also declared the regular quarterly dividend of 25 cents a share on the preferred stock. The dividends are payable December 20, 1955, to holders of record November 25.

Art of 20th-Fox Family

The second annual art exhibit of the 20th Century-Fox Family Club, including for the first time this year the category of photography, has opened in the third floor reception room in the New York home office. The display will run through December 16.

THE MAJOR COMEDY OF THE YEAR!

THE LIEUTENANT WORE SKIRTS

THE HAPPINESS HIT FOR '56!





starring

TOM EWELL has that "ITCH" again and this time it's for → **SHEREE NORTH**

COLOR by DE LUXE

CINEMASCOPE®

with Rita Moreno · Rick Jason · Les Tremayne

Produced by BUDDY ADLER · Directed by FRANK TASHLIN

Screenplay by ALBERT BEICH and FRANK TASHLIN

Story by ALBERT BEICH



"It's a Pleasure to Do Business with 20th!"

HOLLYWOOD TODAY

TV—Hollywood's Lady Bountiful

[This is the concluding article in the series on Hollywood which began in the October 22 issue. Topics previously discussed include trends in picture making, stars and new faces, roadshow wide screen techniques and increased labor costs.]

by MARTIN QUIGLEY, Jr.

Any survey of current conditions in Hollywood must begin or end with television. The impact of 3,500 television films being made this year has been felt in all strata of Hollywood. Despite initial hesitancies, halting starts and some anxieties the association—from Hollywood's point of view—has been delightful.

The inevitable differences in outlook between Hollywood and exhibition regarding television have widened the already deep chasm between those who make and those who show theatrical motion pictures. The remoteness of the West Coast from the major centers of population and the thousands of "grass roots" small towns has always created problems in the motion picture industry. Lady Hollywood usually complains that those who held the purse strings in New York are never generous enough. Distribution chiefs in New York point out that they can turn over to Hollywood only the money which the exhibitors paid in rentals, less distribution expenses.

Now this is changed because Hollywood has television as a supplementary, and in the view of some, an alternate source of funds. From present indications television bids fair to be bountiful to Hollywood in a manner far beyond the wildest dreams of the picture makers.

TELEVISION on the West Coast does not yet compete with the motion pictures on a salary basis or even on a prestige one. Yet the margin on both counts is decreasing rapidly. What television is already providing is a continuity of employment never previously experienced by so many in Hollywood. Unemployment among many of the guilds and crafts is only a memory. On the contrary there is now a definite shortage in some of the categories.

While up to now prestige in television—from the Hollywood viewpoint — has been pretty well reserved for those names previously made on the screen or in television in New York, many prefer regular work to the uncertain possibilities of screen stardom. Moreover, television represents a supreme example of eating one's cake and having it too. Success in television undoubtedly will open studio doors long closed (figuratively speaking) to some creative workers and performers.

This year—1955—will go down in screen history as the year in which the majors "took the plunge" so far as making films for television is concerned. The fundamental reason for this undoubtedly was the stunning success achieved by Walt Disney with "Disneyland" during the 1954 television season. That program proved that a film studio could make a good television show and perhaps more importantly that television could be used to promote excellent attendance on a feature. A good share of the success of "20,000 Leagues Under the Sea" is attributed in Hollywood to the Disneyland TV show.

It is too early to know whether many pictures will be able to equal the "television penetration" of "20,000 Leagues" and have such success at the box office. On the other hand if success is not achieved, it will not be for want of trying.

The Warner television show, like Disneyland, is built around three themes. For all practical purposes the filmed series are being made on a unit basis with the same group producing the whole lot of a particular category. For instance for the Warner "Casablanca" series one whole stage has been turned over to a special company. Many of its key figures are from television.

While the three Warner TV series are being built around the titles of hit attractions of the past, 20th-Fox's TV programs are condensed remakes of films of the past. Not all of them were necessarily box office success but were films of distinction for one or more reasons. From an organization point of view 20th-Fox thus far is putting the biggest effort of the majors behind television activity. The Western Avenue studio has been turned over to it. Facilities are being expanded, including a new half-million dollar sound studio.

Metro is shooting the studio part of its television show on a corner of stage 16, the experimental stage. This is a circumstance not especially pleasing to either the television people or the technical experts. The two cannot function simultaneously. That means for one day of the week, Thursday, when the television material is being filmed, work in the stage on the proposed MGM 65mm process must be suspended. Most of the floor space of the stage is taken up by the simulated auditorium with projection booth, some seats and huge screen.

Up to now Columbia's television subsidiary, Screen Gems, has been the most successful of all the major studios, activities in that sphere. Universal, after one abortive attempt at making a series for TV, is currently concentrating on television commercial announcements.

* * *

THE principal television film activity in Hollywood is not at the major studios but is scattered on various rental and independent stages. Since the principal motion picture companies were slow in making up their minds about television production the way was clear for a number of small companies to start. While it is true that a great deal of money was lost in making "pilot films" of television series that never were completed, a number of organizations have grown with the medium.

For example, successful television show-

(*Continued on page* 18, *column* 1)

BOOM IN TV FILM MAKING

During the first week of November approximately twice as much black and white film was exposed in Hollywood for television as for theatrical pictures. The increase in television production during the past few years has more than taken up the decline in the use of black and white film by the major studios.

At the present time the annual rate of television film-making in Hollywood is approximately 3,500 films, most of which are of half-hour length. This may be compared with the theatrical production of considerably less than 300 features. Even allowing for the fact that the average feature is several times as long as the average television show, television production in Hollywood right now in terms of quantity is almost three times as much as theatrical production.

The average shooting time for a film for television is only two days—for theatres 20 days. Most television pictures are completely processed, including developing, editing and scoring in two weeks time. Few feature films are ready for release in less than 100 days from the beginning of shooting.

The happiest entertainment you'll see in '56
is available from 20th in January!

20th Century-Fox presents

THE LIEUTENANT WORE SKIRTS



«HERE COMES THE YEAR'S **MAJOR** COMEDY HIT!

in CINEMASCOPE
COLOR by DE LUXE

starring

Tom Ewell
Sheree North

CO-STARRING Rita Moreno

Produced by BUDDY ADLER · Directed by FRANK TASHLIN

Screenplay by ALBERT BEICH and FRANK TASHLIN

Story by ALBERT BEICH

He's got that "ITCH" again... ...(this time it's for Sheree)



TV-HOLLYWOOD'S LADY BOUNTIFUL

(*Continued from page* 16)

makers such as the Desilu of Lucille Ball and Desi Arnaz, have gone into the business of filming other shows. The Hal Roach lot is very busy with television activity. It is estimated that considerably more filming for television than for theatres is going on at Republic Studios with many stages rented to independent television producers. At Allied Artists several television series are being produced. The rental studios, large and small, and principally working on television shows.

The pace of filming of a television show, even without multiple camera setups which are being tested, is fast by theatrical film standards. In a way it may be compared to the production of the extremely low budget films years ago along "poverty row" in Hollywood. The major change is that the audience now can be measured in the many millions. At least the semblance of quality must be maintained. Some players can make the adjustment rapidly to the television film tempo; others are not too happy with the short cut methods required to save time.

In addition to the many job opportunities for film series being specially made for television there are many chances for appearances in live shows. Some of these are transmitted directly by the networks from coast to coast. Others are transmitted later via kinetoscope recordings, on account of the difference in time zones in the United States. More important live shows originate in Hollywood than any previous television year. Now that an effort is being made to develop more daytime network shows with such programs as NBC's "Matinee" employment possibilities for everybody are greater than ever.

* * *

IT must be realized that television now competes with theatrical motion pictures not only for the spectator's time but also for the creative workers' output. Many production schedules for shooting motion pictures have had to be adjusted because one or more of the stars had commitments for television films or live shows. This is bound to become more serious as time goes, on and television offers increased salary lures. Already complicated deals which give leading personalities an opportunity for a favorable "capital gains" tax status have been attractive to many stars to television films.

In conclusion one may draw a comparison with a circus performer—Hollywood today is in the position of the bareback rider with one foot firmly resting on one horse named *theatrical motion pictures* and the other horse named *television*. A good performer can ride this way for a long time, provided the horses keep in step. If they don't, the performer must smartly leap to one horse or the other. Most people in Hollywood think they can ride the two horses without any difficulty. In fact, it's fun for them.

MPEA Rejects Italian Dubbing Fee Proposals

Two proposals by the Italian film industry in regard to dubbing fees charged American producers were rejected by the Motion Picture Export Association, meeting in New York this week. The Italians had asked 6,000,000 lira as a dubbing fee in counter-proposal to an offer made by American negotiators in Rome, led by Griffith Johnson, MPEA vice-president, to boost the fee from 2,500,000 lira to 5,000,000. This figure was rejected by the foreign managers at their board meeting as was a second Italian counter-proposal to settle a 2,800,000,000 lira outstanding dubbing certificate debt for 350,000,000 lira. The American companies to which the debt is owed had offered to settle for 500,000,000 lira. American negotiators are in Rome in an effort to stave off restrictive governmental legislation by agreeing upon a new U. S.-Italian pact with changed provisions. The current pact expires in August.

Ask Drive-in Approval

WASHINGTON: Permission to build a large drive-in theatre near Raritan, N. J., has been requested of the New York District Court by Loew's Theatres.

Justice Department officials said a hearing probably will be held in New York during the week of November 28. Unless exhibitor opposition is forthcoming between now and then, the department probably will not oppose the circuit's petition, it was stated.

The drive-in would be located on Route 35, about three miles southeast of Keyport. It would have a capacity of 850 or 900 cars with provisions for expansion should business and growth of the area warrant it.

U. A. Sets Big Campaign For "Alexander the Great"

A budget of at least $1,000,000 has been set by United Artists for advertising, publicity and exploitation of Robert Rossen's CinemaScope production of "Alexander the Great," according to Max E. Youngstein, U.A. vice-president. The program will encompass saturation ad and publicity coverage in mass-circulation magazines, key city newspapers and network television and radio, in addition to a poster campaign and a series of personal appearance tours. Set for release in February, the film stars Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux.

Liebeskind to Mexfilms

Sam Seidelman, president of Mexfilms, Inc., has announced the appointment of Nat Liebeskind as eastern sales manager of the newly established distributing organization of Mexican pictures. Mexfilms is offering a list of 60 pictures, 46 of which are completed.

Paramount Quarter Net At $2,515,000

Paramount Pictures Corporation last week estimated the earnings from operations of the corporation and its consolidated domestic and Canadian subsidiaries for the third quarter ended October 1, 1955, at $2,515,000 after provision for United States and Canadian income taxes.

These earnings from operations represent $1.15 per share on the 2,188,911 shares outstanding and in the hands of the public as of that date. The comparative consolidated operating earnings for the quarter ended October 2, 1954, were estimated at $2,428,000, or $1.10 per share on the 2,208,133 shares then outstanding.

Consolidated earnings from operations for the nine months ended October 1, 1955, after taxes are estimated at $7,680,000 and represent $3.51 per share. The comparative consolidated earnings from operations for the nine months of 1954 were estimated at $5,558,000 and represented $2.52 per share. In the nine months of 1954 an additional amount of $832,000, or 38 cents per share was earned by a non-recurring net profit on the sale and adjustment of investments in subsidiary and affiliated companies; no corresponding non-recurring profit was realized in 1955, the company reported.

Danny Kaye to Join Macy's Thanksgiving Day Parade

Danny Kaye, wearing the cap-and-bells outfit in which he portrays "The Court Jester," his next Paramount picture, will take part in Macy's annual Thanksgiving Day Parade in New York next week. Joining him in the procession will be his nine-year-old daughter, Dena, who will reign as the official Queen of the Parade. Other show business personalities will be on hand for the march, including Hopalong Cassidy and Buster Crabbe.

Milwaukee Manager Honored

Francis Bickler, manager of the Fox Wisconsin theatre in Milwaukee, was chosen "personality of the month" by the Better Films Council of Milwaukee at their monthly meeting last week. He has been with the circuit 19 years. A guest speaker at the meeting was Valentine J. Wells, executive-secretary of the Mayor's Motion Picture Commission.

Permanent Offices for NTFC

Permanent offices have been established for the National Television Film Council at 1639 Broadway, New York, according to John J. Schneider, president. In charge of the offices is Melvin L. Gold, the council's lifetime president and president of Mel Gold Productons, Inc. Heretofore, NTFC offices have varied with each change in officers.

Awards Poll Voting Gets Good Push

Balloting in the Council of Motion Picture Organizations Audience Awards poll, which kicked off Thursday and will continue through November 27, got under way on a huge volume of newspaper publicity throughout the country, it was reported by Robert Coyne, COMPO special counsel.

"Press supplements on the Audience Awards, feature articles and extensive use of photographic art of the pictures and personalities and prize contests jointly sponsored by newspapers and exhibitors," Mr. Coyne said, "testify to the tremendous public interest in this election."

Giving special play to the poll, he said, were such papers as the Birmingham (Ala.) *News*, the *Rocky Mountain News*, the Denver *Post*, the Richmond *Times-Dispatch*, as well as other leading papers in Los Angeles, San Francisco, Boston, Hartford, New Haven, Bridgeport, Norwalk, Washington, Cleveland, Dayton, Springfield (Mass.), Chicago, Seattle, South Bend, Albany and Buffalo.

In addition, the governors of Illinois and Connecticut issued special proclamations designating November 17-27 as Audience Awards Week, with similar action expected by the governors of New York and Pennsylvania. In New York City, the *Journal-American* marked the beginning of the poll with the announcement of a contest, top prizes of which are a 1956 Oldsmobile and $1,000 in cash, and which was arranged by the New York poll committee, of which Harry Mandel, of RKO Theatres, is chairman.

An unusual salute to the poll was given last week in Columbus, Ohio, when Ohio State University's marching band, between halves of the Ohio-Iowa football game, played a medley of songs from motion pictures named on the COMPO ballot. The salute, arranged by Walter Kessler of Loew's Ohio, and COMPO's Columbus representative, was broadcast over 14 radio stations in Ohio, Illinois and Iowa.

I.F.E. Schedules Six Features to Next March

I.F.E. Releasing Corporation has set six major films for release between December, 1955 and March, 1956, with five of the six in color and one in CinemaScope and stereophonic sound, it was announced today by Seymour Poe, executive vice-president of the company. The lineup includes "Maddalena," "The Return of Don Camillo," "Lost Continent," "Lease of Life," "Riviera" and "Madame Butterfly." "These six films," said Mr. Poe, "will serve a two-fold purpose. One, they will be a foundation for I.F.E.'s greatest year, 1956, and two, they will activate our exhibitor publicity workshop plan. Manny Reiner, our general sales manager, is currently on a national tour surveying the field as a preliminary to implementing the program. "All these pictures are of major boxoffice importance."

"Lost Continent," first Italian film in CinemaScope, was filmed entirely in Indonesia by an expedition, and won honors at the Cannes Film Festival and the Berlin Festival, according to Mr. Poe.

"LONE RANGER" TO RIDE HIGH, WIDE AND HANDSOME

Network officials, and those of sponsoring manufacturers and franchised merchandisers, assembled in the Roosevelt Hotel's Palm Terrace, were told Monday in New York of Warner Brothers' plans to assist the debut of its picturization of television's "The Lone Ranger" — with an advertising and promotional budget of more than $1,000,000.

The picture will be released during February, coincident with the Lone Ranger's 23rd anniversary. Presiding at the meeting were Jack Wrather, president of Lone Ranger, Inc., and Mort Blumenstock, vice-president in charge of publicity and advertising for Warners.

Mr. Blumenstock told of a 30-city personal appearance tour of the Lone Ranger beginning January 13 to tie in with the key city premieres of the production.

"Between radio, TV, comic strip syndication and the various Lone Ranger publications, reaching into the multi-millions, everyone who can see and read will be aware of the Warner Bros. film production," he said. The film will be in wide screen and WarnerColor.

"Added to this, the forces of General Mills, American Bakeries, American Dairy Association and General Mills of Canada, and everyone who eats bread and milk in the U. S. and Canada will be aware of it. No film production has ever had such a vast and deep penetration in advance of opening," he said.

Mr. Wrather, speaking for the Lone Ranger, pointed out that the program today has a following estimated at 45 million weekly over TV and 20 million radio listeners, on the three national networks. A highlight of the day's meeting was the personal appearance of the Lone Ranger before the group. Following this and the business session, the gathering was shown advance footage of the film, and in the evening the group gathered for an informal social dinner at Toots Shor's restaurant.



by the Herald

TELLING all about it. Jack Wrather, president of Lone Ranger, Inc., speaks to sponsors and merchandisers in New York. With him, Mort Blumenstock, Warner advertising-publicity vice-president, left, and Gordon Johnston, General Mills.

Catholic Actors in Annual Benefit Entertainment

The Catholic Actors Guild held its annual dance and entertainment last Friday night at the Sheraton Astor Hotel in New York. Proceeds went to the Guild's welfare fund, which provides for the "ill, needy and unfortunate" of the profession. Music was supplied by Phil Romano and his orchestras.

"Gun" Coast Opening

Samuel Goldwyn, Jr.'s "Man With the Gun" will have its west coast premiere at four key theatres in Los Angeles November 30, it was announced by B. G. Kranze, general sales manager for United Artists. The theatres are: the Los Angeles Downtown, the Uptown, the Fox Hollywood and the Loyola.

Plan Big Campaign to Launch "Conqueror"

"The Conqueror," big film starring John Wayne and Susan Hayward, will be launched by RKO early next year with "the greatest pre-selling campaign on any picture in the company's history," Walter Branson, vice-president in charge of distribution declared this week. Mr. Branson returned to New York last week following two weeks of conferences with Daniel T. O'Shea, president of RKO; Charles L. Glett, executive vice-president; Mervin Houser, studio publicity director, and other executives.

ABC Vending Reports Increase in Earnings

Per share earnings of the ABC Vending Corporation, New York, which is engaged in the catering, concession and vending machine fields with many theatre accounts, will show a substantial increase in 1955 over last year's figures, according to Charles L. O'Reilly, chairman of the board. The increase has resulted from expansion, he said, which has included additional accounts with RKO Theatres and a contract to operate the concessions in the Los Angeles Coliseum.

20th hits pe qu in

The greatest holiday attraction in 20th's history!

LANA TURNER · RICHARD BURTON · FRED MacMURRAY · JOHN CAULFIELD · MICHAEL RENNIE

The Rains of Ranchipur

COLOR by DE LUXE
CINEMASCOPE®

with Eugenie Leontovich
Produced by FRANK ROSS
Directed by JEAN NEGULESCO
Screenplay by MERLE MILLER
Based on a Novel by Louis Bromfield



The greatest military hoax of World War II!

CLIFTON WEBB · GLORIA GRAHAME

The Man Who Never Was

COLOR by DE LUXE
CINEMASCOPE

Screenplay by
NIGEL BALCHIN

Directed by
RONALD NEAME

From the Novel by
Ewen Montagu



The major comedy hit of the year!

TOM EWELL · SHEREE NORTH

THE LIEUTENANT WORE SKIRTS



CO-STARRING Rita Moreno

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER

Directed by FRANK TASHLIN

Screenplay by ALBERT BEICH and FRANK TASHLIN

Story by Albert Beich



ak ality '56!

Daring theme! Overwhelming emotional impact!

VAN JOHNSON · JOSEPH COTTEN

RUTH ROMAN · JACK CARSON

Bottom of the Bottle

COLOR by DE LUXE

CINEMASCOPE



Produced by BUDDY ADLER

Directed by HENRY HATHAWAY

Screenplay by SYDNEY BOEHM

From a story by Georges Simenon



. . . four distinctive releases for January!

BRITISH LION'S PROGRESS GOOD

Government-Backed Unit Seen Proving the Value of Policy of Support

by PETER BURNUP

LONDON: British Lion Films, Ltd.—the distributing concern wholly controlled by the Government's National Film Finance Corporation—has currently in release a first feature on each of the three major circuits. Moreover and simultaneously the company has two other top features on pre-release runs in select West End houses.

Things Looking Up

Assiduous research shows that those circumstances are entirely unprecedented in distribution annals this side. Competent authorities here, both in trade and official circles, opine also that they are the first fruits and—on the face of it at least—abundant justification of the policy set by the Government in January last which called for the maintenance of British Lion distribution—despite spectacular losses previously incurred—if only as a buttress against the other two leading distributors (the Rank Organisation and Associated British Picture Corporation) with their powerful "vertically integrated" affiliations.

Additionally thereto, on its current showing the revived and reorganized British Lion seems in a fair way of becoming one of the country's main stimuli and sustainers of production. Ironically, the company is specifically forbidden under its new articles of association to engage in production in its own right. But with understandable pride British Lion's managing director, Sir Arthur Jarratt, points to the notable line of box office top grossers to whose producers his company has given distribution guarantees under its arrangement with the Finance Corporation.

Confusion continues to persist here—possibly in the absence of definitive statements—in regard to the precise principles which currently motivate the Government's film policy. Extra-mural commentators remark on the variety of devices—Exhibitors' Quota, the Eady Plan, the Finance Corporation—which now make up the pattern of Government aid to the industry.

Aims at 25 Features

Claiming that the assistance given the industry with public funds has not yet had the desired effect, various practical-minded persons ask—and with justification—if the state really wants to help films why does it not cut out entertainment tax instead of lending people money to meet it?

British Lion currently is working through a program calling for the release of 25 features—10 of which will be supplied by John Woolf's Independent Film Distributors—over 18 months. In addition thereto the company has now had made available to it the physical distribution of two lesser production concerns—William J. Gell's Monarch Films and Arthur Dent's Adelphi Films.

About 10 of the planned 25 features have now started on release and at least five of them have registered striking successes.

Sir John Keeling's decisions of 10 months ago involving the absorption of an indebtedness of in excess of £3 million seem to be making a pronounced impact at this early date on the facade of production and distribution here. Exhibitors say their market is widening.

GROSSES HOLDING UP

The *Board of Trade Journal* recorded this week that in the three months to June 25, 1955, the total paid admissions to Britain's motion picture theatres numbered 307,675,000. That is 4.5 per cent lower than the comparative three months in 1954, but only 0.5 per cent lower than the first quarter of 1955.

Returns were taken from 4,484 theatres with a total seating capacity of 4,141,524. Gross box office takings therein amounted in the quarter to £27,482,000, virtually the same as the gross marked up in the second quarter in 1954, but 0.6 per cent less than that obtaining in the first quarter of 1955.

Net takings, namely the balance after payment of entertainment tax and Eady Levy, amounted to £18,125,000. After payment of film-hire at £6,382,000 the exhibitors' share stood at £11,743,000.

At June 25, 1955, the *Journal* states, 44,665 persons were found to be fully employed in the country's cinemas with 36,629 employed on part time. At the same date, 5,201 were working on film distribution. One hundred and four long films and 144 shorts were registered at the Board of Trade in the three months July-September, 1955, compared with 128 and 150 respectively in the previous quarter. Of the 104 long films referred to, 25 were British and 79 "foreign."

"DAM BUSTERS" IN U. S.

Considerable play has been made here, particularly in quarters prepared always to needle American motion picture interests, over the alleged comparative failure of Britain's record-breaking "The Dam Busters" when released by Warner Brothers in the U. S. market.

The following official communique emerged this week from Associated British Picture Corporation's headquarters:

"The Board of Associated British Picture Corporation, being very concerned at reports appearing in American trade papers and widely repeated in the British trade and lay press, asked Robert Clark, director of production at Elstree Studios and now en route California, to discuss the matter in New York with C. J. Latta, managing director of the corporation, already there on a business trip.

"As a result, it is desired to state: Warner Bros. undertook the distribution of 'The Dam Busters' of their own volition in America, Australia, New Zealand, Canada and several other countries throughout the world.

"Substantial Return" from U. S.

"The results of the distribution in the British Commonwealth territory have far excelled expectations. In America the results have not reached the heights anticipated despite the fact that Warner Bros., who invested a large sum of money in their efforts, have given the film the same intensive selling as yielded excellent results on the last two British films they distributed for ABPC. Nevertheless, a very substantial dollar return will come to Britain in respect of 'The Dam Busters.'

"Articles such as have appeared in several papers by way of quotation from trade journals are really harmful to British producers. An effect of such articles can be to make American film distributors chary of undertaking the distribution of any British film in case they get themselves involved in unfounded criticism and charges such as have recently appeared in certain trade journals in regard to 'The Dam Busters.'"

▽

The Board of Trade has under urgent consideration a survey of the British film industry. This was disclosed in the House of Commons by the board's president, Peter Thorneycroft, in answer to a Labour M.P. who had asked that the Cinematograph Films Council be instructed "to carry out a national survey of the British film industry's resources with a view to advising on the future prospects of raising the quotas for British films and of saving dollars on imports."

Pressed further, Mr. Thorneycroft assured the House that his survey will be held "in good time before the Quota arrangements run out."

The present Quota Act will expire in September, 1958, although a decision on any quota percentages for the year beginning October 1, 1958, must be taken by March of that year.

▽

The report for the year ending July 30, 1955, of the directors of the British Film Production Fund—administrators of the Eady Fund—shows that £2,569,981 was collected from exhibitors, comparing with £2,752,428 in the previous year. Payments to producers or distributors in the course of the year amounted to £2,317,166 (against £2,498,187 in the previous year).

New York Bookers' Dinner

The Motion Picture Bookers Club of New York, Inc., will hold its installation dinner and dance on the evening of December 12 at Tavern-on-the Green in New York. Max Youngstein, vice-president of United Artists, will be toastmaster.



LOOKS LIKE EVERY RECORD WILL BE GONE WITH THE WIND!

N. Y.'s FIRST 10 DAYS TOPS IN B'WAY HISTORY!
CHICAGO LOOPS THE LOOP! BIGGEST EVER!
BOSTON IS HUB-HAPPY WITH NEW RECORDS!
PHILLY BOX-OFFICE FIGURES FABULOUS!

Next: Washington, Frisco, Los Angeles, Detroit!

HERE'S DIRECTOR WHO URGES MORE PICTURES

by WILLIAM R. WEAVER

HOLLYWOOD: Meet a director who thinks like an exhibitor. He is Gordon Douglas, most recently active in exhibitor behalf as director of the Liberace picture, "Sincerely Yours," and preparing now to direct Alan Ladd in 'Santiago," another project pointed directly at the public's pocketbook.

Mr. Douglas learned his craft in the hard-driven Hal Roach "Our Gang" school—beginning as child actor, moving on to property man, assistant director, finally to direction of some 30 of those phenomenal money-makers—and he never has permitted himself to be weaned away from the notion that the primary purpose of a commercial motion picture is to earn a profit.

Almost Revolutionary

Director Douglas is thinking like an exhibitor when he says, "Everybody ought to make more pictures." By "everybody" he means, of course, the producers, writers, directors and actors, the creative contingent of the Hollywood production force. And at this point in the life of that creative contingent Mr. Douglas' straightforward statement is almost revolutionary. For it runs completely contrary to the expressed contentions, if not actually genuine convictions, of most of his contemporaries.

These are times, as everybody knows, when it is fashionable for the professional, under counsel of agent and business manager, to declare himself unavailable for more than a limited number of precisely selected pictures per tax year. It is practice to point out, as if the fact were proof of a sinister plot against the individual doing the pointing, that nearly all of the yield of an additional picture would go to the Government in taxes, and to base on this circumstance a flat refusal to do anything toward increasing the supply of profit-producing product to the theatres from which their earnings flow.

Out of his long and busy years of turning out money pictures in highly successful succession Mr. Douglas draws a totally different conclusion from his diagnosis of the condition in which the creative contingent finds itself in 1955. He argues that the continuing decline in the number of motion picture theatre-goers constitutes a call for everybody in the industry to do everything he can to reverse the decline.

Sees TV Responsible

He places particular responsibility for this decline upon television, as do nearly all who undertake to reconcile diminishing attendance with mounting population, but he says this newcomer among the entertainments is not correctly to be regarded as unbeatable. The industry is beating it spectacularly with those of its pictures which turn out to be



GORDON DOUGLAS

genuine hits, he says, but it's a mathematical certainty that every reduction in the number of pictures produced per year must be accompanied by a reduction in hits.

Conversely, he believes an increase in the number of pictures produced annually is as sure to produce an increase in the number of hits as anything in show business can be.

For the theory that spending more and more money on each of a smaller and smaller number of films can achieve a higher yield of hit pictures than can be had from a spreading of expenditure over a wider range of dramatic material Mr. Douglas, in common with most of the long-time successes in production, turns a politely deaf ear.

Similarly, he has no patience with the theorists who say a stellar player is smarter to space out his screen appearances than to risk overfamiliarity by frequent release, and mentions a dozen long-time tip-toppers who got to be tip-toppers in the first place by making as many pictures as their contract studios deemed appropriate.

Only One to Make Point

The Douglas views come to focus on the conviction that everybody ought to make more pictures. He is the only person of his stature and experience to state that conviction for publication since the fewer-and-better adherents came into command of studio policy. They would tell him it is not economically practicable to make more pictures than are being made.

But nobody would venture to tell him, or anybody, that it wouldn't be found practicable to do so if a very large number of directors, producers, writers and actors were to notify the producing companies that they want to make more pictures. It figures that a Hollywood as exhibitor-minded as Gordon Douglas could put this business back on the sunny side of the street in short order.

Broidy Sees Upturn in A. A. Profits

An increase in profits for Allied Artists Pictures Corporation and an expansion in foreign operation and additional profits from that source were predicted by Steve Broidy, president, at the annual meeting of the stockholders held in Hollywood last week.

At a meeting of the board of directors all of the present officers were reelected. In addition the quarterly dividend of 13¾ cents per share on the company's 5½ per cent cumulative convertible preferred stock was voted for payment December 15, 1955, to stockholders of record December 2, 1955. The directors also voted a cash dividend on the common stock of 15 cents per share payable January 24, 1956, to stockholders of record January 9, 1956.

The members of the board who were reelected include G. Ralph Branton, S. Broidy, Arthur C. Bromberg, George D. Burrows, W. Ray Johnston, Harold J. Mirisch, Edward Morey, Herman Rifkin, Norton V. Ritchey and Howard Stubbins.

The stockholders approved the board of directors' proposal to amend the certificate of incorporation to increase the number of $1 par value common stock from 1,500,000 to 3,000,000 shares. The stockholders also approved an employees' stock purchase plan for the sale by the company of 172,200 shares of its common stock to certain key employees including officers and executives of the company.

Italian Ambassador Gives Thanks for Three Films

HOLLYWOOD: Three recent Hollywood films have done more for Italy than all the promotional efforts of the Italian government over many years, Manlio Brosio, Italian Ambassador to the United States, said here last week at a luncheon given by the Association of Motion Picture Producers. The ambassador said that "Roman Holiday," "Summertime" and "Three Coins in the Fountain" created "the greatest interest and goodwill for Italy throughout the world that we have ever experienced. We are very grateful for all of Hollywood's efforts because nothing else contributes so greatly to the pleasure of the world." Mr. Brosio was actively connected with the Italian film industry in the 1920s as an attorney. Y. Frank Freeman, chairman of the AMPP, was host at the luncheon.

"Costello" to Columbia

Columbia has acquired the novel, "The Story of Esther Costello," by Nicholas Monsarrat. It would be filmed early next year with Joan Crawford and Rossano Brazzi heading the cast. David Miller will direct for producers John and James Woolf, it was reported by M. J. Frankovich, Columbia's managing director in Great Britain.

Hollywood Scene

Appearance Value Cited By Ryan

by SAMUEL D. BERNS

HOLLYWOOD: Personal appearances in the grass roots sectors of the country have been sadly overlooked as a means toward increasing grosses and creating better industry relations, in the opinion of Robert Ryan.

The co-star of 20th Century-Fox's "The Tall Men" reported on conversations with other name players who contribute their services for films going into national release, contending that much of their efforts result in "love's labor lost" if appearances are confined to the larger cities. The nation's five or six top cities have become immune to stars pitching for a film, and the performer's reaction generally is one of running around the bases with no one caring whether or not he scores a homer, Mr. Ryan claimed.

Tours of good size towns like Duluth, Peoria and Harrisburg, he feels could generate a feeling of accomplishment for the actor as well as provide insurance for the star's marquee value on subsequent films.

Mr. Ryan revealed his current development of a screenplay of the life of St. Francis, as a personal ambition for a production in which he would play a minor role.

Although Mr. Ryan will make his TV film debut in a Screen Directors Guild Playhouse presentation of Christopher Morley's "Lincoln's Doctor's Dog," which H. C. Potter will direct, he regards the medium as one which will attract top names only if the scripts are strong. He viewed television as the more important stimulant for creative writing and direction because of physical and budget limitations.

Briskin General Manager of Production for Selznick

Barney Briskin, formerly general manager for the production of "Oklahoma!" has been appointed general manager of production for the Selznick Company, Inc., according to an announcement by David O. Selznick. Mr. Briskin will be general manager of all business matters, engagements and physical production of the Selznick firm, which recently completed a deal with RKO Radio Pictures for the financing and distribution of a series of pictures. He will also be in charge of the executive general management of the company with Frank I. David, Jr., president, and Earl R. Beaman, vice-president and treasurer.

Wages Up for Workers

HOLLYWOOD: Crafts workers in motion picture production received weekly earnings averaging $129.30 in September, as compared with $127.08 in August and $125.35 in September, 1954, according to the monthly report issued by the California Department of Industrial Relations.

HOLLYWOOD BUREAU

Production held fairly steady during the week ended Veteran's Day, with two new properties going before cameras and four others to the editing rooms.

Producer Walter Wanger set cameras in motion on "Mother-Sir," for Allied Artists, with Joan Bennett, Gary Merrill and Shirley Yamaguchi heading the cast directed by Edward Bernds.

Producer-director Dick Powell began shooting "It Happened One Night" for Columbia, with June Allyson, Jack Lemmon, Charles Bickford, Stubby Kaye, Jim Backus, Paul Gilbert, Henry Youngman, Allyn Joslyn and Bryan Foulger in principal roles.

Completions were "The First Texan," A.A.; "Fire Maidens of Space," Satura Films; "Fearful Decision," MGM, and "Huk," U.A.

Develop Technique with Panavision Printer

HOLLYWOOD: Secret tests have been completed at Technicolor, utilizing a newly developed Panavision MicroPanatar optical printer, through which VistaVision film from Paramount has been successfully squeezed and reduced for use at 20th Century-Fox as part of a background process sequence for the CinemaScope production, "The Lieutenant Wore Skirts," it is announced. Panavision's Robert Gottschalk and company technicians have been working on the VistaVision optical unit since Paramount announced the process. Technicolor technicians have been running the tests for the past month, with success last week. Newest MicroPanatar unit is part of Paramount's continuing program of technical development.

Selznick to Film Hemingway Book for First RKO Release

Motion picture rights to Ernest Hemingway's novel, "A Farewell to Arms," have been acquired by the Selznick Company, Inc., and the film will be the first of that company's independently produced productions under its new distribution affiliation with RKO, according to an announcement by David O. Selznick. Jennifer Jones will portray the leading role of Catherine Barkley, he said, and further casting plans will be announced later. He also revealed that he will use one of the new wide film processes in making the picture.

Lubin Film for RKO

HOLLYWOOD: "The First Traveling Saleslady," a comedy drama starring Ginger Rogers, will be produced by Arthur Lubin Productions, Inc., for world-wide distribution by RKO, it is announced by Charles L. Glett, executive vice-president of RKO Studios. Filming in color by Technicolor and Superscope is scheduled to start the first week in January at RKO Studios.

THIS WEEK IN PRODUCTION:

STARTED (2)

ALLIED ARTISTS
Mother-Sir

COLUMBIA
It Happened One Night

COMPLETED (4)

ALLIED ARTISTS
The First Texan (CinemaScope)

INDEPENDENT
Fire Maidens of Space (Saturn Films, Inc.)

MGM
Fearful Decision (Wide-Screen)

UNITED ARTISTS
Huk (Pan Pacific Pictures)

SHOOTING (31)

ALLIED ARTISTS
Crime in the Streets
Screaming Eagles (Bischoff-Diamond Prods.)
The Friendly Persuasion (Wide-Screen; De Luxe Color)

BUENA VISTA
The Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
The Harder They Fall
Solid Gold Cadillac
Odongo (Warwick Prods.; CinemaScope; Technicolor)
Port Afrique (Coronado Prods.)

INDEPENDENT
City of Women (Lorraine Prods.; Wide-Screen; Eastman Color)
The Weapon (Hal E. Chester; Superscope)
Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

MGM
The Swan (CinemaScope; Eastman Color)
Lust for Life (CinemaScope; Ansco Color)

PARAMOUNT
That Certain Feeling (VistaVision; Technicolor)
The Mountain (VistaVision; Technicolor)
War and Peace (Ponti-de laurentiis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX
The King and I (CinemaScope; De Luxe Color)
Carousel (CinemaScope; Color)

UNITED ARTISTS
Bed of Fear (Harris-Kubrick Prods.)
Bandido (Bandido Prods.; CinemaScope; De Luxe Color)
Nightmare (Pine-Thomas-Shane Prods.)
Run for the Sun (Russ-Field Corp.; Super-Scope; Color)
The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman Color)
Trapeze (Hecht & Lancaster's Joanna Productions; Cinema-Scope Eastman Color)

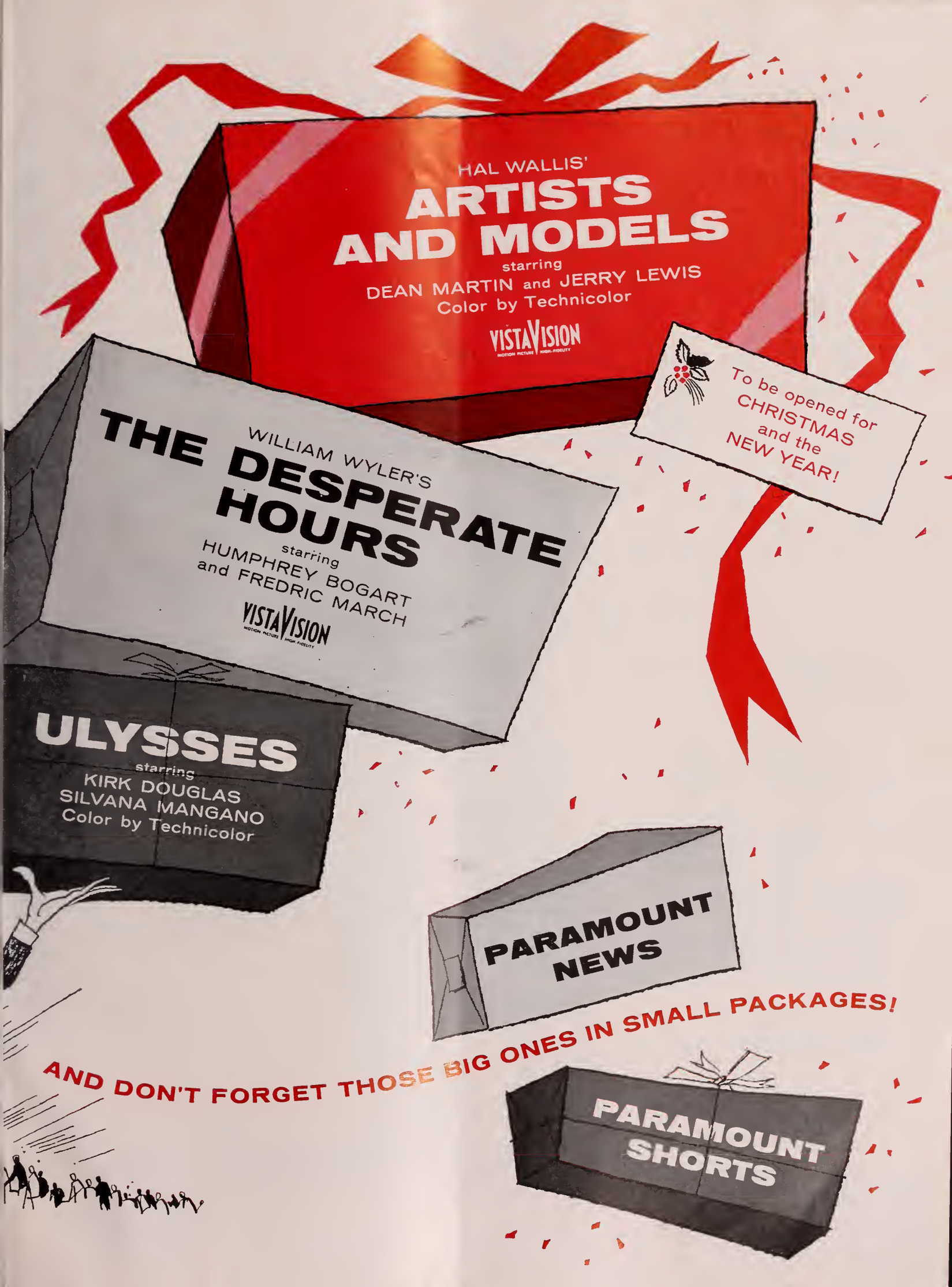
U-I
Raw Edge (Technicolor)
Cry Innocent

WARNER BROS.
A Cry in the Night (Jaguar Prods.)
The Bad Seed
Serenade (Warner-Color)
The Spirit of St. Louis (CinemaScope; WarnerColor)

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To be opened for CHRISTMAS and the NEW YEAR!
WILLIAM WYLER'S
THE DESPERATE HOURS
starring
HUMPHREY BOGART
and FREDRIC MARCH
VISTAVISION
ULYSSES
starring
KIRK DOUGLAS
SILVANA MANGANO
Color by Technicolor
PARAMOUNT NEWS
AND DON'T FORGET THOSE BIG ONES IN SMALL PACKAGES!
PARAMOUNT SHORTS

Canada Unit Liaison for Exhibitors

TORONTO: Exhibitors across the country will more easily be able to obtain the ear of motion picture distributors with head offices here through the setting up of the National Exhibitor Relations Committee. The committee, created by the National Committee of Motion Picture Exhibitors Associations of Canada at its annual meeting here, has as chairman Dave Griesdorf, general manager of Odeon Theatres (Canada) Ltd. Arch Jolley will be secretary of the committee. The committee's function will be to receive complaints, passed on by provincial and regional associations as valid. The distributors would then be advised.

Morris Stein continues as head of the National Association, with F. Gordon Spencer of Saint John as eastern vice-president and S. Richard Miles, western vice-president. H. C. D. Main, Sutton, Ont., is secretary-treasurer.

Bingo was the hottest topic of the convention's discussions, which also included TV, amusement taxes and "unfair" 16mm competition and Sunday shows by educational groups.

Bingo, on illegal stilts, provided members with plenty of reasons for fighting, with members telling of how the game had grown away from sponsorship and service club support and was now in the hands of private operators in many cases. Fights are being put up in B.C. and the Maritimes, with representative exhibitors declaring the provinces were losing money because Bingo was "illegal, non-taxable."

"Out of control," was the description applied by the Cape Breton Motion Picture Theatres Association. The Association in a letter to its parent body, the Maritime Motion Picture Exhibitors Association, said the game was rapidly developing into a commercial venture operating in direct competition to motion picture theatres and in violation of the Criminal Code of Canada.

Paramount Honors Field Sales People

Eighteen members of Paramount's domestic distribution organization and one field merchandising representative have been inducted into the company's "100 Per Cent Club," highest honor for year-long achievement that can be bestowed on employees of the Paramount branch sales forces. Announcement of the latest annual additions to the "100 Per Cent Club" was made Tuesday by George Weltner, head of world-wide sales for Paramount.

Three inductees from each of six sales divisions, and Arnold Van Leer, merchandising representative in Boston, make up the nineteen who have been honored for work achievement in the past year. Sales department members named are as follows:

Wendell F. Clement, Boston; Francis D. Lynch, Albany; Frank E. Saviola, Buffalo; William R. Fischer, Washington; Michael J. Gould, Cleveland; Kenneth J. Guibord, Detroit; Charles A. Caligiuri, Des Moines; Richard J. Murphy, Minneapolis; John C. Stock, Milwaukee; M. Dixon Regan, Jacksonville; Byron A. Slaughter, Charlotte; Thomas P. Thompson, New Orleans; Eugene A. Jacobs, Kansas City; Donald W. Foster, Dallas; Fred J. Hellweg, Kansas City; George T. Carmone, San Francisco; Francis J. Doty, Portland; Eugene L. Jones, Salt Lake City salesman.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended November 12 were:

Albany: THE DESPERATE HOURS (Para.); THE TALL MEN (20th-Fox).

Atlanta: I AM A CAMERA (DCA) 2nd week; MAN WITH A GUN (U.A.); TENNESSEE'S PARTNER (RKO); VIEW FROM POMPEY'S HEAD (20th-Fox).

Baltimore: HOLD BACK TOMORROW (U-I); QUENTIN DURWARD (MGM).

Boston: REBEL WITHOUT A CAUSE (W.B.); SHEEP HAS FIVE LEGS (UMPO).

Buffalo: THE BIG KNIFE (U.A.); THE DESPERATE HOURS (Para.) 2nd week; I AM A CAMERA (DCA) 4th week; REBEL WITHOUT A CAUSE (W.B.) 3rd week.

Chicago: DUEL ON THE MISSISSIPPI (Col.) 2nd week; HILL 24 DOESN'T ANSWER (Cont.); THE TALL MEN (20th-Fox) 5th week; TO HELL AND BACK (U-I) 5th week; TRIAL (MGM).

Cleveland: GENTLEMEN MARRY BRUNETTES (U.A.) 2nd week; MAN WITH A GUN (U.A.); MY SISTER EILEEN (Col.).

Columbus: MY SISTER EILEEN (Col.); TO HELL AND BACK (U-I).

Denver: THE DESPERATE HOURS (Para.); LADY GODIVA (U-I); MAN WHO LOVED REDHEADS (U.A.); SHEEP HAS FIVE LEGS (UMPO); THE TALL MEN (20-Fox) 2nd week; TENNESSEE'S PARTNER (RKO); VIEW FROM POMPEY'S HEAD (20th-Fox).

Des Moines: THE DESPERATE HOURS (Para.); TRIAL (MGM).

Detroit: THE DESPERATE HOURS (Para.) 2nd week; GENTLEMEN MARRY BRUNETTES (U.A.); NIGHT OF THE HUNTER (U.A.); PHENIX CITY (A.A.); THE TENDER TRAP (MGM) 2nd week.

Hartford: THE DESPERATE HOURS (Para.); GATE OF HELL (Harrison) 3rd week; LADY GODIVA (U-I); LUCY GALLANT (Para.) 2nd week; REBEL WITHOUT A CAUSE (W.B.) 2nd week; THREE STRIPES IN THE SUN (Col.) 2nd week.

Indianapolis: LUCY GALLANT (Para.); REBEL WITHOUT A CAUSE (W.B.).

Jacksonville: COUNT THREE AND PRAY (Col.); LUCY GALLANT (Para.); REBEL WITHOUT A CAUSE (W.B.).

Kansas City: GENTLEMEN MARRY BRUNETTES (U.A.); REBEL WITHOUT A CAUSE (W.B.).

Memphis: PHENIX CITY (A.A.); QUEEN BEE (Col.); ULYSSES (Para.) 2nd week.

Miami: QUEEN BEE (Col.).

Milwaukee: PHENIX CITY (A.A.).

Minneapolis: GENTLEMEN MARRY BRUNETTES (U.A.); TO HELL AND BACK (U-I) 4th week; ULYSSES (Para.).

New Orleans: THE DESPERATE HOURS (Para.); QUEEN BEE (Col.); RETURN OF JACK SLADE (A.A.); TRIAL (MGM).

Oklahoma City: I AM A CAMERA (DCA) 3rd week; LUCY GALLANT (Para.) 2nd week; A MAN ALONE (Rep.); REBEL WITHOUT A CAUSE (W.B.) 2nd week.

Philadelphia: THE DESPERATE HOURS (Para.) 3rd week; GIRL IN THE RED VELVET SWING (20th-Fox) 2nd week; QUENTIN DURWARD (MGM); TRIAL (MGM) 2nd week.

Pittsburgh: THE DESPERATE HOURS (Para.); LADY GODIVA (U-I); MY SISTER EILEEN (Col.) 2nd week; THE TENDER TRAP (MGM).

Providence: THE DESPERATE HOURS (Para.).

San Francisco: THE BIG KNIFE (U.A.) 2nd week; THE DESPERATE HOURS (Para.); THE GREAT ADVENTURE (De Rochemont) 3rd week; I AM A CAMERA (DCA) 10th week; THE SHEEP HAS FIVE LEGS (UMPO) 5th week; SUMMERTIME (U.A.) 5th week; VIEW FROM POMPEY'S HEAD (20th-Fox) 2nd week.

Toronto: THE MCCONNELL STORY (W.B.); THE VIRGIN QUEEN (20th-Fox); YOU'RE NEVER TOO YOUNG (Para.) 2nd week.

Vancouver: MY SISTER EILEEN (Col.); THE TALL MEN (20th-Fox); ULYSSES (Para.).

Washington: AFRICAN LION (B.V.); THE BIG KNIFE (U.A.); I AM A CAMERA (DCA) 6th week; REBEL WITHOUT A CAUSE (W.B.) 2nd week; SHEEP HAS FIVE LEGS (UMPO); TRIAL (MGM) 5th week; VIEW FROM POMPEY'S HEAD (20th-Fox).

Hollywood Premiere Slated For Liberace Production

The 12-city, coast-to-coast tour that Liberace is making in behalf of his Warner Brothers' film, "Sincerely Yours," will have as its climax a "home-coming premiere" for the picture at the Pantages theatre in Burbank, next Monday night. The star will be host of the affair, and arrangements have been made for blocks of bleacher seats along Hollywood Boulevard. In addition spectacular lighting is planned.

Everyone a Bull's-Eye For The "MAN WITH THE GUN"



"Suspenseful throughout! Action is fast, directed with vigor and understanding. Marquee names have pulling power!"
—*Showman's Trade Review*

"It is a humdinger of an outdoor actioner, sure to strike the fancy of many who do not usually take to bang-bang, sagebrush entertainment. It should be a winner in its classification!"
—*Variety*

"Violent action! Good camera work in the bleak 'High Noon' fashion!"
—*The Independent*

"A fascinating, off-beat western. 'High Noon' is the quickest and surest way to give a fair indication of the picture's quality and nature. It augurs for its beginner-producer a fine career!"—*M. P. Daily*

"Rich suspense, hard bitten humor, a fine western, geared for B.O.!!!"
—*Hollywood Reporter*

"Exceptionally good. Intense suspense from start to finish. Grips throughout. Robert Mitchum does fine work as a quiet but fearless man!"
—*Harrison's Reports*

SAMUEL GOLDWYN, JR.
presents

ROBERT MITCHUM

MAN WITH THE GUN

co-starring

JAN STERLING

with KAREN SHARPE · HENRY HULL · EMILE MEYER · JOHN LUPTON
BARBARA LAWRENCE · TED DE CORSIA · JAMES WESTERFIELD
LEO GORDON · Story and Screenplay by N. B. STONE, JR. and RICHARD WILSON
Directed by RICHARD WILSON



CONGRATULATIONS TO **SAM GOLDWYN, JR.**
THE MAN BEHIND THE **"MAN WITH THE GUN"**

THRU UA

The National Spotlight

ALBANY

Area industry leaders eagerly awaited the totaling in the Audience Awards voting, conducted from Nov. 17 to 27—to determine how wide was theatre promotion and patron participation. . . . The 20th Century-Fox exchange had 1,500 invitations sent to educators, church women and other opinion makers for a preview of "Good Morning, Miss Dove" at the Strand Nov. 18. . . . Ernie Ziegler, assistant to Universal head booker Al Marchetti in 1951, returns as salesman, Nov. 28. A company auditor since that time, Ziegler replaces Bob Friedman, promoted to Washington, D. C., sales manager. . . . Visitors included: George Eby, second assistant international chief barker, Variety Clubs; Ralph Ianuzzi, Warner district manager; Louis W. Schine and Donald G. Schine, Gloversville.

ATLANTA

Miss Betty Landers, formerly secretary to Arthur C. Bromberg, Allied Artists Southern Exchanges, has resigned to go with United Artists. . . . President Robert Savini of Astor Pictures, New York, was a visitor in Atlanta with his brother N. E. Savini. . . . Cliff Wilson, ABC Booking Service, is back at his office from Jacksonville, Fla. . . . In for a visit were Mr. and Mrs. Joe Bishop, and Mr. and Mrs. Bill Simpson. Joe is branch manager and Bill is sales representative for Kay Exchange, Charlotte, N. C. . . . J. L. Staton, MGM's sales representative who recently underwent an operation, is recuperating at his home here. . . . Sam McCook, MGM's booker, is back at his desk after a vacation spent in New York. Also at MGM, Betty Floyd has been added to the office force. . . . We had on the row: Nat Williams, Interstate Amusement, Thomasville, Ga.; Gordon Stonecypher, Cornelia drive-in, Cornelia, Ga.; Phil Kaplan, Roxy, Macon, Ga.; Nat Hancock, Roosevelt, Jefferson, Ga.; Newman Corker, Alp Road drive-in, Athens, Ga., and J. W. Robinson, Elgin, Ga. . . . Jim McClung, Dixie Theatre Service, is father of a new baby girl. . . . Ann House, accounting department, Warner Bros., became the bride of Forest Honea.

BALTIMORE

Owen Schnepf, former Century manager, has been appointed manager of the McHenry and Garden theatres for the Durkee Circuit. . . . Jack Fruchtman, operator of the Century, Keith's and New theatres, has moved his office from Washington to the Century Theatre building. . . . Baltimore exhibitors back from the Allied convention in Chicago include Stanley Baker, Hicks Circuit; Jack Whittle, Avenue theatre; Mike Leventhal, Lord Baltimore theatre; Alice Garman, Garman Theatres; Louis Tunick, Tunick Theatres; Leon Back, Rome Theatres. . . . Dave Polland, U-I exploiteer, was in town escorting Cleo Moore and John Agar of "Hold Back Tomorrow." . . . Stars made personal appearances in lobby of Keith's and joined in a Hollywood type of opening of a large Chevrolet dealer. . . . Tom Baldridge, MGM exploiteer, was in town working on advance of "Guys and Dolls." . . . Dick Dizon is ill at home. . . . I. M. Rappaport back from a New York business trip.

BOSTON

Bob Silverman, associated for the past seven years with Jack Saef's publicity staff for the Metropolitan, Paramount and Fenway theatres, has been promoted to assistant manager at the Metropolitan where he will work with managing director Max Nayor. . . . Raphael Sandlow has taken a lease on the Colony theatre, Lynn, adding it to his circuit of the Felsway, Medford, the Melrose, Melrose, and the Coolidge, Watertown. Sandlow is refreshing the Colony and is adding CinemaScope and wide screen equipment through Major Theatre Equipment Company. A second run policy is planned for a Thanksgiving opening. . . . A boy, first child, was born to the wife of Stanton Davis, RKO salesman. . . . "Marty," currently in its 14th week at the Kenmore theatre, has earned more film rental than any other United Artists release in New England, according to Louis Richmond, owner of the theatre. To date the film has taken in more than $55,000 at this one theatre. . . . A Paramount feature, short or newsreel each week in each theatre in New England is the goal of the bookers and salesmen at the Paramount exchange during the Booker-Salesman's Month drive starting Nov. 24 through Dec. 24. Cash prizes are to be awarded the bookers who are exerting every effort to put the company over the top.

BUFFALO

George H. Mackenna, general manager, Basil's Lafayette; Arthur Krolick and Charles B. Taylor, all members of committee working for election of Tommy Ryan to a directorship in the Auto Club. Tommy won. . . . With only one Federal judge available in the Buffalo district at the moment (an appointment to succeed the late Judge Knight has not as yet been okayed in Washington), it now looks as though the trial of the Schine interests on Federal contempt charges will not get under way until late next Spring. Another reason for the delay is the fact that there is a full trial calendar which may run through next April or May. . . . Ben E. Bush, a popular member of the Variety club of Buffalo, will serve as Erie county chairman for the 1956 March of Dimes Drive. . . . Rochester Institute of Technology has agreed to operate TV Channel 10 in Kodak Town to keep it on the air during a possible FCC ban on operation by its present owners. Stations WHEC and WVET have asked the institute to run the station as "a disinterested third party." . . . Jack Palance was in town the other day to do some tub-thumping for "The Big Knife," current at Shea's Buffalo, and publicist Eddie Meade kept him busy with a big TV, radio and newspaper interview schedule. . . . Local press, TV and radio giving Audience Awards much advance publicity following visits of exhibitor delegations requesting cooperation to put over the voting in Buffalo.

CHARLOTTE

The Charlotte WOMPI Club held a rummage sale Saturday. Profit was over $50. . . . Mrs. Viola Wister of Screen Guild recently spent a week in New York City. . . . Leonard Allen, Paramount exploiteer from Atlanta, was in Charlotte last week. So was Ed Hale, Buena Vista of New York. . . . Remodeling of the building in the 200 block of S. Church St. is under way for Charlotte branch of Columbia Pictures. . . . Joanne Woodward, star of "Count Three and Pray," came in for a press breakfast and stayed for a sneak preview of her film. . . . "Good Morning, Miss Dove" had a big preview at the Carolina. . . . The Charlotte Variety Club installed new officers Friday. J. Francis White was installed as chief barker, Charlie Trexler and J. E. Holston, assistant chief barkers, Johnny Vickers, dough guy, and Bob Simril, property master.

CHICAGO

Biggest news for the week was the gala opening of "Guys and Dolls" at the Chicago theatre November 11. Manager Thompson reported an opening day attendance of 25,000. . . . The Melrose Park theatre had been purchased by the A L B Theatre Corporation, which company recently bought the Belmont. . . . January Capone, formerly assistant manager, has been appointed manager. . . . The Holly also changed ownership. Sidney L. Siegel, new owner, is editor of the Northtown *Economist*. Mickey Weinstein, who will continue at the Holly as manager, is lining up some extensive promotions for the ensuing year. . . . While Stanley Leseritz, manager at the Esquire theatre, is on a Florida vacation, John Shaffer is taking over managerial duties. . . . A CinemaScope screen was installed at the Carnegie. . . . The Armitage management reports the success of a Saturday afternoon stage program for children called the "Uncle Bob Show." . . . Leon Jarodsky, owner of the Paris and Lincoln theatres and the Ronnie drive-in, is celebrating 46 years as a theatre owner in December.

CLEVELAND

The Danny Kaye show opened last Thursday night at the RKO Palace to about 75 per cent capacity, according to report. He plays a four-day engagement presenting six shows, with all seats reserved and scaled at $1.10 to $3.50. . . . Liberace filled the Allen for three performances on the opening day of his picture "Sincerely Yours." His act, duplicate of his weekly TV show, was enthusiastically received by his fans. . . . Variety Club announces a dinner dance to be held Dec. 3 in the Hollenden Hotel with installation of the newly elected officers as part of the program. Officers are Marshall Fine, chief barker; Dan Rosenthal, first assistant; Milton Grant, second assistant; Jim Levitt, treasurer and Leonard Greenberger, secretary. . . . Frank Murphy, Loew Theatre division manager, was in Chicago to super-

(*Continued on page 32*)

THE *Christmas* SALUTE

comes but once a year



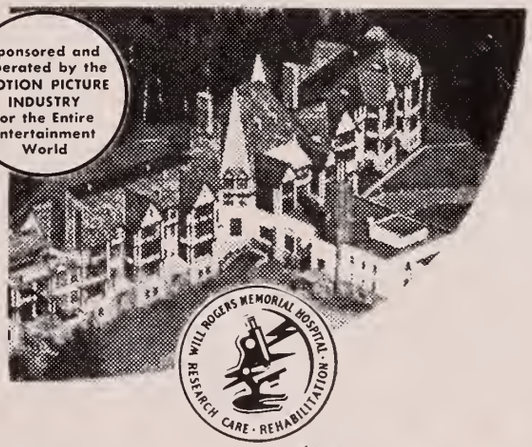
Now's the time when all of us who are employed in the Amusement Industry open our hearts and purses to help heal—and prevent—tuberculosis for ourselves, our families, and our friends. There's no cost to patients at Will Rogers, and no finer care anywhere. Give at least One Hour's pay to the 6th Annual Christmas Salute.

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6TH ANNUAL *Christmas* SALUTE

Will Rogers Hospital gratefully acknowledges the contribution of advertising production by Warner Brothers Pictures, and of space by this Publisher.

(*Continued from page* 30)

vise season's closing of the Twin drive-in theatre. . . . Milton A. Mooney, head of Cooperative Theatres of Ohio, and Mrs. Mooney sail Nov. 18 on the SS Exeter for two months in Europe followed by a Mediterranean cruise. . . . It's a second daughter for Marcel Rudzinski, Co-op booker, and Mrs. Rudzinski, born this week in Lakeside Hospital. . . . Harold Raives, Schine Ohio district manager, has been ill this week with a virus infection. . . . Jim Watkins of Modern Theatres circuit will join his wife, Howard Reif and Howard's mother in Florida for Thanksgiving. . . . Harry Buxbaum, Paramount branch manager, was in New York for a one-day conference.

COLUMBUS

"To Hell and Back" moved to RKO Grand after a big first week at RKO Palace. . . . Manager Charles Sugarman held "I Am a Camera" for a fourth week at the World. . . . Manager Robert Little held "Gate of Hell" for a second week at the Bexley. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced that Charles Purvis, of the Starglow drive-in at Middletown, is the newest member of the association. . . . The Columbus *Citizen* will sponsor another of its Broadway show-train parties during the Christmas holidays, starting December 26. Tour members will see "Oklahoma!" at the Rivoli and attend Radio City Music Hall in addition to several stage shows. . . . The *Citizen* has been serializing "The Girl in the Red Velvet Swing" in advance of opening of the film at RKO Palace. . . . Manager Walter Kessler of Loew's Ohio, as a publicity stunt for Metro-Goldwyn-Mayer's "The Tender Trap," asked members of Kappa Delta sorority at Ohio State University to select the 10 most eligible bachelors. Frank Sinatra, not technically a bachelor, and newly-married Rock Hudson are on the list, which includes Bing Crosby, Cesar Romero, Liberace, Rep. Joseph W. Martin, Joe Di Maggio, Capt. Peter Townsend, Porfirio Rubirosa and Christian Dior. . . . Ted Pekras has announced the temporary closing of the Oak, East Side neighborhood.

DENVER

Frank H. Ricketson, Jr., president of Fox Inter-Mountain Theatres, has again been named state chairman of the Colorado Heart Fund drive. . . . John Potier, Cedar Rapids, Ia., has been brought in as assistant manager at the Orpheum. . . . Merf Evans has been made assistant manager of the Denham. . . . E. E. Jameson, Sr., Kansas City, owner of the Denver Shipping and Inspection Bureau, was in for conferences with Frank Norris, manager. . . . Hugh Braly, district manager DCA, in visiting their exchange. . . . Marvin Goldfarb, Buena Vista district manager, to Kansas City and St. Louis on sales trip. . . . Nervin Reed expects to open his new 700-seat Skyline, Brighton, Colo., on Dec. 4. . . . Ray David, Black Hills Amusement Co. city manager, Chadron, Neb., and Mrs. David, were in on their vacation. . . . Mrs. Joan McCaw, booking secretary at Metro, quits to become a mother. . . . Carl Miller, sales manager of the Warner Bros. San Francisco exchange, is in as acting branch manager until Earl Bell, who recently suffered a heart attack, returns to the job. Bell is improving nicely.

Dakota Manager Was Born Into Business; Father Was Pioneer

The theatrical career of Marion Walker, manager of Minnesota Amusement Company's Empire theatre at Minot, N. D., started about when he was in swaddling clothes. Mr. Walker was born into the theatre, his father, H. L. Walker having been a well-known pioneer in the theatre business in North and South Dakota from 1904 until his retirement in 1930.

The elder Walker opened the first motion picture theatre in South Dakota at Brookings in 1904; built up a booking circuit comprising 165 theatres in seven Midwest states, and moved to Aberdeen, S. D., where he eventually owned all five of that city's theatres including the Capitol, which he built.

Marion helped his father with miscellaneous chores as a small boy and served in virtually every capacity until he was affiliated with his father in the management of the various Walker enterprises.

When the Walkers sold their theatres in 1930, Marion for a time tried other fields including an insurance company, which he operated with his brother for a time, and the screen advertising business. It wasn't long, however, before he was back in theatre management. In 1941 he joined Minnesota Amusement Co. as manager of one of the circuit's theatres in St. Cloud, Minn.

He was transferred the following year to Huron, S. D., as city manager of the firm's theatres there, a position he held until he accepted the position of resident manager for MACO in Minot.

DES MOINES

Members of the women's division of Variety Club are planning a hat show for Dec. 1 at the Standard Club. The millinery show will be put on by Younkers and, in addition, Variety club members and their guests will be invited to participate in a "hat fantasy" with prizes for those making the most original, funniest, prettiest, largest and smallest hats. Mrs. Frank Rubel is chairman of the affair. The men's group is planning the big Christmas party for Dec. 12 at the Jewish Community Center. . . . Mr. and Mrs. Myron Blank have returned from a trip to Rome; Mr. and Mrs. A. H. Blank are back in Des Moines after a 3-week vacation in the south. . . . Two hundred milkmen and their families were guests at a showing of "Count Three and Pray" at the Uptown theatre as an advance "thank you" for their assistance in the Raymond Blank Hospital Guild's "penny drive." The drivers, from seven city dairies, later will assist in collecting contributions for the Guild. . . . Al Myrick, Lake Park, president of the Iowa AITO, spoke to the Newell Commercial club last week. He urged small town businessmen to form a unit to bolster sales and "bring the shopper back to Main Street." He criticized businessmen who shop in other towns and suggested affiliation with the national Chamber of Commerce as a step in solving the economic problems of the small town business. . . . Capacity crowds attended the opening of the new Hardin theatre at Bedford. There were three showings the first day and the house, managed by Mr. and Mrs. Dutch Young, was filled with flowers sent in by well-wishers.

DETROIT

Detroit has no fall election this year but the campaign flavor will be retained as Common Council gave permission to set up polling places in Grand Circus Park for the National Audience Awards selections. . . . The Birmingham (Mich.) Junior League took over the Birmingham theatre two nights for the presentation of their annual follies. . . . S. L. Gorelick Enterprises has taken over the Gold Coast from Korman. The theatre, catering to colored clientele, will be served by Clark Theatre Service. . . . Charles Smith has been appointed city manager of the Philip Smith Drive-In Theatres. . . . Harry Krim, Krim theatre partner, made the Calvert man of distinction series. . . . Bill Waldholz is acting as office manager at U-I. . . . Dillon Krepps and his wife are back following her convalescence vacation in the south. . . . Promotion and refinishing program at the 5,500 seat downtown Fox will run up a bill of $50,000. . . . The Elsie, in Elsie, will reopen for the winter following the closing of Leon Robbe's drive-in. . . . Russel Chipman will peddle gasoline and oil during the Greenville drive-in (Greenville) off season in the forthcoming winter months.

HARTFORD

The 800-seat, subsequent-run Music Box theatre, New Britain, Conn., has been leased by Salvatore Nifosa from the Falcons Club of New Britain, a Polish social-fraternal order. The theatre was formerly leased to Art Jennings, now manager of the Manchester drive-in, Bolton Notch, Conn., for the Menschell-Calvocoressci interests of Hartford. . . . The M&D Theatres have put a new first run policy into effect at the Capitol, Middletown, Conn., bringing to two the number of first run houses there. M&D also operates the first run Palace and special-attraction Middlesex; Sal Adorno, Sr., is general manager. . . . Sidney Brenner has been named house manager of the Art theatre, Hartford. . . . Sam Hart of the Columbia home office exploitation department has been in Hartford, conferring with George E. Landers, Hartford division manager, E. M. Loew's Theatres. . . . The downtown, first run Parsons theatre, has resumed the wartime policy of admitting free any servicemen and women in uniform. . . . The Nov. 21 testimonial dinner honoring Jack W. Gordon, general manager, Gordon's Entertain-

(*Continued on opposite page*)

(*Continued from a opposite page*)

ment Bureau, and Mrs. Gordon, has been indefinitely postponed because of Mr. Gordon's illness.

INDIANAPOLIS

Kenneth Dotterer, 20th-Fox salesman, and Herman Black, RKO, were delegates to the national Colosseum meeting in Los Angeles last week. Black remained there on vacation. . . . A son, Daniel, was born to Mr. and Mrs. Joe Cantor Nov. 5. Joe heads the Cantor circuit. . . . Earl Cunningham, general manager of the Fountain Square, has gone to Florida for an extended stay. . . . M. Brazee, operator of the Greenwood drive-in, was called to Milwaukee last week by the illness of his mother. . . . A. J. Kalberer, manager of Indiana at Washington, has offered a $100 reward for information helping apprehend teen-age vandals who wrecked his screen at a Hallowe'en midnight show. . . . Stanley A. B. Cooper has installed a tape-recorded telephone service to give patrons the current program at the Cooper in Brazil. . . . Variety's 1956 crew assignments are Bob Conn, membership; Marc Wolf, hospital; Wm. A. Carroll, house; Russ Brentlinger, golf; Sam Kaplan, finance; Joe Cantor, heart; Ted Mendelssohn, entertainment; Dale McFarland, publicity.

JACKSONVILLE

Arthur David of Miami, only independent distributor in the state, returned from New York with the distribution rights to many new foreign and domestic films. . . . Joan Crawford made a big hit with exhibitors and the local public when she made appearances here on November 7. . . . An upsurge of interest in the Audience Awards was very noticeable at the Motion Picture Exhibitors of Florida convention here on Nov. 6-8, with Robert W. Coyne of COMPO giving a fine talk on the subject. . . . About 50 out-of-state distributors and theatre suppliers were at the MPEOF convention attended by close to 300 persons. . . . George Gaughan, TOA field man from Memphis who made his first appearances in Florida at the MPEOF convention, urged exhibitors to unite "without waiting for some mythical day in the future."

KANSAS CITY

Willis D. Fite who with his brother R. F. Fite of El Dorado, Kas., operated a circuit for many years, died at his home in Kansas City November 11. He was the founder of the circuit, and had been its president until illness caused him to reduce work several years ago. . . . An ordinance of the city of Liberty, Mo., near Kansas City, requiring all business not supplying essential commodities to be closed on Sunday, has been revoked. It has been on the books for 100 years, but was not rigidly enforced for many years. . . . Clear weather, mild temperatures, encourage continuance of drive-in theatre operation in this area.

MEMPHIS

M. A. Lightman, Jr., Malco Theatres, Inc., announced Malco would build a drive-in theatre on Highway 61 near Memphis for opening in the early spring. This will give Malco five drive-ins. The new unit will be part of a shopping center being built by Malco. . . . J. F. Wofford, owner of Eupora and Jomac theatres at Eupora, Miss., died in Baptist Hospital at Memphis of injuries received when a tractor and car collided near Eupora. Mr. Wofford was riding on the tractor which was engaged in the work of building a new drive-in when the smash-up occurred. . . . Lake drive-in, Waverly, Tenn., Hy-Y drive-in, Henderson, Ky., and Tri-City drive-in, Hardin, Ky., have closed for the winter season. . . . The motion picture industry of Memphis hopes for a new deal in movie censorship after Jan. 1. In last week's city election, three independents were elected to the City Commission—which body names the board of censors.

MIAMI

Our town has been humming from the activity of Joan Crawford who has been flitting about visiting the sick youngsters at Variety Children's Hospital, where she also planted a tree in the Celebrity Grove, and making personal appearances coincident with the showing of "Queen Bee." Sonny Shepherd reported the star to be most cooperative and the only one ever to insist on marching in the parade to the theatre. . . . Bea Brower, wife of Bob Brower, manager of the Capitol, has had a showing of her oil paintings at the Mayfair and Parkway theatres. . . . A $2,500 theft of cameras and film making equipment was reported recently by Telescreen Productions, a firm making TV film commercials. . . . Variety Club Women's Committee held a financially successful "Mad Hatter" luncheon recently with a millinery fashion show and prizes for "do it yourself" hats. Proceeds go to the club's project, Variety Children's Hospital.

MILWAUKEE

Ben Marcus has taken over the Times theatre here. He will also be taking over the Hollywood theatre here about the middle of December. . . . Milton Harmon, manager of the Fox-Uptown theatre, was scheduled to speak in a panel discussion at the Vocational School for National Educational week, on "How Movies Can Effect Better Living." . . . A. R. Walters opened the Mosinee theatre at Mosinee. . . . Joe Woodward, Milwaukee, is handling the booking and buying for the theatre at Reedsburg for Dick Kelly. . . . A. M. Camillo is the booker and buyer for Fox-Wisconsin Amusement Corp. here. . . . Joe Imhof, branch manager of United Artists, at the time of this writing, is sick with a virus infection. . . . The Downer theatre here has started approved children's Saturday matinees. They were completely sold out and had to turn children away at the first matinee. They are now planning to have a morning show on Saturday to accommodate all the children. . . . Forms were sent to all the schools in Wauwatosa here to start a series of approved matinees at the Tosa theatre.

MINNEAPOLIS

A gunman tried to rob the cashier at the loop State of the house receipts as well as her personal jewelry, but was frightened away by an approaching patron. Theatre was showing "The Man With the Gun" at the time. . . . John Brandenhoff, operator of the Nicholas theatre at Fairmont, Minn., was elected mayor of Fairmont. . . . Charlton Heston was in to kick off the fund drive of the Minnesota Arthritis and Rheumatism foundation. . . . Merchants in suburban Edina have bought out the Edina theatre for four consecutive Saturdays from Nov. 26 to Dec. 17 and will sponsor four free shows in the morning and afternoon for children. Idea is for the parents to park the kids in the theatre and then shop worry-free. . . . Ted Mann, operator of the World theatres in Minneapolis and St. Paul, and Charles Rubenstein, neighborhood theatre operator in the Twin Cities, vacationed in Hot Springs, Ark. . . . New at United Artists are Leslie Bird, booker, and Warren Frendell, student booker. Bird formerly managed the neighborhood Campus and Frendell was assistant shipper at Paramount. . . . B. D. (Buck) Stoner, Paramount central division manager, was in to present a 100 Per Cent Club pin to Joe Murphy, Paramount northern Minnesota salesman. . . . Ralph Maw, MGM district manager, is vacationing in the far west.

OKLAHOMA CITY

"The Shrike" was showing at four drive-in theatres in Oklahoma this week and very well attended, it was reported. . . . The monthly meeting of United Theatre Owners of Oklahoma, scheduled for the first Monday of the month, was postponed to November 14. . . . E. R. Slocum, executive director, and Bernard McKenna, vice-president of United Theatre Owners of Oklahoma Inc., returned to the city, from Chicago where they attended the Allied States convention. . . . The Grand theatre, Canton, Okla., has been sold by Mrs. Mollie Goerke to Gordon Spies. . . . The Plaza theatre, Oklahoma City, was showing the opera "Aida" this week. . . . Rex Bell, former film star, now lieutenant governor of Nevada, was in Oklahoma City, Nov. 11, along with visitors from 18 western states for the dedication of the National Cowboy Hall of Fame here. Will Rogers, Jr. was master of ceremonies. . . . Jessie Lee Fulton, assistant city clerk at Oklahoma City, and actress on local stages has left for a Hollywood career.

PHILADELPHIA

Theatre architect David E. Brodsky honored with a citation by the officers of the Downtown Jewish Orphan Home on his fifth term as president of the institution. . . . Robert Thompson returned to his post in the accounting department for the Comerford Theatres, Scranto, Pa., after a lengthy illness. . . . The theatre library and museum of the late Paul E. Glase, who managed the Embassy and Fabian, Reading, Pa., was willed to the Historical Society of Berks County. The collection of playbills and programs, some almost 200 years old dating back to the early English stage, was considered valuable and as one of the finest in America. . . . Ed Caffrey, manager of the Riviera, Scranton, Pa., announced a new policy of first run double features for the house with no increase in admission prices. . . . Al Frank announced that a 1,000 car drive-in, equipped with in-car heaters, will be opened Nov. 20 at Amatol, N. J., and known as the Circus drive-in. The screen will be 126 feet by 50 feet and among the features will be the latest Berlo Vending cafeteria concession building. . . . Harry Jordan, former manager of the Trans-Lux, has left the industry to become sales representative for a liquor distillery. . . . Melvin Fox reopens his Grand, Bristol, Pa., as a playhouse for the Abbey Players, local little theatre stage group. . . . Lewen Pizor, veteran exhibtor, is in University Hospital.

(*Continued on following page*)

PITTSBURGH

"Man With a Gun" added to the Penn's book chart following "The Tender Trap." . . . General Carlos Romulo will be the top speaker at the Variety Club banquet here on Nov. 20, and Shirley Jones will return home to receive a special award as the Pittsburgher who did most to bring fame to the city in 1955. . . . Bill Decker, city manager of the Stanley Warner houses in Butler, received a medal for his citizenship work in that community from the Veterans of Foreign Wars. . . . John Bongiorno has joined the Stanley Warner office as assistant to the Pittsburgh shorts booker Bernie Elinoff.

PROVIDENCE

"Golden Glamour," offered as an extra-added attraction at the RKO Albee, and picturing the story of Rhode Island's gold-filled jewelry industry, proved of considerable interest to a large segment of the local moviegoers, many of whom are employed in the jewelry manufacturing business. This city has the reputation of being the world's largest jewelry manufacturing center. . . . Joseph Jarvis, owner-manager of the Gilbert Stuart, Riverside, continues to create comment, and much good-will, with his unique style of advertising in local newspapers. Of late, he has been running 'thumb-nail' synopsis of feature attractions, with his own personal reactions to the films. . . . "Rebel Without a Cause" held for a few extra days at the Majestic, being followed in with a Saturday opening of Liberace in "Sincerely Yours." . . . "Marty" held for a 5th record-breaking week at the Avon Cinema. . . . "Trial" held for a second week at Loew's State. . . . Many local theatremen, ruefully reviewing October box-office receipts, gained a small measure of satisfaction when they found that their business was not as hard hit as local retailer business. The weather bureau reported that October past was the wettest since records were first started, nearly 70 years ago.

SAN FRANCISCO

Irving Ackerman, president, Ackerman-Rosener theatres, and long-time friend of Columbia's Jack Cohn, saluted him at a luncheon hosted by the local office. Ten other circuit heads recorded their appreciation of Jack as a humanitarian, and the record was sent to him as San Francisco's part in the Jack Cohn sales drive. . . . The Vogue theatre installed a new screen and special projection reflectors to show the silvery light of the Swedish photographer, Arne Sucksdorff, in "The Great Adventure." . . . The Fox theatre has a lobby display on the Audience Award Poll, reports FWC publicity, Don Yarbrough. The two Pontiac convertibles to be awarded as prizes are on public display outside the Paramount theatre. The Governor of the state, Goodwin J. Knight, has issued a proclamation urging all Californians to participate in the Poll. Local chairman is Roy Cooper, Cooper theatres, and serving under him are twelve area chairmen co-ordinating 235 exhibitors in Northern California.

TORONTO

Don Edwards, manager, Tivoli, Hamilton, will marry Jean Holmes, Dec. 3. The bride was formerly secretary to Lloyd Taylor, supervisor, Inter City Drive-ins. . . . Exhibitors gathered with 20th Century-Fox personnel to honor, at a stag, Gordon Lightstone Jr., appointed Vancouver branch manager for Fox. James Patterson, with the company 25 years in that capacity, continues. . . . A film consultant firm has been opened by Bill Singleton, formerly president of Associated Screen News, associated with that company for more than 30 years. Singleton will act as a film consultant to ad agencies, business organizations and others who need such services. . . . Al Ford, manager, Odeon Palace, Hamilton, was elected president of the Hamilton Theatre Managers Association at its annual meeting. Don Edwards is vice-president and Mrs. Jean Ford again secretary-treasurer. . . . David Griesdorf is new chief barker of Tent 28, Variety Club, Toronto. First assistant chief barker is Nat Taylor; second assistant chief barker Dan Krendel; dough guy Al Troyer; property master Lou Davidson.

VANCOUVER

The Odeon theatre, New Westminster, has launched a new first run policy starting with "Above Us the Waves," a British picture. It ran day and date with the Vogue in Vancouver. . . . Joe Bermack, general sales manager of Peerless, was here from Toronto on a 10-day visit. He reports business good in western Canada, with British Columbia the exception. . . . Owen Bird, president of B. C. Exhibitors Association, is back from Toronto where he attended the national convention of Canadian Exhibitors. He also attended the Canadian Picture Pioneers' annual meeting as British Columbia representative. . . . Irene McKendrie, RKO secretary, was hospitalized for surgery. . . . Tom Bailey, of the Cinema, was hospitalized for an operation. . . . Captain W. Morlock and Ted Bradley, film bookers, were on Film Row from the Army Camp at Chilliwack, booking JARO pictures which are very popular with the troops.

WASHINGTON

The Variety Club of Washington held its annual elections on Monday, November 7, in the Willard Hotel. New officers for 1956 include: chief barker, Orville Crouch, eastern division manager, Loew's Inc.; first assistant chief barker, Marvin Goldman, partner, K-B Theatres; second assistant chief barker, Hirsh de La Viez, president, Hirsh Coin Machine Corp.; property master, George Nathan, National Screen Service; dough guy, Sam Galanty, divisional sales manager, Columbia Pictures. . . . The five past chief barkers who remain on the 1956 board are: Alvin Q. Ehrlich, Jack Fruchtman, Victor J. Orsinger, Morton Gerber and Wade Pearson. Delegates to the international convention are Alvin Q. Ehrlich and Jake Flax. Alternates are Morton Gerber and Jack Fruchtman. International canvasman is Orville Crouch. Alternate canvasman is Marvin Goldman. . . . Jack Fruchtman of Fruchtman Theatres, is moving his office to the Century theatre, Baltimore, from the Warner Bldg., Washington. . . . Mrs. Robert Smeltzer was hospitalized at Episcopal Eye, Ear and Throat Hospital. She is the wife of the district manager of Warner Bros. Pictures. . . . Ernie Schier, former drama editor of the Washington *Times-Herald*, is now with the Philadelphia *Daily News* as amusement editor.

Pawtucket Theatre Strike Ends After One Year

PAWTUCKET, R. I.—The year-old strike of motion picture operators and stagehands at the Strand here has been settled. Pickets were withdrawn an hour after settlement. The theatre was struck last year, by the IATSE to protest a management plan to reduce wages of operators and to drop a stagehand. At that time the theatre employed five operators and a stagehand. Terms were not disclosed but Harold Lancaster, manager of the East Avenue house, and Albert Leipsic, business agent for IATSE Local 23, both agreed the settlement was "satisfactory to both sides." The agreement was reached in the Boston offices of New England Theatres, Inc., which owns the Strand. The union was represented by Walter Diehl, international representative of the IATSE.

COMPO Ad Urges Emphasis on "New Faces" in Awards

Newspaper editors were urged to play up the "new faces" angle of the Audience Awards in the 56th of the series of COMPO advertisements in *Editor & Publisher* which appeared last week. This is the phase of the voting, the ad stated, that will interest most readers since "the average person just loves to feel that he is helping some newcomer." The ad noted that 40 potential stars will be on the ballot, and it is their "dreams of stardom" which furnish the "human-interest angle," it was asserted.

Zagrans Is President of Philadelphia Associates

PHILADELPHIA: At the regular meeting of the Motion Picture Associates of Philadelphia, held last week, Charles Zagrans, branch manager of RKO Radio Pictures, was elected president for the coming year. Also elected were Norman Silverman, vice-president; David Law, secretary; Eddie Adelman, treasurer. Elected to the board of directors were George Beattie, Eli Epstein, Jack Greenburg, David Supowitz, Lester Wurtele, Joe Schaeffer, John Turner, Lou Formato and Sam Diamond.

Trans-Lux Distributing Sets Three Releases

Three foreign films have been acquired by the newly formed Trans-Lux Distributing Company, which plans to release six films in the United States during this fiscal year, Richard P. Brandt, president, announced in New York this week. The three films are "Dance, Little Lady," British; "Stop-Over at Orly," French, and "La Strada," Italian. Negotiations are currently under way for the remaining three pictures.

North Carolina Houses Sold

CHARLOTTE: The Starlite and Century drive-in theatres, in Lincolnton, N. C. and the Lester theatre in Cherryville, N. C., have been sold by A. E. Miller of Lincolnton to Stellings-Gossett Theatres, Inc. of Charlotte.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions, 4,199 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	12	7	1
Ain't Misbehavin' (U-I)	–	3	27	6	1
*Annapolis Story (A.A.)	–	3	12	11	6
*Bedevilled (MGM)	–	–	8	12	18
Blackboard Jungle (MGM)	27	36	7	–	–
Blood Alley (W.B.)	–	2	5	6	–
Bring Your Smile Along (Col.)	–	–	1	–	8
Bullet for Joey, A (U.A.)	–	–	2	5	3
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	1	6	6
*Chief Crazy Horse (U-I)	2	13	26	17	5
Cobweb, The (MGM)	–	6	17	15	5
*Conquest of Space (Para.)	–	–	10	18	9
Creature With the Atom Brain (Col.)	–	13	4	5	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	28	8	7
†Dam Busters, The (W.B.)	–	–	2	–	2
Davy Crockett (B.V.)	10	36	32	7	1
Desert Sands (U.A.)	–	–	1	2	3
*East of Eden (W.B.)	3	11	17	19	7
End of the Affair (Col.)	–	2	3	14	12
*Escape to Burma (RKO)	–	4	19	16	17
Eternal Sea, The (Rep.)	–	7	12	17	9
Far Horizons (Para.)	–	1	33	12	6
Female on the Beach (U-I)	1	3	25	9	3
5 Against the House (Col.)	–	–	12	3	3
Footsteps in the Fog (Col.)	–	–	4	1	4
Foxfire (U-I)	–	17	22	13	1
Francis in the Navy (U-I)	–	10	24	6	–
†Gentlemen Marry Brunettes (U.A.)	–	1	8	1	1
Girl in the Red Velvet Swing, The (Fox)	–	–	2	9	4
Girl Rush, The (Para.)	–	–	1	16	18
Hell's Island (Para.)	–	–	13	10	11
House of Bamboo (20th-Fox)	–	19	20	14	15
How to Be Very, Very Popular (20th-Fox)	–	4	31	8	11
I Am a Camera (D.C.A.)	4	2	–	–	3
Interrupted Melody (MGM)	–	7	16	21	5
It Came From Beneath the Sea (Col.)	1	21	6	4	3
It's Always Fair Weather (MGM)	–	1	8	10	17
Jump Into Hell (W.B.)	–	2	4	5	–
Kentuckian, The (U.A.)	6	18	8	1	2
King's Thief, The (MGM)	–	–	1	8	7
Kiss Me Deadly (U.A.)	–	–	5	3	15
Kiss of Fire (U-I)	–	1	1	5	2
Lady and the Tramp (B.V.)	29	24	12	1	–
Land of the Pharaohs (W.B.)	–	3	13	23	10
Las Vegas Shakedown (A.A.)	–	–	3	1	–
Last Command, The (Rep.)	–	–	4	3	4
Left Hand of God (20th-Fox)	–	25	16	2	1
Looters, The (U-I)	–	–	6	12	9
Love Is a Many-Splendored Thing (20th-Fox)	17	12	30	7	1
Love Me or Leave Me (MGM)	7	35	27	7	6
*Ma and Pa Kettle at Waikiki (U-I)	5	24	20	12	1
Magnificent Matador (20th-Fox)	2	–	14	21	16
†Man Alone, A (Rep.)	–	1	2	–	1
*Man Called Peter, A (20th-Fox)	42	42	1	13	–
Man From Bitter Ridge (U-I)	2	–	13	9	7
Man From Laramie (Col.)	10	24	18	7	7
Man Without a Star (U-I)	–	12	33	16	5
Marty (U.A.)	7	1	8	3	11
McConnell Story, The (W.B.)	1	9	11	7	2
Mister Roberts (W.B.)	35	28	6	2	–
Moonfleet (MGM)	–	4	4	17	5
My Sister Eileen (Col.)	–	1	4	4	3
†Night Holds Terror (Col.)	–	–	1	2	2
Night of the Hunter (U.A.)	–	2	1	10	1
Not As a Stranger (U.A.)	9	28	4	9	1
One Desire (U-I)	–	–	6	13	3
Pearl of the South Pacific (RKO)	6	–	8	11	9
Pete Kelly's Blues (W.B.)	2	14	4	11	5
Phenix City (A.A.)	13	8	17	8	1
Private War of Major Benson (U-I)	1	19	22	16	2
Prize of Gold, A (Col.)	–	2	10	7	3
Prodigal, The (MGM)	4	18	34	25	8
Purple Mask (U-I)	–	2	8	14	6
*Purple Plain, The (U.A.)	–	–	16	15	9
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	3	8	3	–
Robber's Roost (U.A.)	–	2	5	3	2
*Run for Cover (Para.)	–	–	19	23	14
Santa Fe Passage (Rep.)	–	2	11	3	7
Scarlet Coat (MGM)	–	–	4	6	15
Sea Chase, The (W.B.)	1	7	51	17	5
Seminole Uprising (Col.)	–	–	4	2	3
Seven Cities of Gold (20th-Fox)	–	–	2	4	7
Seven Little Foys (Para.)	33	28	9	10	7
Seven Year Itch (20th-Fox)	43	32	17	3	1
*Shotgun (A.A.)	1	11	15	1	–
Shrike, The (U-I)	–	2	5	10	9
Soldier of Fortune (20th-Fox)	–	25	24	14	4
Son of Sinbad (RKO)	–	2	10	16	14
Strange Lady in Town (W.B.)	–	11	20	14	2
Strategic Air Command (Para.)	38	29	11	4	–
Summertime (U.A.)	–	–	6	4	9
Tall Man Riding (W.B.)	–	12	7	8	3
Tall Men, The (20th-Fox)	1	6	1	–	–
†Tennessee's Partner (RKO)	–	1	3	2	–
*This Island Earth (U-I)	1	10	26	10	5
*Three for the Show (Col.)	–	–	14	21	22
Tight Spot (Col.)	–	4	7	9	8
To Catch a Thief (Para.)	4	10	8	4	1
To Hell and Back (U-I)	6	16	1	1	–
Trial (MGM)	–	1	3	8	–
Ulysses (Para.)	3	1	3	8	–
*Untamed (20th-Fox)	2	17	41	13	5
*Violent Saturday (20th-Fox)	–	1	10	16	34
Virgin Queen, The (20th-Fox)	1	–	11	8	9
We're No Angels (Para.)	–	6	13	16	8
Wichita (A.A.)	2	14	10	1	2
*Wizard of Oz (MGM) (Reissue)	–	3	2	1	4
You're Never Too Young (Para.)	1	20	10	6	–

"Cinerama" Opens in Hollywood

The Hollywood premiere of "Cinerama Holiday" was held at the Warner Hollywood theatre Monday with a program of special festivities to mark the thirteenth opening of the film in the United States.

It began with a formal banquet at the Beverly Hilton grand ballroom attended by 275 of the industry's top executives and stars and governmental leaders. The highlight of the banquet was a speech by Senator William F. Knowland, California's senior Senator, in which he praised the accomplishments of Cinerama in behalf of the State Department at trade fairs in Damascus and Bangkok.

In reply, Samuel Rosen, executive vice-president of the Stanley Warner Corporation, expressed gratitude for the honor paid Cinerama. Recounting its history, he noted that "so far as we can judge, we have created an entirely new audience in addition to the regular motion picture patrons" and "we believe Cinerama is not in direct competition with any other form of screen entertainment."

The premiere festivities at the theatre, sponsored by the Hollywood Chamber of Commerce, aslo included a musical program by the 11th Naval District Band and the Morman Choir of Southern California. In addition the main switch was thrown to light the Christmas trees on Hollywood Boulevard's Santa Claus lane. Thousands of fans were on hand to observe the activities.

Neu Is President Emeritus Through TESMA Action

CHICAGO: Oscar F. Neu, founder member, past president and retiring honorary member of the board of directors of TESMA was elected last week president emeritus, and honorary board member for life, in an unprecedented action of TESMA's general membership at its meeting at the Hotel Morrison. Mr. Neu's long service to TESMA had been recognized earlier in the presentation by Jack O'Brien of a scroll from the TESMA membership. A suggestion for the new action was presented to the membership by Clarence Ashcraft.

Wayne Bateman President Of Motion Picture Salesmen

Wayne Bateman, Los Angeles, was elected national president of the Colosseum of Motion Picture Salesmen of America in their two-day annual convention held at the Ambassador Hotel in Los Angeles, last week. Other officers elected were Gordon Bugie, Albany, first vice-president; Paul Weiss, Minneapolis, second vice-president; Dave Chapman, Milwaukee, secretary, and Edgar E. Shinn, Chicago, reelected treasurer.

People in The News

ARNOLD M. PICKER, vice-president of United Artists in charge of foreign distribution, left New York by plane last week for Madrid on the first leg of a four-week tour of the company's offices in Spain, Italy, Germany, France, Belgium, Great Britain and other European countries to confer with U.A. sales and promotion executives on product for the coming season.

MORT BLUMENSTOCK, Warner Brothers vice-president in charge of advertising and publicity, has arrived in New York from Burbank for discussions with home office executives on long range merchandising plans for the company's forthcoming film releases.

THOMAS F. O'NEIL, president and board chairman of the Mutual Broadcasting System and chairman of RKO Radio, was principal speaker at the Founders Day dinner of St. Louis University Tuesday. His subject was "Responsibility: the Guarantee of Freedom."

JAMES A. MULVEY, president of Samuel Goldwyn Productions, Inc., is serving as chairman of the Motion Picture division for the Visiting Nurse Service of New York's 1955 fund raising campaign.

DORIS E. WILLIAMS has rejoined RKO Radio Pictures, Inc., in her former position as administrative assistant to J. MILLER WALKER, vice-president and general counsel. Associated with RKO for many years, Miss Williams was with the NBC Film Division for the past year and a half.

GORDON LIGHTSTONE has been appointed manager of 20th Century-Fox's Vancouver exchange succeeding JAMES E. PATTERSON. Mr. Lightstone was a salesman in the company's Toronto branch before his promotion.

CHARLES L. GLETT, executive vice-president of RKO Radio Pictures, and WALTER H. ANDERSON, production manager at Walt Disney Productions, were elected to the board of directors of the Association of Motion Picture Producers at the board's regular monthly meeting November 9.

Legion Reviews 12 Films, Four Rated in Class B

The National Legion of Decency this week reviewed 12 pictures, placing four in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and five in Class B, morally objectionable in part for all. In Section I are "Heide and Peter," "Sincerely Yours," "Tarantula" and "Texas Lady." In Section II are "Hell's Horizon," "Wicked Wife" and "Return of Jack Slade." In Class B are "Frisky" because of "suggestive situations and costuming" and "certain elements depicted in this film are susceptible of conveying impressions misrepresentative of Catholic practice"; "Guys and Dolls" because of "suggestive costuming, song and sequences"; "The Tender Trap" because of "suggestive situations and dialogue; light treatment of marriage"; "The View from Pompey's Head" because of "light treatment of marriage"; "Wages of Fear" because of "suggestive costuming and dancing."

Goldenson Palsy Head

Leonard H. Goldenson, president of American Broadcasting - Paramount Theatres, Inc., was reelected chairman of the national board of directors of United Cerebral Palsy at the sixth annual convention in Boston last week. Mr. Goldenson served as its president for five consecutive years after its founding in 1949. This will be his second term as board chairman. He is one of the founders, as well.

Dates Set For "Arm"

Three regional premieres for "The Man with the Golden Arm," which United Artists is releasing, have been set up for December, Otto Preminger, producer-director of the film, said in a press conference in New York this week. The picture will open at the Victoria, New York, December 15; the Fox Beverly in Los Angeles, December 26, and the Woods in Chicago, December 28.

All advertising for the picture will include a special reference to its theme of drug addiction, Mr. Preminger stated. He explained that this procedure will be followed in order for "parents who wish to do so to keep their children away." Exhibitors playing the picture will be asked to cooperate in this approach, he added.

Mr. Preminger further expressed confidence that the film will eventually receive a Production Code seal. It is to be submitted for such approval during the first week of December, according to a spokeman for U.A.

Rutgers Neilson Honored

Rutgers Neilson, who has resigned as foreign publicity manager for RKO Radio Pictures in New York after 30 years' service with the company, was honored at a farewell luncheon by friends and business associates last week. Mr. Neilson will take a vacation before announcing new plans.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Pressbooks Are Where Promotion, and Profits, Begin

DAN KRENDEL'S "Blitz for Fitz" bulletin from Famous Players-Canadian headquarters — "Honouring 25 years of inspired leadership" by the company's president, John J. Fitzgibbons—has pressbooks under discussion, as a further inspiration for this editorial page. Dan says, "One of the most important single items of ticket-selling equipment that you can possibly put your hands on is the pressbook supplied by all producers on every one of their attractions."

But pressbooks are not free in Canada. They cost 60c each, for the same thing you get for free, in this country. Could this be one of the contributing reasons why they are more appreciated on the other side of the friendly border? We sometimes think that too many of our managers literally sit on their pressbooks, and that's a poor way to acquire showmanship. We are convinced, and have been, for many years, that the manager who starts with his pressbook, and stays with it, will make money for himself and his theatre, with the good and valuable ideas that are there for the use of every good showman.

Dan Krendel says further, that last year, 50,000 mats were ordered through Famous Players' own publicity department, and that's an awful lot of mats, even for a circuit of 206 theatres. Mats are also a problem, up in Canada, for the duty is high, and the obstacles that we don't have to worry about, are great. They not only get around these difficulties, but they average a better use of mats than we do, in the States. You know that 35c composite mat we're always plugging in "Selling Approach"—and urging you to keep on standing order, and take to your newspaper intact? We've been told that the duty alone on that mat is 10c per column inch, and that this 35c mat costs $7.00, in Canada! Will that make you appreciate it?

Bill Williams, in his excellent piece in last week's Round Table, said: "The 'P' in publicity and promotion stands for pressbooks, as far as I am concerned." We'll go farther and say that all the profits are in the pressbook, too. For it is here you find that extra something that makes the difference between profit and loss, between professional showmanship and lackadaisical operation, which leads to ruin. The manager who coasts, listlessly, is not long for this business, and his languid feeling will soon land him on the "beach"—but not Miami.

CYCLES IN SELLING

Film industry has always been bewitched and bewildered with the tendency to follow the leader. In the wake of a successful film will follow anywhere up to a dozen of very similar character. Imitation may be the sincerest form of flattery, but this is one of the ways in which we defeat ourselves at the box office. It leaves the public with a choice of several varieties of the same thing at the same time, and competing theatres must offer comparative attractions with virtually the same selling approach.

It isn't collusion, and there's no conspiracy—but we believe that there must be some undercurrent of gossip in Hollywood that persuades good producers to follow other good producers in the selection of stories with the same setting. That old wheeze, about the producer who liked "Trader Horn"—and was making another African film, so he asked his yes-men, "What shall we call it, Trader What?" They don't have to get very far apart in their approval—and envy—of the other fellow's choice of material.

Currently, there are a dozen films in production and scheduled for early release, all based on the Civil War, which will be fought all over again, at almost as much expense as the original version. We can count the "teen age crime wave" films on all of our fingers and toes, and throw in a few more. Managers know it takes considerable ingenuity to put a different angle on motion picture advertising that has already been run ragged by nearby theatres. We compliment the pressbook makers for trying hard to find something new.

¶ NEWSPAPER cooperation with the National Audience Awards poll is said to be "heavy"—now that the bars are down to permit a reproduction of the official ballot—and the sponsorship of these friendly partners in public opinion is welcome.

In Denver, both the *Rocky Mountain News* and the *Denver Post* ran special movie supplements on October 29th and 30th. Both of these great newspapers have long been on our side, for the benefit of equally friendly Denver theatres. A 10-page supplement was also published by the Birmingham, Ala, *News*, where we saw another such supplement at the time of the Atlanta convention last May. All of these papers are putting up their own cash prizes. We would expect the *Atlanta Journal and Constitution* to be among those listed.

The Richmond *Times-Dispatch* published the ballot form in a full-page feature story, and many other papers have given the Audience Poll distinctive treatment. *The New York Journal American* has a contest started, similar to other audience preference contests they have held in the past, with a 1956 Oldsmobile and $1000 in cash, as prize incentives. We think that literally thousands of newspapers would cooperate if they were properly approached with a "package" designed for them, without cost.

¶ Another item from Dan Krendel's "Blitz for Fitz" bulletin, that we can't resist—for this Round Table meeting. He says, he has had all kinds of trouble getting some managers to participate in showmanship drives—but can you beat this? The other day he received an entry from a small theatre in the northern wilds of Saskatchewan—not even one of their theatres, an independent house—and he wants in! Dan says he don't know how the manager heard of the drive, but he got hold of one of the bulletins, and wants to join the push for profits. That poses somewhat of a problem but it should be a lesson to those who are on the ground floor, in the circuit contest. —*Walter Brooks*



From the Athena theatre, Athens, Ohio, comes this good use of still pictures to spell out titles—with no mention of the manager, but we'll print it anyhow, and violate our own rules.



Jerome Greenberger, manager of the RKO Prospect theatre, in Brooklyn, had this gala Hallowe'en Kiddies Party, typical of a thousand others, which this picture will represent. Just don't forget to do the same thing next year.



From the Rex Drive-In, at Cranbrook, British Columbia, we have an attractive photograph—and again, no caption information to identify the manager, which is against our policy. But all three kids are cute, and it's good exploitation for "Heidi"—"all done with our own daughter's wardrobe"—by the manager who doesn't sign his name.



We haven't had too many pictures to show the lobby handling of the Audience Awards—but you can depend on Lester Pollock, manager of Loew's theatre, Rochester, to do a superlative job.



Turning on the heat for "Desert Sands" in four Los Angeles theatres—and again, no credit line for either the manager or publicist who dreamed up this attractive twosome. Live camel and lithe harem girl got plenty of attention on downtown streets.



Republic had a seven-city premiere for "A Man Alone" in the south-southwest, and here, upon arrival in New Orleans, are Ray Milland, Ward Bond, and Mary Murphy, of the cast, with Gaston Dureau, president of Paramount Gulf theatres, and Holland M. Smith, manager of the Saenger Theatre, the Canal Street flagship of the circuit operations.

Showmen in Action

Fox National Theatres are playing ball with the football teams this year in many West Coast situations, and we have good pictures of girl cheer-leaders in action on stage, with the school band in the pit. Telephone and radio hook-ups make it more exciting for folks in the theatre as well as the listening audience, who will be in line to buy tickets tomorrow.

▼

M. A. Sargeant, manager of the Neptune Drive-In theatre, Daytona Beach, Fla., one of the Dixie Drive-Ins, sends some good examples of his showmanship, with all artwork done by himself, and which we have to look over for future reference in the Round Table. He uses 24-sheet cut-outs and many other devices that we are partial to, in one-man operation of a theatre.

▼

Bill Wilson, manager of the Congress theatre, Marcus Hook, Pa., who is a recent member of this Round Table, has sent us samples of his current activities, and we recall earlier reports from this theatre, although he has only been one year and eight months in the business. His desire is to progress, and that he will!

▼

Walter Reade Theatres are again running their season of "Curtain at 8:40" which is a one-shot, one show per night, run of special pictures on a reserved seat policy, in certain theatres where they have an audience for pictures not usually shown.

▼

National Theatre's "Showman" says loudly, to their managers, "Get Out the Vote"—and that's a good slogan for all of film industry. The success of the Audience Poll and your own—will depend, to a large degree, on how your audience votes for the five best categories in our first national poll.

▼

Dean Hyskell, in the current "Showman" gives us an example of his own 3-column mat on "The Girl in the Red Velvet Swing"—and it has this interesting difference: All of Dean's copy is intended to submerge the identity of Evelyn Thaw, and make it a guessing game as to who is this charmer.

▼

Russ Barrett, manager of Stanley Warner's Capitol theatre, Willimantic, Conn., had a campaign on "To Hell and Back" which resulted in "one of the biggest grosses in years"—and also justified the congratulations of his district manager.

▼

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., offered to baby-sit and keep children entertained for three hours while their mothers shopped.

▼

S. Shubouf, manager, and J. Wachuta, assistant, at Loew's Ohio theatre, Cleveland, arranged some action display for "The Scarlet Coat"—using ushers in costume, and a bit from the picture, in the theatre lobby.

Francis Bickler, manager of the Fox Wisconsin theatre, where showmanship has been written, sends a lobby picture of his display on "Phenix City Story"—with mounted stills and captions telling the story to potential patrons. And they stop to read! And then, go buy tickets!

▼

Jack Hamaker, manager of the Fox theatre in Spokane, sold "The Tall Men" with short girls, in western costume, probably for contrast, but possibly because those short girls could always land the "Tall Men"—and lead them around on a leash! All women know it.

▼

Norm Levinson, MGM field man in Minneapolis, worked up a deal to imprint 15,000 hosiery bags for "The Tender Trap," with Dick Empey, manager of the Granada theatre, Duluth, participating; and then went on to plant the same deal for 30,000 more of the same in Minneapolis and St. Paul, with Ev Seible and Charles Zinn, of Minneapolis Amusement Co., on the receiving end.

▼

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., sent out a real circular letter to advertise "The Tall Men"—it was printed on a round piece of letter paper, and hoped "you'd get 'round to see the picture."

▼

Frank Kennedy, manager of the Sinking Spring Drive-In theatre, Sinking Spring, Pennsylvania, sends his Hallowe'en herald advertising 2 features, color cartoons, free coffee and a free pass for a later date, all for $1.00 per person. This is an affiliation of Dipson Theatres, Batavia, N. Y.

Forsyth Has Showman's Definition

E. G. Forsyth, president of Odeon Theatries of Canada, Ltd., in a speech at the circuit's annual general meeting, described conditions that face his theatres and the industry, in the light of changing times. He said, "Each month, has seen competition for the public's entertainment dollar growing fiercer. Television has advanced its frontiers to include many new areas, more civic stadiums and arenas have been erected, there are more ways in which the exhibitor has new competition.

"However," he continues, "I do not subscribe to the theory that these uncontrollable factors cannot be countered by action. During the past year, certain theatres have been forced to close. But in some cases, a few of these have been re-opened by men of faith in their ability and in the future of our industry. I only wish I could give you some magic formula, but there is no other, except faith—and work.

"We talk of showmanship in our business—but sometimes I think we forget the meaning of the word. Showmanship is not a detail, such as the insertion of a newspaper ad, or the distribution of a few heralds. It is all facets, as the dictionary tells us—'to present, make clear, a display, a dramatic presentation.' Let showmanship be displayed, not mechanically—but in our contact with the public, our methods of greeting and meeting with potential patrons and the manner in which we entertain them. Let each patron represent an individual, and not a figure on a box-office statement, and we shall mean more to the community."



Jim Hardiman sent us this picture of Odeon managers in Montreal, with Art Bahen, standing, giving them their showmanship instructions for a Fall new-product drive. But Jim forgot to name these good managers, from left to right, so we don't have the caption information. The French-Canadian slogans for the drive were: "Le Cinema a Son Meilleur" and "Amabilite, Comfort, Courtoisie"—and we would have to guess at the translation, too.

Party Preview For "Heidi and Peter"









A pair of freshly-scrubbed Alpine goats provided the proper Swiss atmosphere and proved a center of interest at the children's party and preview of "Heidi and Peter" which United Artists staged for the upcoming Christmas attraction at the Little Carnegie theatre in New York. You'll see these aromatic animals greeting young visitors at the highly successful Christmas-in-November party in the first picture, at left above. At top right, Mort Nathanson, publicity manager for United Artists, presents a Swiss watch to a 12-year old prize winner. Mort is the Santa Claus without the beard. Continuing, at left, Howard Feiner, manager of the Little Carnegie, presents a "Heidi" doll to an 11-year old, one of a group of handicapped youngsters from Bellevue Hospital, who attended the party. And in the final picture, Swiss misses hand out Swiss chocolate to members of the juvenile audience who were delighted with the proceedings. More than 500 press, magazine and radio-TV representatives attended the invitational showing, with their children, and had luncheon in the theatre lounge, in addition to all the fun, plus the preview of the picture. The two bearded Santa Clauses have a certain glint in their eye that tells us they are members of the United Artists publicity department, and that happy person at far right in the last picture, is none other than Lige Brien, UA director of special events, of which this is one for the book.

Teaser Telephone Campaign For "Count Three and Pray"

Manager Guy Amis of the 593-seater Princess Theatre in tiny Lexington, Tenn., used big-town promotion and advertising know-how to get double his average gross with Columbia's "Count Three and Pray." Four days before the film opened, Amis had a girl start down the telephone directory and call every number. All she said was "Hello, count three and pray." He also used spot announcements on every local radio show, using just four words of the title.

Matt Saunders, manager of Loew's Poli, Bridgeport, Conn., offered free admission on opening night of "The Tall Men" to the first ten men or women six foot four inches or taller and the newspaper played up the stunt.

▼

Charles Gaudino, manager of Loew's Poli theatre, Springfield, enlisted students from American International College—all blondes—to picket the place when he opened "Gentlemen Marry Brunettes," daring them to prove it.

Charlie Says He's Back In Business

Charlie Jones, manager of the Northwood theatre, Northwood, Iowa, hasn't really been out of the business, but he has been through a transition that was painful—and costly. He bought his new theatre after the old one burned down, at Elma, Iowa, and he moved his family, last month, to their new home—necessary with five youngsters, when you're going to settle down. But Charlie is always a showman, and so he dramatizes and acts out his roles, as he goes along. We can believe that he bit off a substantial bite to chew, and digest, financially.

Charlie is using his successful stunts, from Elma, in his new situation. He held his annual "Mr. and Miss America, 1967" show, on stage, and that's another way of describing a most beautiful baby contest, confined to the small fry, who will be grown up in twelve years. Merchants sponsored the show in Northwood, as they did in Elma, and with equal success for all parties concerned. A tot named "Miss Soda Grill" was popular with both the public, and her sponsor. He put up the usual Hallowe'en show, over a "Proclamation" in the local paper, signed by Charlie Jones, "Chancellor of Entertainment," which is a minimum estimate.

Another thing he's doing, from his experience in Elma, is to invite 4th and 5th graders to "inspect" the theatre, and learn all about it, on a personally conducted tour of the house from projection booth to back stage. They are told about safety devices, sanitary measures, what is expected in the way of conduct, "and they're always amazed to learn that the screen has holes in it." Charlie says, he's working hard for school business, "They compete unmercifully, but they are about the main bulk of business, these days." Especially, the 8-12 year olds, who bring their parents with them to the movies. Charlie makes a point of introducing students on stage who are not athletes. He believes that these less glamorous ones appreciate being praised for their scholarly activities, and so do their teachers. Those who win school contests in oratory, debate, music, etc. are welcomed at the Northwood, and made to feel important, along with the football heroes. Charlie says, "We all make a mistake in catering only to the prize winning athletic teams, without giving recognition to students. He starts his "Class Nights" after the first of the year, during which he introduces all members of every class to the audience, and he entertains them as his guests, as each class attends the theatre.

Safety Campaigners

Bill McGrath, manager of the Stanley Warner State theatre, Manchester, Conn., screened the safety short, "Devil Take Us" for police department officials.

Selling Approach

SINCERELY YOURS — Warner Brothers. Liberace in his first starring motion picture. It's a story with music, from Chopin to Chopsticks, about a man who helps himself by learning to help others. The famous pianist brings a crescendo of love and faith and joy into empty lives, including his own. Time was when the Paramount was filled to overflowing with bobby-soxers; now it's mothers and grandmothers. Liberace is "on stage" for two hours, in the picture, and wears 28 different costumes, including sequins. But we didn't get that information out of the pressbook, which does contain plenty of exploitation ideas for good showmen. Brilliant, full-color 24-sheet for stands or your lobby and marquee. All posters play up the star and his piano. No herald listed, but you can print your own from oversized newspaper ad mats, which include all styles and shapes. There are up-and-down ads, 2 and 3-columns wide, which are good display, notably No. 210. Teaser ads, including No. 207, and some 1-column ads for "off the amusement page" —are good. The special combination ad and publicity mat, for 35c at National Screen, has nine ad mats and a special selection of four slugs for program listings, plus two publicity mats—a bargain. Naturally, this is a music tieup, with record albums, and special display materials for music stores. Put the standee, which is 7½ feet tall, and 40-inches wide, and costs $11.90, in a music store window before you move it to your lobby. You can buy 100 Vanda Orchids from Hawaii, for $10, including airmail, as gifts.

COUNT THREE AND PRAY — Columbia Pictures. CinemaScope, in Technicolor. Van Heflin tops his "Shane" and "Battle Cry" triumphs, with the very unusual story of a very unusual guy. Rowdy, rousing and rollicking! A whip-wielding woman, a gun-toting girl, and a hate-loaded town, they were all waiting for him to come home! The three most notorious women in town wanted Luke Fargo—bad! No poster larger than the 6-sheet, but this will make cut-outs for lobby and front display. Folder herald keys the campaign for most theatres. Newspaper ad mats in generous assortment, from too-big, down to usable sizes, but with some off-beat qualities. The complete campaign mat, selling for 35¢ at National Screen, has seven ad mats and slugs in small sizes, plus two mats for publicity space, all for the price of one. A special standee is available from your Warner's exchange. A special art still of Van Heflin, similar to the pressbook cover, can be used as the theme for a lobby frame. "Count Three and Pray" is the cue for a number of giveaway and street stunts, described in the pressbook. "Sin" hand-out, and "Bible" music, also suggested.

TRIAL — MGM. The picturization of a sensational prize novel, which will start word-of-mouth advertising, pro and con. The impact and shock of "Trial" will be felt across the nation. "Petting Party Murder Case" which started so innocently at the beach ends in the unforgettable "Trial"—would you convict this boy if you were on the jury? Two-color tabloid heralds from Cato Show Print sells the story on its own terms. 24-sheet is mostly type, and there is one pose of the girl on the beach, which runs through all posters and accessories as the trademark of this production. You can't escape using it, for it's in every piece of advertising, but you can accept it as a graphic example of selling approach. Newspaper ad mats follow the particular theme, in a variety of sizes and shapes. Pressbook suggests you drop into your newspaper ads the notice that no one will be seated during the last ten minutes of the picture, to dramatize this tense story of teen-age murder, that will start you talking—and thinking. There is a book tie-up, and you can add this to your library's book shelf of movie titles, an accumulative collection that adds up in public opinion and sells tickets. The teaser ads will plant a curiosity campaign, and the composite ad and publicity mat, which MGM originated, gives you ten ad mats and slugs, plus two publicity mats, and some spare border, all for 35¢.

QUEEN BEE — Columbia Pictures. Joan Crawford's latest—and "she's so excitingly good, when she's so wonderfully bad!" All honey on the outside, all fury on the inside! Another woman's man was waiting for her —as usual. No posters larger than the 6-sheet, but these will make cut-outs for lobby and marquee display. Four-page folder herald keys the campaign for a majority of situations, since it has all the best advertising approach. Newspaper ad mats in very big sizes, and some smaller ones, but the composite campaign mat, which costs only 35¢ at National Screen, is well selected for small theatres, and supplies seven ad mats and slugs, and two publicity mats that may get free space.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

September Popcorn Sales Reach All-Time High Mark

Popcorn sales in the month of September exceeded 20 million pounds, thereby setting an all-time record for sales in a single month. So delegates to the convention of the International Popcorn Association in Chicago last week were told by William E. Smith, executive director of the Popcorn Institute. The tremendous movement of popcorn was attributed by Mr. Smith to improved sales and merchandising methods on the part of the industry. Theatre exhibitors were urged to think in terms of "creating new popcorn users and not to price popcorn—the leading refreshment item —out of the market."

•

Automatic Coffee Dispenser

Barvend of San Marcos, Calif., has announced a new counter-size automatic coffee dispenser which makes the beverage with instant powders. The machine, designed to eliminate brewing, also does not require cleaning, the manufacturer states. Called the "CD-1" model, it has a tank containing temperature-controlled hot water and a chamber for any brand of instant coffee. When a button on the front is pushed, hot water is automatically mixed with the powder to individual taste—mild, medium or strong, according to customer order.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED — THEATRE MANAGERS. EXPERIenced. Exploitation-minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Manager, Stanley Warner Theatres, 2217 Clark Building, Pittsburgh, Pa.

MANAGERS WANTED. EXCELLENT OPPORtunity. Need two energetic promotional-minded men for de-luxe neighborhood and small town operation. Give full background in first letter. Address all replies to BOX 2886, MOTION PICTURE HERALD.

SMALL TOWN PROJECTIONIST THAT HAS booth operation experience and thorough knowledge of sound repairs service and installation work. Our firm offers such equipment and also consists of small circuit of theatres equipped with Simplex projectors, Simplex and RCA sound. CinemaScope and stereophonic sound equipment. We are located in Southern Maryland. If you are interested in a permanent all-year highly protected position; air mail, special delivery your full qualifications including small photo, full description, age, marital and draft status, salary expected and three written bonafide references. All replies will be held in strict confidence. BOX 2887, MOTION PICTURE HERALD.

POSITIONS WANTED

DRIVE-IN THEATRE MANAGER AVAILABLE immediately. Will travel anywhere. Phone New York City, WAdsworth 3-4034.

PROJECTIONIST - MANAGER - REPAIRMAN - Maintenance. Exploitation-Publicity minded 25 years Experience. Wife cashier-Concession. Have mobile home. Year-round warm climate. Box 2885, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

WANT MORE ATTENDANCE? INCREASED business on ladies day and matinee? Details free. BEAUTY HOSIERY CO., 2390 Grand Concourse, New York 58.

NEW EQUIPMENT

S. O. S. OFFERS BEST CINEMASCOPE VALUE! Send projection throw-screen size, we'll compute your requirements. Metallic seamless screens 75c sq. ft. Buy on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BARGAINS GALORE NEW SURPLUS PARTS! Holmes: 2 speed turntables 33⅓/78 R.P.M.—$24.95; Condenser Lenses 95c; constant speed motors $12.50; Shutter Shafts $1.25; sound optical Lenses $9.95; Intermittents $24.50 each; Star-Sprocket assembly $10.00; EE-14070 Vertical Drive Shaft w/5 gears bearings $9.75; 1000W T-20C-13 Mogul prefocus Lamps $25.00 dozen ($3.95 each), DeVry Intermittents $59.50; Simplex Acme Magazines, combination upper and lower $39.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIG SAVINGS! STRONG 50 AMPERE 3 PHASE Rectifiers, $325 pair; Simplex type Intermittents $62.50; Century Intermittents $89.50; Holmes projectors, amplifier, speaker, etc., all brand new, $750 pr.; Holmes parts at tremendous discounts; anamorphic lenses $345 pr.; all types rebuilt equipment at tremendous savings. STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

USED EQUIPMENT

EXCELLENT COATED PROJECTION LENSES— many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾"—$35.00 pair. Super-Snaplite fl. 9—2"-2¼" $170 pr.; Superlite 2¾"-3"-3¼" $150 pr.; Superlite 3½" $90 pr. Trades taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS BEST QUALITY SERVice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

STUDIO EQUIPMENT

NEUMADE EDITING TABLES WITH WORKlight, $58 value, $33.95; Moviola 35mm composite sound picture $495; Art Reeves 35mm Recording outfit, $5,000 value, $495; Bardwell McAlister Studio Floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite heads only $4.95, stands only $19.95. Fluorescent Floodlite heads, 400 W. worth $60. brand new $29.50; 19' Title Animation Stand, motorized zoom, stop motion, $2,500 value, $975. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00. postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

MOVIE HOUSE IN GROTON, 620 SEATS. OWNER operated. Wide-screen and Cinemascope. Excellent condition. Fully equipped, refreshment booth. Sacrifice due to sickness. Immediate possession. Details on request. EDWARD W. SAGE, NIANTIC, CONN.

Robert Sherwood Dies; Wrote Screenplays

Robert E. Sherwood, 59, three-time Pulitzer prize-winning playwright, died at New York Hospital Monday following a heart attack suffered two days before. Mr. Sherwood was also the author of many screenplays, the most notable of which was that for the Samuel Goldwyn production, "The Best Years of Our Lives," which won nine Academy Awards. When told of his death Mr. Goldwyn said: "American literature has lost one of its greatest figures and our country has lost an outstanding patriot. As a critic, dramatist, screenwriter and biographer he left an indelible impression on our time."

Martin Lewis, Handled Foreign Productions

Martin J. Lewis, 51, distributor and exhibitor in this country of foreign films, died in New York November 14. He came to this country from Germany in 1927 and introduced foreign language broadcasting in New York over WMCA. Among the theatres which he operated are the 55th Street Playhouse, Thalia, Heights and 72nd Street Playhouse, all in New York, and the World theatre in Baltimore. He was also an executive of Academy Productions, located in New York.

Ralph Gregory

KANSAS CITY: Ralph Gregory, 49, sales representative in this city for the I. F. E. Releasing Corporation, died here November 13 of a heart attack. He began his motion picture sales career as a booker with Warner Brothers in 1941 and held sales positions with various film companies before joining I. F. E. in April of this year. He is survived by his wife.

Irving Snyder

Services for the late Irving Snyder, president of the Sterling Poster Company, New York, suppliers of theatre posters, were held at Riverside Memorial Chapel, New York, November 14. Mr. Snyder, who was 52, died of a heart attack the day before. He was a member of Cinema Lodge of B'nai B'rith, and the Masons.

Earl D. Smith

Earl D. Smith, 66, veteran exhibitor and theatre supply man, died at his home in Mountain View, California, October 27. A native of Cleveland, Mr. Smith owned and operated the first theatre in Sterling, Colo., which he opened in 1908. Later he was connected with supply Companies. His wife and a daughter survive.

Richard W. Sears

BOSTON: Funeral services for Richard W. Sears, 74, of Brookline, veteran newspaper and newsreel photographer, were held here November 14 at Waterman Chapel. He had been with Pathe News and later Universal News and had developed many "firsts" in his long and distinguished career as a newsreel cameraman.

Bert Frank

Bert Frank, 67, former head of short subjects editing at the old Warner Brothers Vitaphone studio in Brooklyn, N. Y., died of a heart ailment at his Brooklyn home November 12.

Imagine Us Advertising Our AMAZING NEW LAWN MACHINE In Motion Picture Herald!

But we think it makes a lot of sense. For here is a once-in-a-lifetime opportunity for motion picture exhibitors to expand their annual earnings WITHOUT expanding present facilities

IT may seem odd that we should be talking to motion pictune exhibitors about making money with a LAWN machine. But we think "there's a method in our madness."

More than anyone else in your community, *you* are keenly aware of how profitable it can be to satisfy a *basic human need* at a reasonable price.

At the same time, you have seen with your own eyes how profitable *automatic machines*, such as your vending machines, can be.

You know, too, how the "smart money" these days is *diversifying*—putting its nest eggs into *more* than one basket, for safety's sake.

Well, here's a revolutionary new scientific development which fits right in with your understanding of people's needs, your experience with automatic machine profits, and your interest in diversification. It's a new automatic machine which makes it possible for enterprising business men like yourself to enter and "clean up" in a fabulous new market—the lawn care field.

FULLY PATENTED
no other machine in America like it.

The Miracle of "LAWN-SCAPING"

The revolutionary new scientific development which makes this possible is "LAWN-SCAPER," the new miracle machine that does *ten basic lawn jobs at the same time—automatically!*

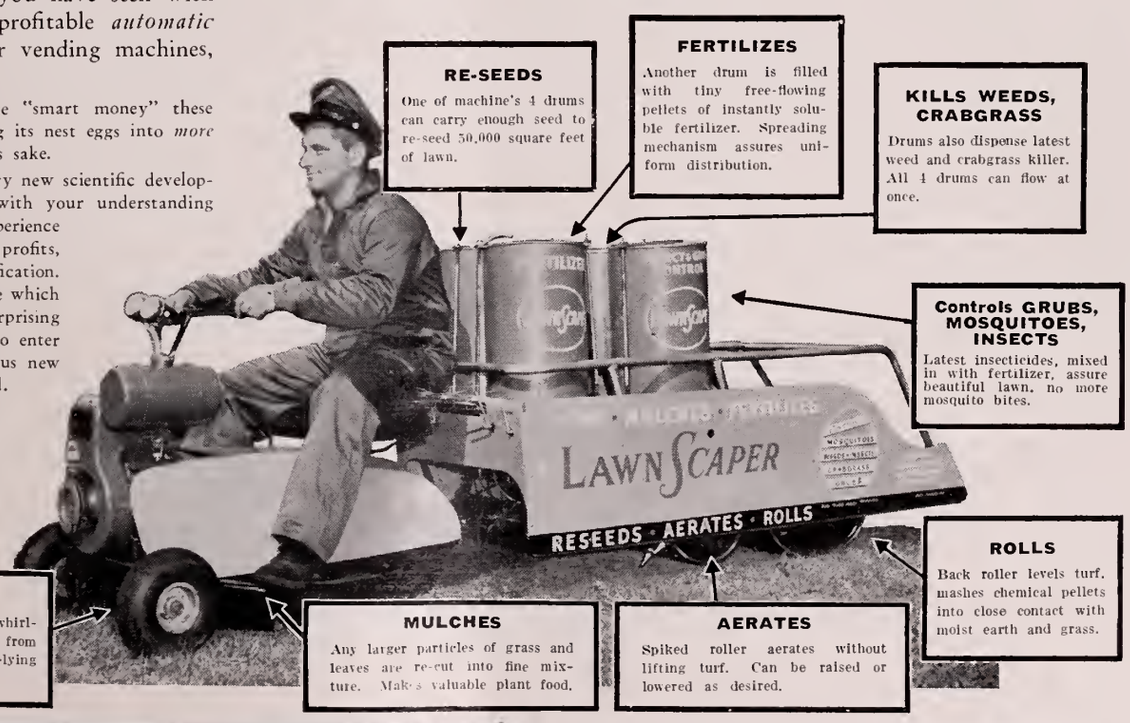
By acquiring one or more LAWN-SCAPERS, you can now offer home owners in your area COMPLETE lawn service for the entire season—mowing, mulching, fertilizing, weed and crabgrass control, rolling, aerating, grub-proofing, even insect and mosquito riddance—FOR NO MORE THAN MANY FOLKS NOW PAY FOR LAWN SUPPLIES ALONE. No high-pressure selling needed. Home owners want this new service as soon as they hear about it. An introductory $23.96 "Front Lawn Special," your full price for all-season care (5 service calls) of an average front lawn, will bring you more eager customers than you can handle . . . at a net profit to you of $20 per customer!

No Gardening Experience Necessary

No gardening experience is necessary. Everything has been carefully worked out FOR you. Simply by driving LAWN-SCAPER around the lawn, your man automatically does EVERYTHING needed to maintain a beautiful carpet of thick green turf—at the almost unbelievable rate of AN ACRE OF LAWN PER HOUR. Using the very latest scientific principles of lawn feeding and care, one LAWN-SCAPER can keep 600 average-size lawns in beautiful condition. All materials, instructions, promotional aids are provided.

"Cash In" on This Untouched Market

There are 30 million American home owners who yearn for a beautiful "golf green" lawn. But most of them simply haven't got the equipment, the time, the patience, or the "know-how" to get professional results—and can't afford the high labor cost of professional landscape gardeners. There are millions of others who are "slaves" to their beautiful lawns, and long for more freedom and relaxation in their spare time. When they hear they can have the beautiful lawn they've always dreamed of, with NO hard work and NO extra cost, they'll "go wild" over the idea —and you'll be swamped with orders.



RE-SEEDS
One of machine's 4 drums can carry enough seed to re-seed 50,000 square feet of lawn.

FERTILIZES
Another drum is filled with tiny free-flowing pellets of instantly soluble fertilizer. Spreading mechanism assures uniform distribution.

KILLS WEEDS, CRABGRASS
Drums also dispense latest weed and crabgrass killer. All 4 drums can flow at once.

Controls GRUBS, MOSQUITOES, INSECTS
Latest insecticides, mixed in with fertilizer, assure beautiful lawn, no more mosquito bites.

ROLLS
Back roller levels turf, mashes chemical pellets into close contact with moist earth and grass.

AERATES
Spiked roller aerates without lifting turf. Can be raised or lowered as desired.

MULCHES
Any larger particles of grass and leaves are re-cut into fine mixture. Makes valuable plant food.

MOWS
Fan-like suction of whirling blades, shielded from driver, lifts low-lying grasses for cutting.

RUSH COUPON FOR FULL DETAILS

But it's important to act NOW if you want to "get in on the ground floor" of this new multi-million dollar boom. This is the kind of opportunity that occurs only once or twice in a decade. So rush coupon now for full details—or to get the information even faster, wire **Joseph Coopersmith, President, Dept. 33, LAWN-SCAPE CORPORATION OF AMERICA. Suite 2300, 11 West 42nd St., New York 36, N. Y.**

LAWN-SCAPE CORP. OF AMERICA, Dept. 33
Suite 2300, 11 West 42nd St., New York 36, N. Y.

RUSH me complete details on your new LAWN-SCAPER.

Name .....

Address .....

City ..... *State*.....

PATRONS ARE YOUR BEST PROSPECTS

...Sell 'em in their Seats!

No battle for public attention here! They're all eyes ... relaxed, receptive and ready to receive "the word" from your screen. You couldn't find a better time to tell 'em about your coming attractions... your promotions, your special shows. Trailers will help you seize this golden opportunity for more sell. Your nearest N.S.S. office has a hundred ways to build the *custom* into your customers. So call, write, wire them today and find out how much more trailers can do for you!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

GO SHOWMANSHIP DURING THE "GEO. F. DEMBOW SALES TRIBUTE", SEPT. 5-DEC. 15

NOVEMBER 26, 1955

MOTION PICTURE HERALD

Heavy Voting Forecasts Success for COMPO Poll

MPAA Takes Fight on Censorship to Congress

20th-Fox Sets 55mm Bow

REVIEWS (In Product Digest): CROOKED WEB, THE VANISHING AMERICAN, HELL'S HORIZON, SECRET VENTURE, HILL 24 DOESN'T ANSWER, SAMURAI, FRISKY

Entered as second class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1955 by Quigley Publishing Company, Inc.*

"They don't want
heavy dramas for
Christmas–New Years!"



(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

"Let's give the folks gayety and music and romance, an eyeful of beauty and joy. Of course, I'm talking about M-G-M's

'KISMET'

It's the famed stage hit on the screen and what a holiday attraction!"



M-G-M presents in
CINEMASCOPE
"KISMET"
starring
HOWARD KEEL · ANN BLYTH
DOLORES GRAY · VIC DAMONE
with MONTY WOOLLEY · SEBASTIAN CABOT
Screen Play by CHARLES LEDERER and LUTHER DAVIS
Adapted from the Musical Ploy "Kismet"
Book by CHARLES LEDERER and LUTHER DAVIS
Founded on "Kismet" by Edward Knoblock
Music and Lyrics by ROBERT WRIGHT and GEORGE FORREST
Music Adopted from Themes of Alexander Borodin
Photographed in EASTMAN COLOR
Directed by VINCENTE MINNELLI · Produced by ARTHUR FREED



The world's largest theatre, Music Hall, N. Y. has booked it for the best playing time of the year!

...and then they gave him

They gave him
the rank of
General and
the name
of hero...
they gave him
almost every
honor a
fighting man
can win...
**and then they
gave him a
court-martial!**





GARY COOPER

IN OTTO PREMINGER'S

"THE COURT-MARTIAL O

CINEMASCOPE
AND WARNERCOLOR

CO-STARRING
CHARLES BICKFORD · RALPH BELLAMY · ROD STEIGE

STORY AND SCREENPLAY BY MILTON SPERLING AND EMMET LAVERY · A UNITED STATES PICTURES Production · Produced b

MUSIC COMPOSED AND CONDUCTED BY DIMIT



FOR NEW YEARS FROM WARNER BROS.

PROVEN in

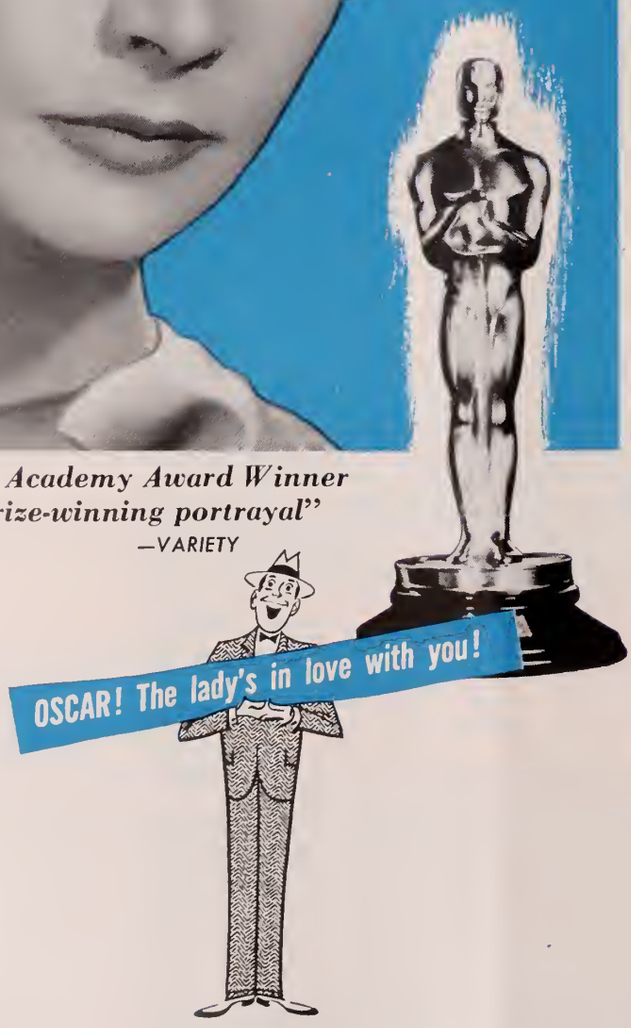
7th Smash Week at Long-Run Plaza, N. Y.

3rd Great Week at Mayflower, Boston

Record Opening at Palace, Fort Wayne



Two-time Academy Award Winner "in a prize-winning portrayal"
—VARIETY



"Vivien Leigh is one of the screen's most beautiful and most gifted actresses"
—INDEPENDENT FILM JOURNAL

"Superb emotional acting by Vivien Leigh"
—N. Y. TIMES

"Vivien Leigh rises to great heights"
—BOXOFFICE

"Vivien Leigh is radiant and beautiful"
—N. Y. HERALD TRIBUNE

Alexander Korda presents
a LONDON FILM

Vivien Leigh
Kenneth More

in his Venice Film Festival Award Performance

in Anatole Litvak's Production

THE DEEP BLUE SEA

By Terence Rattigan

CINEMASCOPE®

co-starring

ERIC PORTMAN · EMLYN WILLIAMS

Screenplay by TERENCE RATTIGAN
Produced and Directed by ANATOLE LITVAK
COLOR by DE LUXE · Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 9

November 26, 1955

Calling All Hands

THE one most important problem confronting all branches of the business today is not rentals, number of productions, casting, arbitration, or costs—or any of the usual topics cited. It is the problem of making the typical good picture go better at the theatrical market place.

Neither Hollywood nor any combination of Hollywood and studios overseas can produce a large uninterrupted flow of hit attractions at the box office. For the top hits which do as well or better than ever on any comparative basis, everyone must be thankful. However, it must be recognized that there never has been nor ever will be enough box office champion pictures to take care of all the playing time of the first run theatres let alone subsequent and small town operations.

It is proper that everything possible should be done to obtain the maximum box office on pictures the public really likes through all forms of exploitation, publicity and advertising. The industry has always tried to push hit attractions to the limit. While there may be grounds for criticism of the methods used from time to time, this basic policy is sound.

In contrast to the attitude toward popular films no branch of the industry seems confident in its approach to merchandising effectively the average good picture. This group does not include the pictures which are poor or below average in quality. Nothing much can be done about inferior product.

Something can and must be done to improve grosses on the good (but not excellent) picture. The economic well-being of the industry as a whole—and the survival of many theatres—depends on finding the answers.

If good pictures grossed today in the same proportion as before World War II, there would be much happiness prevailing. The situation, of course, is that the gap between the hit attraction and all other films has constantly widened until now it is a vast chasm—an ugly dip on a graph, often deep into red ink territory.

No one is wise enough to have universal solutions to this problem. It must be tackled by collective thinking of exhibitors, distributors and producers. What could be a better topic for a Round Table discussion? The HERALD invites suggestions from readers on the subject of winning friends (paying patrons) among the public for the average good motion picture.

■ ■ ■

¶ A handy retort for those who have criticised the way films are made has been—"Go hire a camera and see what you can do yourself." The temptation is ever present to apply that advice to other fields when suggestions are publicly proposed which have little relevency to practical conditions. A case in point is the assertion by Otto Preminger that "it should cost no more than 10 per cent of the gross to distribute an independent film." If Mr. Preminger can distribute films for 10 per cent or even twenty per cent of the gross, he is wasting his talents as a producer, director and actor.

■ ■ ■

Disney's Faith in Theatres

SOME may be surprised to know that Hollywood's biggest name in television, Walt Disney, is still dedicated principally to the business of producing theatrical entertainment. Speaking recently in New York at a luncheon sponsored by the Academy of Television Arts and Sciences, Mr. Disney said, "I'm still in the motion picture business primarily."

This expression of faith in the theatres of the country is not based on mere sentiment. Despite the phenomenal success of the Disney TV shows—"Disneyland" and "Mickey Mouse Club"—Mr. Disney noted that his television activities up to now are operating substantially in the loss column. An explanation of how this happens is gained from his statement that although the cost of the Mickey Mouse Club series was $4,000,000 for the 100 hours of programming he will receive $2,800,000. Of course, ultimately through re-runs Mr. Disney naturally expects to make a profit on his television productions.

Walt Disney enterprises as a whole, of course, have received a large, but unmeasurable, boost from television. Theatrical releases have had the benefit of intensive television promotion. Mr. Disney also has benefited from a stimulus to his merchandising activities and to the Disneyland amusement park in California.

Of prime importance to the motion picture industry is the assurance that Walt Disney, most successful of the Hollywood producers in television, regards theatres as the prime outlet for the wonderful creations of his studio. Only in a theatre can the best of entertainment be enjoyed in the most suitable circumstances.

■ ■ ■

¶ Every once in a while there comes along a short subject of unusual merit. One such is "Good Will to Men" made by Fred C. Quimby, head of MGM short subjects production and producer of MGM cartoons, and being released by that company for the holiday season. In animation a thought-provoking story is told of a world no longer peopled by men. It is a subject that will make for favorable word of mouth comment by patrons.

—*Martin Quigley, Jr.*

Letters to the Herald

MOTION PICTURE HERALD

November 26, 1955

Trouble in Canada

To the Editor:

We operate a group of late subsequent run theatres here in Toronto. We have suffered a great decline in our business over the last four years, each year being worse than the preceding one. We have cut our expenses as much as possible, but the low grosses being turned in more than offset this. Generally we have had cooperation from the motion picture companies with one exception.

Unfortunately, as your gross decreases, the theatre can no longer pay a definite stated percentage of the gross for film rental as was done in days of average grosses. The argument of the film companies is that if they gave you the film for nothing you'd still lose money. This theory may be partly true, but if one has optimism regarding the future of the motion picture theatre, it is necessary to keep the theatre open. Once closed, it is very difficult to reopen profitably. Therefore any reduction granted by the distributors is helpful.

Another point made by the distributors is that reducing the cost per film by a small amount will not help. This is fallacious. In a sub-run theatre, changing twice a week and playing double bills, you can save on over 200 pictures a year. If the film company should reduce its film rental by $15 per picture, this would amount to over $3000 per year, which would certainly help many theatres to stay open.

It is important to the motion picture industry as a whole that these late run theatres remain in business. Here, in these neighborhood cinemas, is where the theatre-going habit is first inculcated in the younger generation. Here is where they get their first taste of the drama and scope of the motion picture screen and lifelong patterns are established. It is granted that much of the reason for the decline in grosses is due to the breaking of that habit, but it still does remain with many people. Close the sub-runs, leaving only the downtown houses and you are making movie-going the special preserve of the upper income bracket, who can afford the higher prices, parking, baby-sitters and the time to get there.

Now the question is: assuming the film companies do help in the matter of film rental—can the sub-runs still survive? From experience, we have found that the most important thing in a theatre is the run it has! Given two theatres with equal run, the house supplying the most in customer comfort and service will do the greater amount of business.

However, put a modern, beautiful theatre playing second run right next door to an old, dilapidated house playing first run, and the older establishment will do the business. John Public wants to see the picture as soon as possible, and evidently he is willing to suffer a little physical discomfort to do so. Please do not misunderstand this. I feel that the public does demand cleanliness and comfort, and if this is neglected, business will suffer. However, the main trick in subsequent runs is to get there "fustest with the mostest."

As are the exhibitors in the States, we are going through a trying period of readjustment due to changing sociological conditions, brought about by the advent of television. From what I read in the trade papers, the problems there are aggravated by lack of understanding by distributors. I would like to pay tribute here to the sympathy and consideration that we get from most of the film companies, all of whom have their Canadian head offices here in Toronto. Generally they appreciate the condition of business in our theatres. They do have a hard time reconciling themselves to the fact that they can no longer get as high a share of the total gross as formerly, but as late run theatre business gets worse, and many sub-sub-run theatres close, they realize what must be done if the neighborhood theatre is to remain open.

One other point should be made here. Due to the shortage of features, the first run theatres give many pictures extended playing time. When this is done, the exchanges go along with them and adjust their terms, depending on the business. Thus, the exchange gets extra revenue from the first runs. The pictures are thoroughly "milked" by the time they get to the later sub-runs, and thus do considerably less business for the exhibitor.

Film firms must realize they can't get more money from the top and still expect to get as much from the bottom. A holdover of one extra week will probably bring them more money than they get from all the late-run theatres in the city. The neighborhood house needs help if it is to survive.—*JACK M. FINE, B. & F. Theatres, Ltd., Toronto, Ont.*

Family Entertainment

To the Editor:

Hollywood is clear out of touch with what people in this part of the country want for movie entertainment!! There is much too much violence and sex and there are too many costume extravaganzas. We want entertainment — family entertainment — something people can enjoy and which will make them leave the theatre feeling good, not depressed and disgusted. They are staying away from most pictures all over the country because of this condition—not because of television or other competition. Ask any exhibitor.—*J. H. WATTS, Watts Theatre, Osage, Iowa.*

Page

TRADE practices pot simmering with varied problems 12

AUDIENCE Award voting is heavy in theatres across country 13

20TH-FOX building launching platform for its 55mm 14

MYRON BLANK sees more films as answer to rentals problem 14

MPA scores Supreme Court on refusal on censorship 21

CATHOLIC bishops call for "crusade" on film content 21

RKO sets elaborate plans for promotion on "Conqueror" 22

EASTMAN House ceremony cites cultural value of screen 24

ALLIED ARTISTS reports biggest backlog, 14 films 24

CANADA reports motion picture gross off slightly in year 26

BRITISH hit changes in product when shown in United States 26

SERVICE DEPARTMENTS

Refreshment Merchandising 43

Film Buyers' Rating 3rd Cover

Hollywood Scene 35

Managers' Round Table 39

National Spotlight 29

People in the News 38

The Winners Circle 36

IN PRODUCT DIGEST SECTION

Showmen's Reviews 681

Short Subjects 682

What the Picture Did for Me 683

The Release Chart 684

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On the Horizon

LAWS COMING UP

Seventeen state legislatures will meet in the coming year according to Jack Bryson of the Washington office of the Motion Picture Association of America. As of now, he says, no action is expected in any legislature which would be damaging to the motion picture industry. Fourteen states will start their legislative sessions in January. They are: Kentucky, Mississippi, Rhode Island, Colorado, Arizona, Georgia, Kansas, Michigan, Massachusetts, New York, New Jersey, South Carolina, Virginia and West Virginia. Maryland will convene in February, California in March and Louisiana in May.

PULITZER PRIZE

The advisory committee for the Pulitzer prizes decided upon by the Communications Arts department of Columbia University has been looking at motion pictures and television--finally. At a meeting early in December it is reported that they will consider means of having these media included in the awards. The committee itself has no power to act but could make a recommendation to the University.

DIVIDENDS

Eastman Kodak's directors last week declared a quarterly cash dividend of 60 cents per share, and an extra one of 25 cents; and also the regular one and one half per cent dividend ($1.50) on preferred stock. Total cash common stock dividends this year thus become $2.35, 30 cents more than during 1954. Employees as usual receive their tremendous wage dividends, this year amounting to $32,175,000, to be distributed next March among 51,000 workers.

NOT INTERESTED

Because television "mediocrity is potentially damaging to the prestige of the Screen Producers Guild" that unit announced Monday that "it would be as imprudent as it would be impractical for the SPG to enter the television field." The statement was read to a general meeting of the membership in Hollywood by Samuel G. Engel, president. "The Guild has high regard and respect for television as a medium of information and entertainment," the statement said, "but feels its prestige would be seriously damaged were it to conform to standards and practices generally in use today in the television industry. . . . Should the time come when making quality pictures for TV will be the rule rather than the exception, the Screen Producers Guild will be more than willing to offer the services of its experienced and talented members."

20th-FOX's 39 WEEKS

Twentieth Century-Fox Film Corporation and its wholly owned subsidiaries report consolidated earnings of $4,446,851 for the 39 weeks ended September 24, 1955. This is equivalent to $1.68 per share on the 2,644,486 shares of outstanding common stock. It compares with earnings of $5,732,063 for the comparable 39 weeks of 1954. The earnings for the third quarter of 1955, ended September 24, were $1,656,051, compared with $2,635,518 for the third quarter of 1954.

VOICE NEEDS VOLUME

The U. S. Information Agency will ask Congress next year almost to double its current $85,000,000 appropriation, Theodore Streibert, chief of the Agency, said this week. If the Budget Bureau fails to approve the increase Mr. Streibert said he would carry the fight directly to the President. He said the failure of the Geneva conference and the step-up in the cold war were prime factors in the need for more funds.

RUN, KAYE, RUN

Danny Kaye had a busy if not a restful Thanksgiving. This week he is appearing at the Shubert theatre, Detroit. Wednesday night he finished his show at 11:15, drove to the airport and flew to New York. Thursday morning starting at 8 o'clock he had to dress for the Macy Parade, in which he appeared as "The Court Jester", from the Paramount picture of the same name, riding on the main float with his daughter Dena who was Queen of the Parade. At 2:30 that afternoon he left LaGuardia airport for Detroit to get back on the stage of the Shubert that night. Whew!

KEEP 'EM LIGHTED

"Dark theatres are an economic waste. The film industry needs a dynamic campaign to keep the lights burning on Main Street," David Bartell told the national convention of the Colosseum of Motion Picture Salesmen meeting in Hollywood. He is general counsel for the group. "The revenue from the Main Street theatres will be sufficient to pay again and again, not only for the additional salesmen required to sell and service these theatres, but produce additional profits for distributors and producers," he said.

MEDIC

"Medic" which has received some acclaim as a reasonably realistic television program, informative, suspenseful, still entertaining, will be produced theatrically by Medic Productions at the behest and financing of Allied Artists.

J. A. Otten-Floyd Stone
Vincent Canby-James D. Ivers

WHEN AND WHERE

December 2: Election of officers of the newly formed Houston Independent Theatre Association, Houston, Texas.

December 3: Variety Club of Cleveland, annual dinner dance and installation of new officers, Hollenden Hotel, Cleveland.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, Kansas City, Mo.

This week in pictures



NEONIZED. The new front of the famed Egyptian theatre in Hollywood dressed up for the west coast premiere of "Oklahoma!" a star-glittered affair.



GINGER ROGERS, above, comes home to RKO where she started her brilliant career. Last week for that company she started "The First Traveling Saleslady," an Arthur Lubin production. With her are William Dozier, left, vice-president in charge of production, and Charles L. Glett, RKO executive vice-president.

JACK L. WARNER, executive producer, is shown on the set of his company's "The Bad Seed." Left to right: Steve Trilling, assistant to Mr. Warner; Mervyn LeRoy, director; Nancy Kelly, star of the picture; Mr. Warner; Joan Croyden and Hal Rosson, cinematographer.





DR. C. E. KENNETH MEES, above, who has guided research for Eastman Kodak for 44 years, officially retired last week after a distinguished career to live in his winter home in Hawaii. Dr. CYRIL J. STAUD, right, has been elected vice-president in charge of research by the board of directors to succeed Dr. Mees.





FRANCIS M. WINIKUS



ROGER H. LEWIS



ALFRED H. TAMARIN

MAX E. YOUNGSTEIN, U.A. vice-president, last week announced new appointments for the three U.A. executives above. Mr. Winikus becomes Mr. Youngstein's executive assistant. Mr. Lewis, formerly advertising manager, replaces Mr. Winikus as national director of advertising, publicity and exploitation. Mr. Tamarin becomes coordinator of production and pre-production activities around the world and remains as assistant national director of advertising, publicity and exploitation.



MACHIKO KYO, right, Japanese star of "Gate of Hell" will co-star with Marlon Brando, shown with her, in MGM's "Teahouse of the August Moon." At left is Dore Schary, studio head, and at right Jack Cummings, who will produce the picture.

SOL A. SCHWARTZ, below center, president of RKO theatres, will be general chairman of the 1956 Telethon for the New York Arthritis and Rheumatism Foundation. With him are William H. Holmes, left, campaign chairman, and Floyd B. Odlum, right, chairman of the national Foundation.





"KISMET," above, MGM's lavish screen version of the tinkling Oriental phantasy which was so successful a stage play, will be that company's bid for the Christmas business at Radio City Music Hall, New York. It opens there December 8.



IT'S A GOOD DAY for 20th-Fox's "Good Morning, Miss Dove" at the Fox theatre, Philadelphia, where opinion leaders saw and approved the picture. Below, William Moclair, left, manager of the house, is host to Mrs. D. Shuman, Home and School Council, and Maurice Fagan, Fellowship Commission.





IN MANILA, above and left, where their first Far East convention was meeting, Columbia International officials take to the air. Left to right, Bernard Zeeman, treasurer; Michael Bergher, vice-president; Lacy Kastner, president; Aaron Pines, assistant Far East supervisor, and Lawrence Lipskin, public relations assistant. At left, Mr. Kastner is welcomed at the Presidential Palace by President Ramon Magsaysay.



VISITORS, right. Mr. and Mrs. Roy Schecter, left and Mr. and Mrs. Charles Goldstein, right, of the Wometco circuit, Florida, visit Allied Artists' "Friendly Persuasion" set in Hollywood. Center is Anthony Perkins, of the cast of the William Wyler picture.

ALTEC SERVICE CORPORATION held a national meeting in Chicago last week following the Allied convention and TESMA-TEDA trade show. Standing at rear are Martin Bender, Altec commercial engineer; George Jones, manager of electronic sales for Graybar Electric; C. S. Perkins, Altec operating manager, and A. A. Ward, Altec Lansing executive vice-president. Seated at the head of the conference table are G. L. Carrington, Altec companies president; H. M. Bessey, executive vice-president of the service company, and P. F. Thomas, treasurer.



TRADE PRACTICE POT SIMMERING

Arbitration, Major Talks, Regulation Ingredients of Industry Cookery

It was another busy week on the trade practice front. The shots, however, were widely scattered, including:

An indirect proposal from Ben Marcus, former president of Allied States Association, that the presidents of distribution call a meeting to consider exhibitor complaints on trade practices;

Reliable though unconfirmed reports that distribution has not budged from its earlier stated opposition to any such gathering of company heads;

Distribution approval of the latest draft for an all-industry system of arbitration, which was expected next week;

A blunt statement by Myron Blank, president of Theatre Owners of America, that TOA will insist on being heard by any Senate committee studying the Allied proposal for Government regulation of the industry; and

A statement from Edward W. Lider, prominent Allied member, to the effect TOA's Mr. Blank during his recent trip to Europe "came to the realization that government regulation is working out successfully in many foreign countries"—which may or may not be news to Mr. Blank himself.

The proposal of Mr. Marcus came in the form of a letter which he wrote to Spyros Skouras, president of 20th Century-Fox. Mr. Marcus opened by praising 20th-Fox's new 55mm. CinemaScope as well as the company's promises that all the expenses of the new process will be borne by the company and that no new equipment will be needed by exhibitors to take advantage of the wonders of the medium.

Mr. Marcus also praised Mr. Skouras' courage in attending the recent Allied convention in Chicago, adding, "however, many of the plans adopted by the national convention would have been unnecessary had the presidents of the companies been willing to listen to our problems and rectify the complaints or requests that were made by us."

Urges Meeting Called

The last paragraph of Mr. Marcus' letter reads as follows: "If distribution is sincere and desirous to eliminate the oppressive sales methods and practices which exhibitors are complaining about, I believe they should call a meeting of all the presidents and sit down and thoroughly analyze the merits of these complaints, and agree to eliminate these policies and practices on a national basis. I agree with you that what we ask is so little that there is no reason for them to deny our requests, as it would ultimately result to their financial benefit more so than exhibition."

At the time exhibition made its earlier request for a joint meeting last spring, the position of all the companies was that while they would meet with exhibitors individually —which they did—they would not risk antitrust charges by meeting collectively.

Now Goes to Department

With the approval of the arbitration draft by distribution, the next step is the submission of the draft to the Department of Justice for its approval. The only exhibitor groups to turn down the draft so far are Allied States Association and Southern California Theatre Owners Association.

The proposed plan, however, suffered something of a setback Tuesday when the membership of the Metropolitan Motion Picture Theatre Association, which had been expected to approve it, tabled action on the draft. The MMPTA charter prohibits the organization from taking a stand on trade practice matters without the unanimous consent of the membership.

In a prepared statement, Emanuel Frisch, MMPTA president, said that it was the feeling of the membership that substantial progress had been made on a workable plan, adding that "it is our sincere hope that in the very near future an arbitration plan acceptable to all segments of the industry will be presented to us for consideration."

Meanwhile, from Washington Tuesday, it was reported that Allied has already formally called upon the Justice Department to reject the arbitration draft. Abram Myers, Allied general counsel, sent the Attorney General a copy of the arbitration resolution adopted by the Allied convention with a specific request that the Attorney General turn down the plan when it is submitted.

TOA Prepares Report

Mr. Lider's statement, which purports to tell what Mr. Blank has not yet reported about himself and his trip to Europe, was issued from Boston and was in way of comment on the report that TOA is launching a study of rules and regulations which govern the industry in European countries as a possible procedure for the U.S. Mr. Lider added, "We hope this educational viewpoint of the president of TOA will seep through the ranks of the entire membership."

Allied of New Jersey Wednesday became the first local Allied unit to initiate the regional Emergency Defense Committee plan outlined at the national convention. To this end, a "watch dog" committee, comprising Wilbur Snaper, Irving Dollinger and Lou Gold met with Paramount's New York branch manager, Myron Sattler, to discuss various selling problems.

Urges More Interest in Festivals

by J. A. OTTEN

WASHINGTON: U. S. Film companies should step up their participation in international film festivals, and should send only their very finest films there, Commerce Department film chief Nathan D. Golden recommended this week.

Mr. Golden also cautioned that the finest films were not necessarily the most extravagant nor—with "The Blackboard Jungle" furor obviously in mind—the most controversial.

Suggestion in Report

His recommendations were contained in a report on the Cannes Film Festival this spring. Mr. Golden was the U. S. delegate to that festival.

His report said that film companies and the U. S. Government should participate "energetically and extensively" in future approved festivals in order to hold on to the American share of the international film market. Noting that a very simple film—"Marty"—won the top prize at the Cannes festival, Mr. Golden said "it is possible that neither box office returns nor the intensity of controversy provoked are the best guides to selecting films for entry at festivals."

American film companies now get 40 per cent of their income from overseas and occupy 68 per cent of the free world's screen time, Mr. Golden pointed out. "It is quite evident," he said, "that if they would maintain or improve upon this position, they cannot afford the luxury of ignoring festivals that are becoming more and more the trade fairs of the world film market. To send anything but their finest films and the most attractive stars to such a gold mine of worldwide free publicity would seem most shortsighted, particularly when the challenges to American preeminence in motion pictures are increasing."

Cites Commercial Value

Mr. Golden admitted that American companies have been somewhat reluctant to send their best films to festivals because some past experiences suggested that prizes were awarded on grounds other than quality. He said these fears proved groundless at Cannes, and stressed that for the first time an international jury was used there.

The Commerce film chief also emphasized the concrete commercial advantages to U. S. participation in festivals, in that in most cases films imported for festivals can subsequently be shown in the country commercially without being charged against import quota, and earnings from such commercial exhibition are freely transferable.

The U. S. industry should continue to send top actors and actresses to the festivals, but that these should be carefully selected, Mr. Golden declared.

AUDIENCE AWARD VOTE HEAVY ACROSS COUNTRY

First Poll Gets Excellent Response, According to Reports from COMPO

It was one of those Maine-to-California, Chicago-to-New Orleans and all-around-the-country things—that is, the Council of Motion Picture Organizations' first annual Audience Awards poll.

At midweek it was reported that voting in more than 8,000 theatres throughout the nation, which began November 17 and is to end at midnight Sunday, was running from heavy to very heavy, with public interest picking up considerable momentum as patrons became familiar with the ballots and the weather, which had been pretty rough in large sections of the nation at the beginning of the poll, took a decided turn for the better.



***FIRST AUDIENCE AWARDS VOTER.** Joseph Dunay, a Brooklyn movie fan, heads the line of voters for the opening of the poll at the Paramount theatre, New York.*

In Hollywood plans were well under way for the banquet December 6 at the Beverly-Hilton Hotel, at which time the winners will be announced. Jerry Wald, vice-president in charge of production for Columbia, was named by the executive committee of the Audience Awards dinner as coordinator of the banquet.

At the same time, COMPO is using its current ad in *Editor & Publisher* to tell newspaper editors why the winners of the poll will be given first to newspapers and national wire services. Elmer C. Rhoden, national chairman of the poll, said newspapers will get the news break because of "simple fairness," because of "the numerous stories" they have printed about the poll and because of "the close relationship between newspapers and the motion picture industry."

Sparking interest in the poll as it rolled along through its midway point were not only locally sponsored contests, newspaper editorials, newspaper ads taken by distributors, but also numerous "personal appearances" on radio and television by such stars as Piper Laurie, Jack Palance and Audie Murphy.

Report Large Percentage Of Patrons Voting

COMPO, whose job it is to coordinate the various information coming in from all sections of the country, reported Tuesday that 50 to 65 per cent of the patrons in many theatres apparently were casting ballots.

In the Chicago area, more than 500,000 ballots were distributed and theatre managers reported that three out of four patrons marked a ballot. In the Salt Lake City area, the public's interest in the poll was evidenced in the heavy balloting last weekend. One theatre reported that 352 patrons out of 417 voted in the house.

St. Louis, Atlanta, Portland, Ore., and Cleveland exhibitors reported that the Audience Awards "was going over very big." The National Screen Service branch manager in Cleveland, Nat Barach, reported that over 400,000 ballots had been put into the campaign in the entire Cleveland exchange territory, while the Portland area indicated that some 150,000 ballots will be cast in the voting.

New Haven Response Is Called "Tremendous"

In New Haven, voting drew large crowds to all downtown theatres, according to Maurice Rosenthal, area chairman, who said the public's enthusiasm at all theatres was "tremendous." The season's first snowfall, which began Saturday, didn't deter crowds.

San Francisco reported heavy voting throughout the weekend. Minneapolis reported that balloting in the upper midwest gathered momentum over the weekend with much public interest. One circuit official said four theatres ran out of ballots.

Voting in Indianapolis started light but picked up during the weekend. Dale McFarland, general manager of Great Indianapolis Amusement, estimated that 35 to 40 per cent of theatre-goers were participating.

In New Orleans, considerable increase in voting was noted in the Friday-through-Sunday period. Practically every theatre patron voted at Loew's State, RKO Orpheum and Saenger. Voting in Houston was extremely heavy over the weekend, and at Interstate's downtown Metropolitan, teenagers were reportedly campaigning for their favorites near the ballot boxes.

Weekend balloting in Washington was good in the first run situations, but not so good in the neighborhood houses. Downtown and first run theatres reported that anywhere from 25 to 60 per cent of their audiences were lining up to vote. In the neighborhood houses, the percentages ranged from less than 10 up to 25 per cent.

Frank McFadden, who is handling publicity for the West Coast awards campaign, told COMPO that voting in southern California theatres was "huge" with nearly one-half of the theatres in the area carrying awards notations on their marquees.

Alice Gorham, of United Detroit Theatres, reported excellent results in that area with more than 50 per cent of UDT audiences casting votes. Chicago indicated that the city-wide average is probably well over 50 per cent, while more than 70 per cent of Balaban & Katz audiences voted.

Exhibitors Have Suggestions About Ballots, Timing

As the balloting approached its climax, many exhibitors already were coming forward with observations designed to aid another such poll. Some reported that the ballot itself might be simplified or made shorter, since some patrons were observed abandoning their ballots before they had completed them. Also some patrons reportedly were confused by the fact that some of the films had been released such a long time ago, or had previously won other awards.

It also was found in many situations that where balloting coincided with the opening of a new picture, a good percentage of the patrons voted, while a smaller percentage voted when it coincided with the end of a run. It still was too early in most situations to gauge with any degree of accuracy the effect of the poll on the box office generally.

FOX BUILDING A LAUNCHING PLATFORM FOR ITS 55mm

A far-reaching program for the domestic and international unveiling of 20th Century-Fox's new 55mm CinemaScope process, bowing early next year with the production of Rodgers and Hammerstein's "Carousel," is being set by the company—expanding the comprehensive campaign two years ago that introduced the anamorphic medium and "The Robe."

The process, hailed by exhibitor delegates to the Allied States Association convention in Chicago, and by leading theatre men and the press following special showings of a test reel in New York and Los Angeles, will be demonstrated to all segments of the motion picture industry, newspaper editors, film writers and critics and other leading figures of the communications and entertainment fields in the next few months.

Plans currently are being mapped to hold demonstrations of 55mm CinemaScope in 100 to 150 cities of the United States and Canada starting in mid-January. Worldwide demonstrations will follow a short time later in principal cities of Europe, Central and South America and the Near and Far East. Audiences overseas also will number prominent film producers, exhibitors and press representatives.

The series of 55mm CinemaScope showings were kicked-off last Tuesday at the Village theatre, Westwood, Los Angeles, for exhibitors, production and distribution executives and journalists. Herman Wobber, 20th-Fox's western division manager, and Sol Halprin, head of the studio's camera department, co-hosts, described the new photographic advances achieved in CinemaScope and application to theatres of every type and size. A further explanation of the new process is given in the demonstration reel by Darryl F. Zanuck, head of 20th-Fox production.

Scenes from "Carousel" illustrate the new process. Each number and scene presented is keyed to point up every phase of the process, both indoors and outdoors, closeups, long shots and group shots.

Another studio also contributed to the new screen techniques news this week. Universal announced that beginning with the release of its forthcoming "Pillars of the Sky," the newly developed "magoptical" prints will be made available on all of its future CinemaScope pictures. Magoptical prints combine the four-track magnetic sound and Perspecta optical sound, thus giving exhibitors their choice of which type of sound they prefer to use.

Theatres already equipped for four-track magnetic may use these prints without any changes whatsoever. Other theatres merely have to change their projector sprockets to the narrow CinemaScope sprockets on which magoptical and any other type of print can be run.

Blank Urges More Films As Solution

ST. LOUIS: Myron Blank, president of Theatre Owners of America, this week suggested that more pictures were the only solution to the problem of theatres compelled to pay high rentals for top productions. The suggestion was made at the opening session of the 1955 convention of the Missouri-Illinois Theatre Owners at the Chase Hotel here.

Mr. Blank said that more European film productions could relieve the acute shortage of available pictures in America. Reporting on his trip to Rome for an international film meeting, Mr. Blank said that foreign producers, particularly Italian, are most anxious to get into the American market. The TOA chief also warned exhibitors that toll TV is a serious threat, and defended the proposed arbitration plan, which he admitted was a compromise of views.

Keynote speaker, Paul L. Krueger, of St. Louis, outlined the program to be discussed in the "do-it-yourself" sessions and on the convention floor. At the Monday luncheon, Lester Kropp, president of MITO, was presented with a certificate of appreciation from the St. Louis Heart Association "for the effective support of the Association by bringing its message to the theatre-going public."

New officers named at the Tuesday morning session were the following: to the advisory council, Tom Edwards, Tom Bloomer and Mr. Kropp; while L. J. Williams was named president; Thomas James, chairman of the board; Park Krueger, vice-president; Charles Goldman, treasurer; A. E. Magarian, secretary; Philip Nanos, Pete Medley, Eddie Clark, regional vice-presidents; John Meinardi, sergeant-at-arms, and Myra Stroud, managing secretary.

At Tuesday's luncheon, Dorothy Ward of the City of Hope awarded a citation to Mr. Kropp for MITO's contribution, through publicity, for cancer aid.

New Deadline For Divorce Asked by AB-Paramount

American Broadcasting-Paramount Theatres has asked the Government for another extension of the deadline for divestiture of theatres. The deadline now is December 3. The company now has approximately 38 theatres to sell. The company is the only one of five under the original decree which still has theatres to divest.

United Artists Marks U.A. Week Overseas

United Artists Week in all foreign countries was observed during the past week, it was announced by Louis Lober, general manager of the foreign department. The international celebration of U.A. Week was marked by the presentation of at least one U.A. release in thousands of theatres in Europe, Central and South America, Australasia, South Africa and the Far and Middle East.

U.A. Sets Three for December Release

"The Indian Fighter," "Heidi and Peter" and "Top Gun" will be released by United Artists in December, it is announced by William J. Heineman, vice-president in charge of distribution. Kirk Douglas, who stars in "The Indian Fighter," made the film under the banner of his company, Bryna Productions, in CinemaScope and color by Technicolor. "Heidi and Peter," based on the novel by Johanna Spyri, was produced by Lazar Wechsler. It was filmed in color by Technicolor in the Swiss Alps. "Top Gun," a Western, stars Sterling Hayden. Produced by Fame Pictures, it was directed by Ray Nazarro.

20th-Fox African Theatres Stock Buy Near Fruition

More than 83 per cent of outstanding stock in the Schlesinger family's African Theatres has been deposited with 20th Century-Fox, the company disclosed in New York this week. The deal was for 100 per cent. The deadline was Monday, but probably has been extended. The price is $14.

Paramount Dividend

The board of directors of Paramount Pictures Corporation has voted a quarterly dividend of 50 cents per share on the common stock, payable December 15, 1955, to holders of record December 1.

Kansas Asks Supreme Court To Reconsider "Moon"

WASHINGTON: The State of Kansas last week asked the U. S. Supreme Court to reconsider its ruling that the state censors could not ban "The Moon Is Blue." The state argued that it wasn't clear why the Supreme Court had ruled the way it had. It said the court should hear argument on the case and then issue an opinion clearly giving its reasons for whatever decision it makes. The Supreme Court October 24, in a brief opinion, reversed a ruling of the Kansas State Supreme Court which had upheld the state censors. The justices gave no detailed reasons for reversing the state court, merely citing previous decisions in the "Miracle" and "M" cases. It was assumed the justices had decided that the standards used by Kansas censors were too vague.


he's got that
Itch
again!
AND YOUR
BOXOFFICE
WILL FEEL
IT ALL
OVER!
!.....



LI

TOM E

This is a wonderful advance lobby piece. USE IT!

[USE THIS SPACE FOR PLAYDATE]

Produced by BUDDY ADLER

THE MAJOR COMEDY HIT OF THE YEAR!

This is a wonderful adva...
lobby piece. USE IT!
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Produced by BUDDY ADLER

20th CENTURY-FOX PRESENTS

THE LIEUTENANT WORE SKIRTS

starring

TOM EWELL · SHEREE NORTH

co-starring RITA MORENO

A CINEMASCOPE® PICTURE

COLOR BY DE LUXE

with Rick Jason · Les Tremayne

Produced by BUDDY ADLER · Directed by FRANK TASHLIN · Screenplay by ALBERT BEICH and FRANK TASHLIN · Story by ALBERT BEICH



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This art is available as a three-sheet. Use it for a cut-out lobby display and all over the theatre.

TOM EWELL
SHEREE NORTH
IN
THE LIEUTENANT WORE SKIRTS
CO-STARRING
RITA MORENO
COLOR BY DE LUXE
CINEMASCOPE

Printed in U.S.A.

MPA SCORES COURT ON CENSORSHIP REFUSAL

Sees "Grave Threat to the Assumed Freedom" of Other Similar Media

WASHINGTON: The Motion Picture Association has warned Congress that the Supreme Court's refusal to outlaw all motion picture censorship "raises a grave threat to the assumed freedom of other media, such as newspapers, magazines, press associations, radio and television."

In a statement submitted to a Senate Judiciary Subcommittee studying threats to constitutional rights, the Association let loose a long and angry blast at state and local film censorship and at the Supreme Court's reluctance to go all the way toward ruling out all prior censorship of films.

The statement was prepared under the supervision of Philip J. O'Brien, Jr., of New York, MPAA special counsel and a recognized constitutional authority in this field. The statement did not specifically request any action by Congress, although it implied that Congress should do something soon if the Supreme Court doesn't.

Noting that the First and Fourteenth Amendments to the Constitution say that Congress and the states shall make no law abridging freedom of speech or of the press, the MPAA statement warned that "this clear-cut constitutional guaranty of freedom of expression has been seriously eroded in the case of one of the major media of information—the motion picture."

What's more, the statement continued, "One U.S. Supreme Court decision that keeps the motion picture constitutionally shackled" threatens the freedom of other media. The statement pointed out that the Supreme Court decision in 1952 in the "Miracle" case made the motion picture a member of the press, but refused to go all the way and give the films the freedom from prior censorship given other media.

Sees Other Media Placed In Jeopardy by Court

"It was this very failure by the court to strike down film censorship as unconstitutional that has put newspapers and other media into jeopardy," the subcommittee was told. "If the freedom of the motion picture, which the court has made part of the press, may be limited, then it clearly and inescapably follows that the freedom of all media of expression may be limited. That means censorship."

The MPAA said five states now censor films, and anywhere from 50 to 200 cities. In most states and cities, the statement continued, "the job of censor is most often a partisan political plum." It quoted statements of various censors to show their lack of background for the job and the arbitrary basis for most of their actions.

Since the "Miracle" decision, the MPAA statement declared, the court has ruled out as indefinite and vague several specific standards for film censorship, but has not ruled out all pre-showing censorships. Instead, it has left even the question of whether censorship under "a clearly drawn statute" might not be permissible.

The association asked why films were supposedly in a different category from other media, and said the reason most commonly given is the tremendous impact films have on their audience. But in view of the tremendously increased trend toward pictorial techniques in newspapers, magazines, and comic books, this answer becomes fallacious.

"And what of television," the statement demanded. "It's an ironic footnote to the absurdities of censorship that motion pictures—even the same pictures cut or banned from theatrical exhibition—can be shown fully and free from censorship on television."

"Are the freedoms of the first amendment limited?" The MPAA concluded, "Are different media of expression subject to different means of government control? Historically, when one medium of expression is threatened, all are in peril."

CATHOLIC BISHOPS CALL FOR 'CRUSADE' ON FILM CONTENT

WASHINGTON: The Catholic Bishops of the United States at their annual meeting here have called for "a crusade of instruction and guidance on moral trends in motion picture entertainment." Acting on a report by the Most Rev. William A. Scully, Bishop of Albany and chairman of the Bishops' Committee on Motion Pictures, which noted a "rising tide of moral laxity" in movies, the hierarchy approved plans for a revitalization of the aims and purposes of the Legion of Decency.

Purpose of the crusade, the bishops said, would be "to arouse Catholics to vigorous protest over the increase in objectionable films."

Objectionable Films Increase

Bishop Scully told the assembled cardinals, archbishops and bishops that the Legion this year has listed the largest percentage of objectionable films in its history. The Bishops' Committee noted with regret that the number of offensive films in the B category (morally objectionable in part for all) had increased 11 per cent over 1954.

The committee report reproved laxity in applying the Hollywood Production Code and "a tendency to distort and evade its principles and rules." The greater amount of offensive material, they said, stems from an increasing reluctance by producers and exhibitors to accept their full responsibility for the moral and social character of theatre entertainment. It was pointed out that the bishops have praised the Code several times in the last 20 years as being based on the Ten Commandments and on the traditional moral standards of a Judeo-Christian culture.

Bishop Scully cited two recent and pertinent statements of His Holiness Pope Pius XII on motion pictures, in which the Holy Father encouraged the production and exhibition of films which would act as wholesome agents in spreading goodness and truth and which would reflect the rational nature of man and his responsibility to his Creator.

Classed 82 as A-I

In its report on the moral quality of films produced during the last year in the United States, the Bishops' Committee said that 82, or approximately 29.82 per cent were classified as A-I (morally unobjectionable for general patronage); 97, or approximately 35.27 per cent as A-II (morally unobjectionable for adults); while 92 or approximately 33.45 per cent were rated as B (morally objectionable in part for all.)

The committee also reported that four films produced in this country during the last year were classed as C (condemned). Of these four condemned films, one bore the Seal of Approval of the Production Code Authority. The report also noted that a total of 275 domestic films were reviewed.

Of 52 foreign films reviewed by the Legion, the report said, 12, or approximately 23.08 per cent, were classed A-I; 18, or 34.62 per cent, A-II; 18 or approximately 34.62 per cent, B; and four, or approximately 7.69 per cent were condemned.

It was announced that the Most Rev. John King Mussio, bishop of Steubenville, has been elected a member of the committee. He succeeds the Most Rev. Bryan J. McEntegart, rector of the Catholic University of America.

RKO GIRDS FOR "CONQUEROR"



by the Herald

SELLING $6,000,000 worth of picture—RKO Radio's "The Conqueror"—will be the job of all media, but especially of radio and television, the men above disclosed Tuesday in New York. They are Terry Turner, General Teleradio special consultant on exploitation; Frank Shakespeare, WCBS-TV general sales manager, and Perry Lieber, RKO Radio national director in charge of advertising and publicity activities.

RKO Radio proposes to break records to make records.

This was the essence of the news in an interview given Tuesday morning in New York by the two men who will operate the general staff directing exploitation and publicity efforts for the company's latest and greatest, "The Conqueror." The men are Terry Turner, special consultant on radio and television exploitation, and Perry Lieber, director of all publicity efforts.

They told of an advertising allocation of $1,300,000, the largest the company ever has given a picture. They told also of using every medium of communication, and told, particularly, of using television and radio.

Mutual Stations, of Course

Their story was disclosed, aptly, in the 20th story New York offices of General Teleradio. This is the parent company for RKO Radio Pictures. The use of the 586 radio stations of the Mutual Broadcasting System, owned by Teleradio, plus its five key city television stations, comes naturally.

However, as Mr. Turner and Mr. Lieber pointed out, and illustrated by introducing representatives of CBS and NBC, other networks also will be enlisted. The stress, however, is that the broadcasting media will be given unusual opportunity to demonstrate their formidable prowess in selling motion pictures.

Mr. Lieber and Mr. Turner also told of specific opening plans. The major capitals of the world will be given the premiere. Charity causes will be allowed to sponsor the $6,000,000 picture. The cities chosen are London, Paris, Rome, Stockholm, Copenhagen, Berlin, Rio de Janeiro, Buenos Aires, Mexico City, Ottawa, Hong Kong, Bombay, Manila, Sydney and Honolulu.

These will see the picture before the cities of the United States. The use of radio and television is expected to produce for the domestic population an unusual pre-selling effect. It will be hearing, much less reading, for weeks, about openings all over the world.

Even as Mr. Turner and Mr. Lieber talked to the press, confirmation of the alignment of broadcasting and the motion picture arrived in approval of the merger of RKO Radio Pictures and General Teleradio, by the boards of both companies.

The new company will be called RKO Teleradio Pictures. It will have two divisions, RKO Radio and General Teleradio. The next approval, expected, is by the Federal Communications Commission.

New York State Announces Films Available for Loan

ALBANY, N. Y.: Commissioner Edward T. Dickinson, of the New York State Commerce Department, announced this week that several hundred 16mm. sound motion pictures on special subjects are available for loan without charge to business, industry, schools and civic and service organizations. He said the films have been selected on the basis of their educational and informational value to New York state groups. Listings of the film are contained in the Department's "1955-56 Film Library Catalogue," just issued.

Titanus Establishes Own Public Relations Office

ROME: For the first time in the history of the Italian film industry, an Italian production company has established an "American-style" public relations office. The company is Titanus Films, the president of which, Goffredo Lombardo, also is president of the Union of Italian Producers. Named to head the public relations office is Robert Edwards, who has been connected with the Italian industry since 1948 and in charge of I.F.E.'s Rome public relations office for the last two years. His assistant will be Syd Stogel, with whom he worked at I.F.E. In making the announcement, Mr. Lombardo said, "Titanus is making itself felt in the foreign markets and we are going to develop an active public relations program which will complement and assist our expansion abroad."

C. J. Latta Commended for Variety Club Activities

NEW ORLEANS: C. J. Latta, of London, was voted unanimously a letter of commendation for his activities in forming new Variety Club Tents throughout Europe at a meeting of the officers and representatives of Variety Clubs International here last week. As a result of this action, Mr. Latta now will be the only official source for the formation of all new Variety Club chapters outside the continental limits of North America and he will appoint his own foreign committee. Nathan D. Golden, Washington, presented a report which showed that more than a million individuals had received help from Variety in the past year. Among those attending the meeting were George Hoover, head of the group, and Robert J. O'Donnell, "Big Boss" of the Variety Clubs.

Re-Release of 16 Films Set by Budd Rogers

Theatrical reissue distribution in the U. S. and Canada of 16 feature motion picture owned by the Bank of America will be supervised by Budd Rogers, according to Peter W. Geiger, head of the bank's New York motion picture department. Release will be effected through independent sectional franchise holders, and a number of deals have already been set by Mr. Rogers. The films include "Double Life," "Magic Town," "Arch of Triumph," "Dark Mirror," "Macbeth," "No Minor Vices," "Caught," "Casbah," "Countess of Monte Cristo," "Letter from an Unknown Woman,' "Lost Moment," "Magnificent Doll," "Mr. Peabody and the Mermaid," "Senator Was Indiscreet," "One Touch of Venus" and "Secret Beyond the Door."

See "Duchin" in Rough

Columbia executives from Europe and Great Britain and division managers of the domestic sales force were flown into New York last Saturday to view a rough cut print of the company's "The Eddy Duchin Story," three months before the final print will be ready. The rough was brought to New York by director George Sidney.

CALL

THE CAPITOL THEATRE, NEW YORK.
THE CHICAGO THEATRE, CHICAGO.
THE ASTOR THEATRE, BOSTON.
THE RANDOLPH THEATRE, PHILADELPHIA.
KEITH'S THEATRE, WASHINGTON, D. C.
THE STAGE DOOR, SAN FRANCISCO.

They'll Tell You About

"GUYS AND DOLLS"

NEW YORK—Going like a house afire in its 3rd record week!

CHICAGO—Tops everything for straight picture policy in 2nd terrific week!

BOSTON—Margin of all-time leadership grows daily in 2nd record-breaking week!

PHILADELPHIA—3rd week continues to pile up record grosses!

WASHINGTON, D. C.—Breaks every record in house history in opening week!

SAN FRANCISCO—Opening week tops all-time records. Nothing like it ever!

AT PRESS TIME! LOS ANGELES, DETROIT OPENINGS DITTO!

FILM'S VALUES CITED AT EASTMAN HOUSE

by FLOYD E. STONE

National attention came this week to the motion picture industry as an institution valuable in our culture beyond reckoning, through the Festival of Film Arts, Saturday night at the George Eastman House, Rochester.

As with all festivals—and this one is the sole American entry in what in recent years has become a carnival of festivals—there were awards.

They went that night to Mary Pickford, Lillian Gish, and Mae Marsh, as actresses: to Harold Lloyd, Buster Keaton and Richard Barthelmess, actors; Frank Borzage and Marshall Neilsen, directors, and Arthur Edson and Hal Rosson, cameramen.

Lasky Presents Awards

In New York this week, the producer who discovered and knew and used the talent of the industry in its earliest days—Jesse Lasky—told the trade he is arranging another presentation, this time in Hollywood, to those who were unable to make the trip to Rochester. Mr. Lasky is Eastman House chairman.

And, said Mr. Lasky, with satisfaction as he indicated he was enjoying his first role as press agent, this will garner even more attention in national news coverage.

The Hollywood presentation, he plans, will be in either the Academy of Motion Picture Arts and Sciences theatre, or the new Screen Directors Guild house, or another one suitably large.

The persons then to receive awards are Gloria Swanson, Norma Talmadge, Ronald Colman, Cecil B. DeMille, John Ford, Henry King, Lee Garmes, John Seitz, Charles Rosher.

Charles Chaplin has an award, for his artistry, but wasn't invited, Mr. Lasky said.

Sees Benefit for Industry

Mr. Lasky sees the festival, and subsequent attention by wire services and local newspapers, as doing the industry the most good at the most propitious moment.

Apropos of the industry's public relations, he offered some thoughts about the current cycle of realism. He feels it is over.

"I have been looking into theatres in Hollywood, and in Rochester while I was there, and through the country, inasmuch as I have been doing research lately on my next picture. I can tell you this: I find the houses only partly full, when they have pictures of violence. I feel it has been overdone, and I am certainly convinced that what we want now is more escapist entertainment, more romance and much more comedy."

This not so escapably brought up Mr. Lasky's next project. It is "The Big Brass Band." Mr. Lasky is blowing the horn, now.

"I have been saying for the past three years I would make it. And perhaps there are some who believe I am not going to. Well, the final screenplay is being worked upon. And I expect to complete the financial arrangements the first of the year."

As a man renowned for his "discovery" of some of the famous, he also has been asked to run a show on television like "Gateway to Hollywood," he said, and added he is considering the idea. He would have a panel of judges, and a major studio will offer winning talent attractive contracts, he said.



by the Herald

***JESSE LASKY** shows the "George" medal of honor, voted to the industry's creators of the significant and the great.*

New Company Formed as Subsidiary of Filmakers

The Filmakers Releasing Organization will have a subsidiary company, Banner Pictures, which will distribute 13 feature films within the next nine months, according to an announcement by Irving H. Levin, Filmakers' president. The pictures, nine of which have already been completed, will be made available to exhibitors at the rate of one every three weeks starting November 15, it was stated. The releases include three in Eastman color—"Wetbacks" with Lloyd Bridges; "A Yank in Ermine" and "Fury in Paradise," both with Peter Thompson—in addition to "Silent Fear" with Andrea King; "A Life at Stake" with Angela Lansbury; and "A Room in the House," "Holiday Week," "Wedding of Lilli Marlene," and a Bela Lugosi horror film, "Bride of the Monster."

New Drive-In in Georgia

Stein Theatres, Jacksonville, Fla., has begun construction of a drive-in theatre on the Waycross Highway between Waycross and Blackshear, Ga., according to an announcement by Lou Leffler, general manager of the circuit. The theatre is to have a capacity of 350 cars with facilities for "walk-in" patrons.

Allied Artists Has Backlog Of 14 Films

HOLLYWOOD: Allied Artists has a backlog of 14 films, largest in its history, and four others currently in production, Walter Mirisch, executive producer, has announced.

Before the cameras are William Wyler's "The Friendly Persuasion," starring Gary Cooper and Dorothy McGuire, in color by DeLuxe; Vincent M. Fennelly's Lindbrook production of "Crime in the Streets," starring James Whitmore with John Cassavetes; producer Walter Wanger's "Mother-Sir!" starring Joan Bennett, Gary Merrill and Shirley Yamaguchi, and "Screaming Eagles," produced by Samuel Bischoff and David Diamond, with Tom Tryon, Jan Merlin, Alvy Moore and Martin Milner starring, and the recent French import, Jacqueline Beer, featured.

Of the 14 completed films awaiting release, three are in CinemaScope. They are "The First Texan," starring Joel McCrea; "Gunpoint" starring Fred MacMurray, Dorothy Malone and Walter Brennan, and "World Without End" starring Hugh Marlowe and Nancy Gates. Two in the backlog are in Superscope. They are "Invasion of the Body Snatchers" starring Kevin McCarthy and the English beauty, Dana Wynter, and "The Come on," with Anne Baxter and Sterling Hayden starred.

In addition to the CinemaScope productions, three others are in color. They are "Paris Follies of 1956," a musical starring Forrest Tucker and Margaret Whiting; "The Four Seasons," with a cast headed by David Wayne and Marcia Henderson, and "No Place to Hide," with David Brian and Marsha Hunt starring.

Others in the backlog are "Shack Out on 101," starring Terry Moore and Frank Lovejoy; "Thunderstorm," starring Linda Christian and Carlos Thompson; "The Atomic Man," starring Gene Nelson and Faith Domergue; "The Indestructible Man," with Lon Chaney, Jr., and Marian Carr starred; "Dig That Uranium," starring Leo Gorcey and Huntz Hall, and "Sudden Danger," starring Bill Elliott.

Film Editors Elect

The New York Motion Picture Film Editors, Local 771, of the International Alliance of Theatrical Stage Employees, elected officers for 1956 recently. They include Morrie Roizman, president; Michael Prusch, vice-president; Rosemarie H. Herman, secretary; John Oxton, treasurer; Charles Wolfe, business agent; and Fred Edwards and Edward Wyant, Jr., sergeants-at-arms.

Loew's Votes 25 Cents

Directors of Loew's Inc., last week declared a dividend on the common stock of 25 cents per share, payable December 23, 1955, to stockholders of record December 6.

Tuesday Night

in New York,
a first preview
audience hailed
Columbia's
successor to
"From Here
to Eternity"...



WILLIAM HOLDEN

picnic

with

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

and co-starring

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH (prize-winning screen writer of "From Here to Eternity")

Based upon the play "Picnic" by WILLIAM INGE

Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Produced by FRED KOHLMAR · Directed by JOSHUA LOGAN

CINEMASCOPE

Color by TECHNICOLOR

British Hit Changes in Film in U.S.

by PETER BURNUP

LONDON: A Socialist M.P., Stephen Swingler—the foremost needler of the Government on motion picture affairs—has made sensational accusations in the House of Commons of wilful "American distortion" of "The Dam Busters."

Mr. Swingler started the ball rolling in the House by asking the Air Ministry spokesman whether the latter was aware that "this excellent British film was made with scrupulous attention to historical detail in conjunction with the Air Force; that in the American export version it has been grossly distorted by the introduction of a Flying Fortress into the raid sequence; and that it is shameful that the American public has not been allowed to see the correct British version?"

Asks Official Protest

Under the protection of House of Commons privilege, Mr. Swingler went on to say: "In view of the importance of maintaining the good name of the Royal Air Force, should not some protest be made to the American authorities because this certainly jeopardises good Anglo-American relations?"

Cautiously, the Government spokesman replied: "I am looking into all this extremely carefully, although I am not in a position to make a statement. But I shall consider carefully what action, if any, I shall take."

In the meantime Robert Clark, ABPC's executive producer, has returned here from New York with an American print of the picture which was screened for R.A.F. top-brass. In order to give the film, as it is claimed, greater appeal among American audiences sequences were inserted showing American Flying Fortresses crashing in flames as the British planes swoop in to attack.

Says an Associated British spokesman: "We look on the whole thing as a storm in a tea-cup. This is not the first time that the Americans have 'adjusted' our films to their market. If that's the way they feel they can sell our pictures, so what?"

▽

Despatches from Australia indicate that J. Arthur Rank films are having greater success than ever there. At the State theatre, 2,500-seat show case of the Greater Union Circuit, Sydney, New South Wales, Rank pictures have had 23 weeks' playing time in the past year, in spite of the fact that the theatre has much top Hollywood product available to it. Recently, it is stated, the Rank Organization also had five films playing simultaneously in major situations in Melbourne, the Victoria State capital.

▽

Nat Cohen, managing director of Anglo-Amalgamated Film Distributors, was to fly to New York November 26 for his annual business visit to America. Purpose of the trip is to finalise plans for the American distribution of his company's product and to arrange for further Anglo-American co-production projects.

"MITCHELL" PREMIERE XMAS SEAL PRIZE

As its own special contribution to the sale of Christmas Seals, Warner Brothers has announced they will present to the U. S. city or town which sold the largest number of Christmas Seals by mail—in proportion to population—between November 16 and 23, the world premiere of "The Court Martial of Billy Mitchell," complete with stars and red carpet treatment. Warners did the same last year, when Saranac, N. Y., won the world premiere of "The Silver Chalice." The Christmas Seal contest this year was launched with announcements on a number of TV shows, including the Ed Sullivan Show, Art Linkletter's House Party, the Bob Crosby Show, Truth or Consequences, and others. "The Court Martial of Billy Mitchell" stars Gary Cooper, Charles Bickford and Ralph Bellamy, and was photographed in CinemaScope and WarnerColor.

Alexander Film to Expand; Two Executives Join Firm

COLORADO SPRINGS, COLO.: A controlling stock interest in the Alexander Film Co., film ad production firm here, has been purchased by Harold Kaye, New York advertising man, and Monte Livingston, Hollywood film executive and lawyer, in a move designed to expand the company's operation, particularly on a national basis, it was announced by Don M. Alexander, president. No changes in staff, policies or operation of the company are contemplated, Mr. Kaye said. He has been named chairman of the board and vice-president, while Mr. Livingston will be a member of the board.

Show Air Force Short

At the invitation of General Earle P. Partridge, commander-in-chief of the Continental Air Defense Command, "24 Hour Alert," Warner short subject starring the officers and men of the United States Air Force and Jack Webb, was previewed last week at the base theatre of the airforce base at Colorado Springs.

Plans Hartford Arena

HARTFORD: A. J. Bronstein, Hartford drive-in theatre developer, plans construction of a $2,000,000, multi-purpose arena on a 25-acre tract adjacent to the Meadows Drive-In, which was built by his organiza- earlier this year.

Canadian Gross for Year Drops

TORONTO: Decline of Canada's national theatre gross was shown in the 1954 advance figures from the Dominion Bureau of Statistics. The gross was $105,515,563, a 3.3 per cent drop compared with the $109,072,528 of 1953.

The 1952 gain over 1951 was nine per cent, indicating the market expanded by immigration and prosperity was beginning to reflect unemployment, TV and other adverse elements.

The 1953 gain over 1952 was only three per cent. The 1954 decline was continued sharply into 1955. Even more indicative of this is that 1954's paid admission figure for all types, 237,264,894, is down 8.5 per cent on 1953's total, 259,346,837—the third drop of that kind in about 20 years. The first one took place in 1946, when people were able to travel again, but post-war expansion caused yearly gains until two years ago.

Thus in 1954, the industry lost 18,081,943 paid admissions in a year, but only dropped $3,556,965 in its gross, probably through advanced admissions, with road-shows an important factor. There were 83 fewer places of exhibition in 1954—3,471, compared with 3,554.

Only Prince Edward Island was the province in which a gain in admissions was shown. There were 1,938 regular theatres in 1954—32 more than in 1953—and these took in $97,012,140—$3,877,221 less than those of 1953.

The drive-in figures were the only figures in the latest theatre statistics which showed any strength, in fact they gained. There were 230 drive-ins in operation in 1954, a gain of 56 over the previous year. Boxoffice receipts for drive-ins in 1954 came to $6,316,947, compared with $5,862,920 in 1953, a gain of $454,027. The 1954 admission figure was 12,380,246, compared with 11,134,788 in 1953, a gain of 1,245,458. The gain the previous year was 2,755,202.

Rogers Hospital Benefits From Singapore Openings

The Will Rogers Memorial Hospital at Saranac Lake, N. Y., was the beneficiary of the showing of three United Artists releases in Singapore last Wednesday evening, it was announced by Arnold M. Picker, vice-president in charge of foreign distribution. Through the cooperation of the Shaw Brothers, Singapore theatre operators, all proceeds of the special performances of "Marty," "Gentlemen Marry Brunettes" and "Shield for Murder" at the Pavilion, Capitol and Rex theatres, respectively, were donated to the American hospital as a tribute to Tony Chok, U.A. manager in Singapore, who was a patient at the hospital during the past nine months and has just been discharged completely cured.

BUSINESS IS GOOD

when you've got the right combination!



and here's a SHOWMANSHIP COMBINATION from Universal that's piling up record grosses* in early engagements!

Billings, Mont.; Detroit (held over), Lansing, Ann Arbor, Philadelphia (held over), Grand Rapids, Flint, Saginaw, Kalamazoo, Battle Creek, Eugene, Ore.; Muskegon, Mich.

*Concessions are piling up record grosses, too!

"Broke all-time popcorn record"
—Ed Johnson
Washington Theatre, Bay City, Mich.

"Concession sales tremendous"
—Harry Rubin
State Theatre, Benton Harbor, Mich.



Danny Kaye as "The Court Jester," center, advises the king, Cecil Parker, left. At right is Basil Rathbone.

THE PRODUCT LINE-UP FROM PARAMOUNT



Bing Crosby and Donald O'Connor in "Anything Goes."



Above. Burt Lancaster and Anna Magnani in "The Rose Tattoo."

Below. Newcomers Carole Ohmart and Edward Binns in "The Scarlet Hour."



The Paramount product schedule for 1956 includes 20 top features, approximately the number released this year. About 80 per cent of them will be in color and all will be distributed as VistaVision prints.

Two of the line-up for next year are expected to make motion picture news. They are the massive Cecil B. DeMille production of "The Ten Commandments," said to be the crowning event of that showman's long and astonishing career; and the Ponti-De-Laurentis production of Leo Tolstoy's "War and Peace," made in Italy with Audrey Hepburn, Henry Fonda and Mel Ferrer.

A breakdown of the 1956 Paramount product thus far scheduled shows that exhibitors will be offered at least five comedies-with-music, three adventure-dramas, two romantic comedies, two mystery-dramas, one comedy-drama, one musical adventure-romance and one mystery-comedy, in addition to the two historical epics. The number in some categories is likely to be increased, and others may be added.



Above. At cards are Mildred Natwick, Shirley MacLaine and Edmund Gwenn in "The Trouble with Harry."

Below. Kathryn Grayson and Oreste in "The Vagabond King."



Leading off in the new year will be two Hal Wallis productions: "Artists and Models," comedy-with-music in Technicolor, starring Dean Martin and Jerry Lewis, and "The Rose Tattoo," comedy-drama starring Burt Lancaster and Anna Magnani.

Following these, but not necessarily in the order named, will be Danny Kaye's medieval comedy-with-music, "The Court Jester," in Technicolor, with Glynis Johns and Angela Lansbury; Rudolph Friml's musical adventure-romance, "The Vagabond King," in Technicolor, starring Kathryn Grayson and screen newcomer Oreste; Alfred Hitchcock's mystery-comedy, "The Trouble With Harry," in Technicolor, top-billing Edmund Gwenn, John Forsythe and Shirley MacLaine, and Michael Curtiz's mystery-drama, "The Scarlet Hour," introducing Carole Ohmart in the lead role.

Additional films will include the big Technicolor comedy-with-music, "Anything Goes," starring Bing Crosby, Donald O'Connor, Jeanmaire and Mitzi Gaynor; Perlberg-Seaton's robust adventure-drama, "The Proud and Profane," with the names of William Holden and Deborah Kerr for the marquees; "The Birds and the Bees," Technicolor comedy-with-music in which TV comic George Gobel makes his film debut co-starring with Mitzi Gaynor and Dean Martin-Jerry Lewis' comedy-with-music about the West, "Pardners," in Technicolor.

Also, Edward Dmytryk's Technicolor adventure-drama, "The Mountain," starring Spencer Tracy, Robert Wagner and Claire Trevor; Alfred Hitchcock's mystery-drama in Technicolor, "The Man Who Knew Too Much," starring James Stewart and Doris Day; Panama-Frank's Technicolor romantic-comedy starring Bob Hope, "That Certain Feeling"; Hal Wallis' "The Rainmaker," a romantic-comedy starring William Holden, and "To Tame a Land," Technicolor adventure-drama top-billing Marlon Brando.

Below. James Stewart and Doris Day in Alfred Hitchcock's "The Man Who Knew Too Much."



The National Spotlight

ATLANTA

J. H. Thompson, president of Martin Theatres and also president of Theatre Owners of Georgia, has been appointed state chairman for the Safe Driving Day campaign. . . . Mrs. Barbara Benson, former secretary to branch manager Bill Kelly, of U-I, has a new baby girl. . . . Office manager McClure of 20th Century-Fox has a new secretary—Alena Robbins. . . . Hap Barnes, ABC Booking Service; William Richardson, and Shag Jordon are back after a fishing trip to Florida. . . . Paul Hargette, branch manager of Columbia Pictures, back at his office from Jacksonville. . . . James Vogeding, of Elizabeth, W. Va., has purchased the Florida, Daytona Beach., Fla., from Mr. and Mrs. J. C. Millirons. . . . Mrs. J. J. Anglin, Sr., mother of Mrs. Rose Lancaster, of Strickland Films, is ill in the hospital here. . . . R. E. Hook, theatre owner in Alabama, was in booking for his circuit. . . . Bill Cumbaa, general manager of MGM Theatres in Florida, said the circuit would not close its theatre in Tavares. . . . The Dixie theatre, closed for two years, has been reopened by its new owner, P. R. Cooper.

BOSTON

Lawrence G. Laskey, who has become a partner in the brokerage firm of Henry Montor Associates, Inc., of New York, is maintaining his home in Newton, although he will spend considerable time in New York. He has not severed his theatrical connections with E. M. Loew Theatres where he has been a partner with Mr. Loew for 18 years. . . . Norman Glassman, Lowell exhibitor and former president of Independent Exhibitors, Inc. of New England, is entering the drive-in field. He has purchased the Lowell drive-in from Richard Edwards, plus 16 additional acres of adjoining land where he will rebuild a completely new theatre for 1,000 cars. It will have a new concession building, new booth equipment, new ramps and new exits and entrances, ready for a spring opening. . . . "Guys and Dolls" set a new record for attendance and gross receipts at the Astor theatre by taking in a figure of nearly $50,000 in its first full week. Top admission prices are $1.80 for this 1,380-seat house, a new high admission figure. Previously the top price was $1.50.

BUFFALO

Murray Whiteman, past chief barker, Tent 7, Variety Club of Buffalo, is back in town from Florida where he recuperated following a slight heart attack. . . . The Dipson Theatrical Enterprises of Batavia, of which William J. Dipson has just become president, replacing his father, Nikitas, who now is chairman of the board, operates 40 theatres in New York, West Virginia, Pennsylvania and Ohio, including three in Batavia, the Amherst at Buffalo's city line and the Lyell in Rochester. . . . "This is Cinerama," has entered its ninth month at the Teck theatre. This fact, according to Sam Pearlman, northeastern division manager, "vindicates the confidence" placed in western New York and the eastern Ontario area by Cinerama executives. Pearlman in town the other day on a business trip, recalled that many in Buffalo felt selection of this city for "Cinerama" was unwise. They honestly believed, he added, that the area "couldn't support the expensive operating costs long enough to justify the installation." . . . Congratulations are in order for Frank E. Saviola, salesman at the Paramount exchange, who has become a member of Paramount Pictures' "100 Per Cent Club," the highest honor for year-long achievement that can be bestowed on employes of the Paramount branch sales forces. . . . Albion's film manufacturing and film processing industry will begin moving to Brockport Dec. 1, according to William J. Brown, founder and president of Dynacolor Corporation. The move is part of the company's expansion plans to handle more than three million rolls of color film a year.

CHARLOTTE

"Quentin Durward" was given a good reception when it opened at the Imperial. . . . To spur interest in "African Lion," an art contest was arranged, with persons invited to sketch a lion in the lobby. . . . "Rebel Without a Cause" had a successful engagement at the Carolina here. Picture ran for nine days. . . . Mrs. Amalie Gantt, secretary to J. Francis White of Howco Co., has returned to her desk after a stay in the hospital. . . . A $200 savings bond as well as a year's pass for two persons at the Imperial, Carolina, Dulworth, Plaza, Manor and Center theatres will be given to the person who picks the winning names in the Audience Awards poll. . . . New officers of the Charlotte Variety Club were installed last week.

CHICAGO

Alderman Leon Despres (5th Ward), heading a group opposing advance police censor board viewing of movies, declared that the "whole procedure is unconstitutional and the board is unqualified." He added that $70,000 allocated from the city budget funds for police movie censorship could be spent more profitably by putting more police officers on the street. . . . Ralph Smitha, general manager for Essaness Theatres, is taking a holiday at Hot Springs. . . . Gordon MacRae was here to discuss plans for the December 26th premiere of "Oklahoma!" at McVickers theatre, with John and Aaron Jones, Jr. . . . Starting November 28, the Monroe theatre will run two reissues, "Honky Tonk" and "Bill The Kid." . . . Dave Arlen flew to the west coast to attend funeral services for his mother. She has been a resident in California. . . . Burial services were held November 18 for Sam Soible. Mr. Soible, who died from a heart attack Wednesday, had been manager of the Pantheon and was associated with Balaban & Katz for 30 years. . . . Erwin Lang of Walt Disney's office here, and Anita Rosenthal, secretary to J. H. Stevens of Paramount, were married November 20. . . . Loretta Wisniewski of RKO was married November 12 to Edward Wiorski.

CLEVELAND

Urban Anderson has been transferred from manager of the Uptown theatre, Cleveland to manager of the Colony theatre, Toledo, where he succeeds Jack Lykes, resigned. . . . Phil Smith's West Side drive-in, which he has been operating on a month to month basis since the property was purchased two years ago by the City of Cleveland for expansion of the Cleveland Hopkins Airport, has been dismantled. . . . Leo and Sam Greenberger, owners of a local theatre chain, broke ground this week for a 50-room deluxe motel on Euclid Ave., near Taylor Rd., opposite their present Noble Motel. . . . If the zoning board of City Council approves, the 3,600-seat Uptown theatre, largest theatre in this area, will make way for a $500,000 Kroger Supermarket and a 200-car parking lot. Irving Marcus, local NSS salesman, has held first place in the George Dembo drive since it started Sept. 5 and hopes to hold that position for the remaining three weeks of the drive. . . . Joe Robins, Warren theatre owner, has gone to Miami Beach for the winter. . . . Abe Schwartz, co-owner of the Lexington theatre, Cleveland, also left this week for Florida. . . . Richard Beals received the financial and moral support of the 60 merchants of Delta, O., in order to keep open the Lyric theatre which had been closed the past two years. With this support the theatre was redecorated and had CinemaScope equipment installed.

COLUMBUS

Exhibitors, school and women's club officials were among guests at a well-attended screening of Twentieth Century-Fox's "Good Morning, Miss Dove" held at Loew's Broad. Arthur DeBra of the Motion Picture Association addressed the audience. The Columbus and Franklin County Motion Picture Council co-operated in the screening. . . . "I Am A Camera" went into a fifth week at the World and "To Hell And Back" had a third week at RKO Grand. . . . New intercommunicating phono system is being installed at Loew's Ohio and Loew's Broad theatres. . . . Managers report brisk voting in the Audience Awards poll. . . . Multi-million-dollar Ford Motor Co. steering gear and small parts plant is planned for the North Side at Morse and Sinclair roads. Plant is expected to be completed within two years. Its establishment is expected to have a bearing on future theatre and drive-in building on the North Side.

DENVER

Mrs. Edna E. Graves, 70, mother of two theatre men, was killed in an auto accident in western Kansas in which her husband,

(*Continued on following page*)

(*Continued from preceding page*)

George P., was seriously injured. The two sons, her only children, are Claude Graves, partner in the Holiday drive-in, and the Flatiron, Boulder, Colo., also a partner in the Westwood, Denver, and Russell, who is manager and a partner in the Westwood. Her two grandchildren, Wm. R. Graves, and James Graves, both work in the theatres also while not attending college. Funeral and burial were in Denver. . . . "Black Tuesday" was on the bill when the Uptown, operated by Archie Goldstein, was held up and robbed of $50—on a Tuesday. . . . Carl Mock, Tapon salesman, Film Row's inveterate traveler, decided on a Mexican holiday instead of a Caribbean cruise, and has taken off. . . . Jack Felix, Allied Artists branch manager, went to Salt Lake City, where he met Don Tibbs, branch manager, and the two went on to the Los Angeles sales meeting. . . . Denver Shipping and Inspection Bureau will add to their present building with a next-door addition. The bureau is presently revising their annual phone calendar. . . . Frank Smith, branch manager for Paramount in Salt Lake City, was in for conferences with Phil Isaacs, division manager. . . . Robert Spahn, booker and buyer, and Mrs. Spahn, flew to Los Angeles for a three-week vacation. . . . Jennie Cedillo, Universal confirmation clerk, and Carlos Hernandez, were married.

DES MOINES

The Uptown theatre at Creston, closed since early summer, has been reopened under the management of W. Eldon Harwood. CinemaScope equipment and a new screen have been installed and the front has been redecorated. There will be two changes a week. . . . Stephen A. Oellerich has announced the sale of his interests in the Starlite and SkyVue drive-in theatres at Waterloo to the Central States Theatre Corp. The sale is effective Dec. 1. The Starlite was built in the summer of 1947 by Oellerich and Philip E. Winslow—it was the first drive-in in the state of Iowa. Two years later the men built the 600-car SkyVue on Waterloo's east side. Central States purchased Winslow's interests in the two drive-ins a year ago. . . . Vandals caused an estimated $300 in damages at the West-Vue drive-in theatre outside Des Moines. Speaker posts were knocked over and broken and signs were damaged. . . . The Iowa at Keokuk was formerly reopened last week after extensive alterations. The stage was widened to allow the installation of wide screen projection and murals were painted on the walls of the auditorium, as a part of the redecoration program. The Iowa has served Keokuk for 20 years. . . . Irene Lind is back at her Universal desk following her recovery from injury in an auto accident. . . . Phil Izaacs, new Paramount division manager, was a visitor. . . . Paul Webster, Republic branch manager in Omaha, and formerly manager here, has been transferred to Indianapolis. Ken Weldon, Des Moines manager, will handle both the Omaha and Des Moines offices now.

DETROIT

The Music Hall will run a special showing of "Cinerama Holiday" Saturday for school children. The Krim on the same morning will hold a teachers' preview of "Othello" with all teachers admitted free upon presentation of credentials. . . . Theatrical Post of the American Legion presented the Voiture 102 of the Forty and Eight a complete public address system for the clubrooms. . . . Jerry Gross has come to the Universal sales force from Cleveland. . . . A sprained neck and injured back were suffered by United Artists' Renee Rose in an auto accident. . . . Joseph Nedelander, of the Shubert theatre family, married Vanita Brown. . . . George Keast has reopened the Thum at Deckerville. . . . John Whyte, of the Whyte in Pinconning, was in town. . . . Ted Levy, manager of Beuna Vista, is back from California. . . . Paul Seippel, Butterfield executive, is doing an outstate tour. . . . Charles Simpson is commuting between here and Cleveland for Exhibitor's Service.

HARTFORD

Jack Mullen has resigned as booker for Amalgamated Buying & Booking Service Inc., to join the United Artists Connecticut branch as booker. . . . Joseph Bronstein, general manager, Bronstein Drive-In Enterprises, and Mrs. Bronstein will return around Dec. 15 from an extended vacation in Arizona. . . . Bernard Cauley has been named assistant manager of the Meadows drive-in, Hartford. He formerly had a similar post at E. M. Loew's Riverdale drive-in, West Springfield, Mass. . . . William P. Rosen, son of Sam Rosen, Lockwood-Gordon-Rosen Theatres in Connecticut, married Miss Shirley Adams in a Hartford church. . . . The Stanley Warner Cameo and Jason Enterprises' Bristol, both first-runs in Bristol, Conn., have dropped weekday matinees. New policy calls for continuous performances from 5 p.m., weekdays, and from 1:30 on Saturdays and Sundays. . . . Jack Simons, manager of the Warner theatre, Bridgeport, Conn., has resumed his duties, following surgery.

INDIANAPOLIS

Reports from downtown theatres indicate a lively interest over the weekend in the Audience Poll. Checks showed James Dean was running far ahead in the best actor's division. . . . Dr. Marvin Sandorf, owner of the Twin drive-in, raised $500 for *The Star's Santa Claus* fund with a benefit show Thursday night—temperature was in low 20's. . . . Barney Brager, Republic manager who was transferred to Dallas, was gifted with a golf bag and clubs at a stage party in his honor at the Variety Club Monday. . . . Paul Webster, incoming Republic branch manager from Des Moines, has found a house and expects to move his family here Dec. 10. . . . The Variety Club will combine its installation of officers with a New Year's party Dec. 29. . . . Joe Cantor is playing Walt Disney's "African Lion" first run at the Esquire, art film house. . . . George Landis installed CinemaScope last week at the Strand.

KANSAS CITY

Ralph Uhrmester, formerly for several years with Fox Midwest as theatre manager and recently manager of the Glen, an art theatre of the Dickinson circuit, is now assistant to Matt Plunkett, manager of the RKO Missouri, succeeding Charles Van Horn, resigned. . . . "Guys and Dolls" is being booked for the Roxy, Durwood circuit first run house at Kansas City, starting December 23. . . . The Audience Awards poll voting started in Kansas City theatres November 17 at all first runs, at all Fox Midwest theatres, and at many independent, subsequent runs. The Brookside, a Fox Midwest neighborhood theatre, is running the nominated pictures, two each day. . . . Ten drive-ins operated over the weekend of November 17. Several had closed during an earlier winter storm and reopened as pleasant weather came back. Two have announced they will operate through the winter. . . . "The Moon is Blue" is being advertised for showing at a Kansas City drive-in and at a Kansas City conventional theatre. . . . John McManus, publicity department, Warner Brothers, who died in Hollywood November 17, is well remembered in Kansas City, where he was manager of Loew's Midland for 13 years, until 1942.

LOS ANGELES

In line with its policy of disposing of theatrical properties which have been shuttered and which are no longer regarded as having any money-making potential, Fox West Coast has sold two more of its suburban showcases. The Rivoli, closed for more than five years, has been acquired by a ceramics distributor for use as a warehouse. The Fox, San Bernardino was purchased by the San Bernardino Sun and will be incorporated as part of that publication's plant. . . . Actress-singer Anna Maria Alberghetti was reigning queen at the banquet which climaxed the two-day convention of the Colosseum of Motion Picture Salesmen of America, hosting the conclave and banquet was the Los Angeles Motion Picture Salesmen's Association. . . . Silent screen comedian Johnny Hines was the master of ceremonies and Mack Sennett was among the first-nighters when the Carmel Museum theatre, formerly known as the Carmel, reopened on a new policy, combining silent films with current features. . . . Formerly an exhibitor in Carpenteria, Jay Berger is now managing the Sierra and Towne theatres in San Fernando for Earl Collins and associates. . . . At a luncheon held at the Variety Club Rooms on Nov. 16, and attended by branch managers, exhibitors and officers of the Film Row Club, president Bill Watmough outlined plans of the Film Row Club for a "Toys For Tots" drive, a Blood Bank appeal, and the forthcoming Christmas Dance to be held at the Sunset Room of the Ambassador. Dave Bershon, veteran exhibitor, was chairman of the meeting.

MEMPHIS

Previously banned from Memphis screens by the board of censors, "Rebel Without A Cause," opens this week at Warner theatre, manager Eli H. "Slim" Arkin announced. . . . Mrs. B. F. Edwards, secretary of the censor board, said the "findings of the board were reported and never officially placed" with Chairman Lloyd T. Binford, chairman, who is ill. She said the board decided not to hold to its ban of film but recommended it for adults only. . . . Howco Exchange, operated in Memphis under management of Bill Kroeger with Scott Lett, of Charlotte, as district manager, has taken over the old Universal exchange at 399 South Second Street where it has its own shipping and inspection departments. Universal recently

(*Continued on page* 32)

CUTTING NOW NEARING COMPLETION

The Colossus Who Conquered The World...

NOW...THE MOST COLOSSAL MOTION PICTURE OF ALL TIME!

THE BATTLES–

The Battle Of Illyria
The Battle Of Cheronea
The Rape Of Olynthus
The Siege Of Miletus
The Battle Of Issus
The Battle Of Granicus
The Battle Of Gaugamela

THE INFAMIES–

The Captured Women Of Miletus
The Assassination Of Phillip Of Macedonia
The Debauched Grecian Maidens
The Burning Of The Palace At Persepolis
The Victory Orgy At The Gateway To Athens
The Macabre Jig Of Triumph Among The Battlefield De

THE SPECTACLES–

The Forced Marriage Of Thousands Of Persian Women
The Human Juggernaut Of Shield, Sword And Spear
The 11,000-Mile Route Of Conquest
The Charge Of The Knife-Studded Chariots
The Court Of Darius At Babylon
The Macedonian Fleet Crosses The Hellespont
The Cutting Of The Gordian Knot
The Statued Agora At Athens
The Shrine Of Zeus-Ammon
The Decadent Palace At Pella
The Awesome Siege Machines Of Macedonia
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in

ALEXANDER THE GREAT

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BARRY JONES · HARRY ANDREWS
STANLEY BAKER · NIALL MacGINNIS

with the French star
DANIELLE DARRIEUX

Written, Produced and Directed by
ROBERT ROSSEN



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THRU UA

(*Continued from page 30*)

moved into a newly-built exchange. . . . Eleven Memphis and one West Memphis, Ark., theatre are taking part in the Audience Award movie poll. They are offering season passes as prizes to patrons whose individual selections come closest to the national winners.

MIAMI

Ed Cohen, sales executive who covers Central, Latin and South America, giving him the title of "salesman with the largest foreign territory", dined with the Sidney (Wometco) Meyers while on a brief stay in our area. . . . The Saxony Hotel had open season for autograph seekers when the Eddie Fishers were guests during the recent Bottlers convention. . . . Chief barker George Hoover was re-elected regional vice-president for the United Cerebral Palsy organization at its convention in Boston, Mass. . . . Wometco has come up with the germ of an idea for a campaign based on the premise that "Courtesy is Contagious". Colorful posters and clever, pertinent cartoons, (done in the UPA manner) will be given the velvet frame treatment for lobby and public area display with frequent changes to insure patron perusal. . . . Claughton Theatres are among the establishments cooperating with the Marine Corps Reserve, in their campaign for "Toys for Tots". Booty barrels have prominent lobby locations with placard reminders. . . . Parkway manager Gene Race has been seriously ill at Mercy Hospital. . . . Shores manager Jack Miller heard wedding bells recently, of the silver kind, when he celebrated his 25th anniversary. . . . Tim Tyler, manager of the Miami, reports the welcome return of doorman Harry Troeger after a lengthy leave of absence. . . . The Harry (Gables theatre) Margoleskys announced the engagement of their attractive daughter Roberta to Richard Neil Fine of Brooklyn, N. Y.

MILWAUKEE

Oliver Trampe was re-elected to serve a second term as chief barker for Wisconsin Variety Club, Tent No. 14. All the officers were re-elected to office: first assistant, Ed. Johnson; second assistant, Morey Anderson; dough guy, William Pierce and property master Harold Pearson. . . . Mr. White, branch cashier at the RKO exchange here, is a proud grandfather again, as a new granddaughter was born in Torrance, California. . . . Barney Sherman has bought the Hollywood theatre and building from Ben Marcus, who had just acquired it. The building includes three apartments and a store besides the theatre. . . . Bob Hoffman is back at the Royal theatre on the south side. The Royal theatre does well showing only Spanish films every day except Tuesdays, when the theatre is closed. Mr. Hoffman is planning to show American films Friday nights, Sunday afternoons and Monday nights, with Spanish films the rest of the time. . . . Over 1,100 women attended the screening of "Good Morning Miss Dove" at the Fox-Wisconsin theatre here at 9:30 in the morning.

MINNEAPOLIS

Northwest Theatre Service, buying and booking combine, has incorporated, and the firm is now controlled by its member stockholders, according to Frank Mantzke, president. The corporation also plans to lease and buy theatres, build drive-ins and distribute six states rights pictures. . . . Northwest Variety Club and its auxiliary closed the football season with a joint dinner-dance in its clubrooms in the Nicollet hotel following the Minnesota-Wisconsin game. . . . State railroad and warehouse commission is considering the application of Middlewest Motor Freight for increased rates for trucking film from the Twin Cities to 42 northern Minnesota points. . . . Seven-year-old Harry Wren of Sydney, Australia, son of Henry O. Wren, governing director of Celebrity Theatres circuit in Australia and New Zealand, died here following an operation for correction of a heart defect. He was brought here by his parents in the hope that a team of heart surgeons could correct the defect. . . . Bill Baden is the new student booker at Allied Artists. . . . The Met at Mellen, Wis., and the Royal at Northome, Minn., have installed CinemaScope. Latter house also has installed new high intensity lamps.

NEW ORLEANS

Bernard Woolner, president of Woolner Bros. Theatres and of Woolner Bros. Pictures, producers of "Swamp Women," an upcoming release, will be in Hollywood until Christmas when the film is completed and ready for release. . . . Earl Perry has taken over the buying and booking for the Brunet's family local neighborhood, the Imperial. . . . Back from Chicago where they attended the National Allied convention and Tesma, Teda and IPA trade shows are Abe Berenson, F. G. Prat, Jr., Teddy Solomon, Wm. Butterfield, E. R. Sellers and Milton Guidry. . . . E. V. Richards, Jr., retired theatre magnate, attended the Motion Picture Pioneers 17th annual dinner at the Waldorf Astoria, New York. . . . Wade Ambrose turned back the Victory, Loxley, Ala. to Mrs. Sue Hinton. . . . Paul Shallcross, southern field representative American Desk Mfg. Co., Temple, Texas was in town. . . . Charles Waterall closed the Bayou at Bayou La Batre, Ala. . . . W. V. Lacy, owner, reassumed operation of the Lobe, Long Beach, Miss., which for the past six months was operated by lessor E. H. McCarter. . . . Drive-Ins closing for the winter are A. J. Broussard's Trail, Crowley, La. and Joy's Theatres Joy, Alexandria, La. and Loop, Texarkana, Ark.-Tex. and Lark, Ville Platte, La. . . . Joy's Theatres has closed the Strand theatre in Dallas.

OKLAHOMA CITY

"To Hell And Back" was showing at four suburban theatres in Oklahoma City this week. . . . United Theatre Owners of Oklahoma held their regular monthly meeting November 14 when plans were made for the annual convention to be held at the Skirvin Hotel in Oklahoma City, Feb. 7-8-9. . . . A trade show will be held during the convention. . . . Mr. and Mrs. Bob Barton, spent a few days in Dallas last week to study new processes in screening. Mr. Barton is booker for Barton Theatres. . . . Veryl Johnson, manager of the Airline drive-in theatre, is spending a few days in Lawton. . . . Mrs. Williams, manager of the Tinker drive-in theatre, gave birth to a baby girl last week. . . . The Agnew theatre was robbed of about $70 November 11. Jimmy Ruth Padgett is cashier of the theatre.

PHILADELPHIA

Republic salesman Joe Schaeffer and R.K.O. salesman Gene Gantz were delegates to the California convention of the Colosseum of Motion Picture Salesmen. . . . Local Variety Club, No. 10, got its annual Heart Fund campaign off to a good start at a general membership meeting. . . . Screen Guild exchange has completed its transfer to Jack H. Harris' Exploitation Pictures, Inc., with the exception of its Filmakers product which will be retained by Jack Engle for distribution in this territory. . . . William Goldman, head of the theatre chain bearing his name, was honored as the newest member of the Philadelphia Board of Education by the Philadelphia Principals Association. . . . The first step in the major remodeling program at the Stanley Warner's Stanton has been completed, making the center-city first run house the first theatre in the city with an escalator. . . . Northeastern, in that section of the city, reopened after installation of a new sound system and CinemaScope for daily evening shows plus a Saturday matinee for children. . . . House Bill 814, in the Pennsylvania State Legislature, calling for $2,000 license fees for theatres wanting to run theatre TV, had been reported out of committee for a vote on the floor but instead was recommitted for further committee study. . . . Max Gillis, Allied Artists branch manager, was elected chief barker of the local Variety Club, Tent No. 13, succeeding Louis Goffman. Sylvan M. Cohen was elected his first assistant and Harry Romain second assistant, with David Supowitz the dough guy and Mickey Lewis property master. . . . Michael Felt, veteran exhibitor and State movie censor head, became a grandfather with the birth of a son to the Harvey Felts.

PITTSBURGH

"The African Lion" has been set as the Christmas release for the Squirrel Hill. That art house hopes to retain "I Am A Camera" until Christmas, but has "Eight O'Clock Walk" and a re-issue of "Wurthering Heights" penciled in if "Camera" doesn't hold up. . . . The Stanley added "The Treasure of Pancho Villa" to "Sincerely Yours" at the last minute. . . . Ray Scott has been named chief barker of the Variety Club's Tent One for 1956, with Harry Kodinsky, David McDonald, Dave Silmerman, Ernest Stern in other key spots. . . . Father of Leo Carlin, Noxon theatre box office treasurer, died in Philadelphia. . . . "Good Morning, Miss Dove" gets the Thanksgiving Week plum booking. . . . Bobby Burger, son of Henry Burger, Stanley Warner executive, home for the holidays from Fork Union Military Academy in Virginia. . . . "I'll Cry Tomorrow" booked into the Penn for an early December booking, following "Man With The Gun". . . . Dick Purvis, former assistant manager of Loew's Ritz theatre, which has folded, has resigned from Loew's Midland theatre in Kansas City, to return home.

PORTLAND

Evergreen's Oregon district manager, Oscar Nyberg, was probably one of the busiest showmen in the country this week. He was spearheading an active committee for the Audience Awards poll and doing a tremendous job of writing copy, keeping the

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committees active and working up audience interest. He promoted a 1956 Plymouth as a prize and has active cooperation of radio, press, and TV. Hamrick's Wil Judson, J. J. Parker's Herb Royster, and Evergreen's Dean Matthews are one team. Paramount's M. M. Mesher and Evergreen's Kenny Hughes is another team. . . . Joan Crawford and a party of six were to arrive here Nov. 21 for Miss Crawford's personal appearance for "Queen Bee". . . . Bob McConnell has taken over as assistant manager of Hamrick's Liberty theatre. He was imported from a Hamrick house in Tacoma, Wash. . . . Warner's branch manager, Al Oxtoby, is back at his desk after a business meeting in California. . . . Alexis Smith and Craig Stevens were here starring in "Plain and Fancy".

PROVIDENCE

Dave Levin, for the past 13 years manager of the R.K.O. Albee, was recently promoted to the post of city manager of the R.K.O. houses in Grand Rapids, Michigan, according to a statement issued by RKO Theatres, Inc., Levin will supervise the RKO Keith and Regent theatres. While in Providence, Levin actively participated in dozens of charitable and civic activities. . . . Bill Trambukis, Loew's State manager, recently announced the appointment of Diedrick Uges as student-assistant manager. Uges, a recent arrival from Holland, is the son of Reineier Uges, who owns and operates several motion-picture houses in Holland. In this country only a few weeks, Diedrick speaks English fluently, having studied our language in his own native country. . . . Edward Stokes, who started his career in theatre business as an usher at Loew's State a year and a half ago, and rapidly rose to chief-of-service, and later to student-assistant manager, was recently appointed assistant manager of the Avon Cinema. . . . Miss Barbara Kiely, who has been acting as assistant manager at the Avon, has given up this post as a permanent assignment, having accepted a position in the secretarial field. However, Miss Kiely, still with show business in her blood, is filling in at the Avon as the need arises. . . . "Marty" held for a 6th week at the Avon.

SAN FRANCISCO

The Variety Club of Northern California, Tent No. 32, elected officers for 1956 last Tuesday. Nate Blumenfeld is chief barker, with Stan Lefcourt, first assistant, and Frank Harris, second assistant; Leslie Jacobs, dough guy; and Jack Marpole, property master. Graham Kislingbury, Charles Maestri, Marshall Naify, Henry Nasser, Howard Schultz, and Ed. Sonney make up the rest of the crew for next year. . . . Charles Thall, California Theatre Association, reported the Audience Award poll was "going fast" in this area. . . . Mell Hulling, western division manager of Allied Artists, and Jimmy Meyers of this office are in Los Angeles for a meeting with the branch managers of the Denver, Salt Lake, and Portland areas and New York office representatives. . . . Closed for remodeling is the Mecca theatre, Crescent City, a William Blair property. It will be reopened Dec. 11, equipped with CinemaScope. Blair is also building a drive-in at Cloverdale to be completed by spring. . . . Walter Bell has the foundations in for his 400 car drive-in at Hoopa. This too will be completed by spring. . . . The Rio Vista theatre has been taken over by Otto Schmit of the Isleton theatre, Isleton. . . . Phil Miller, manager of the Sunset drive-in, Fresno, has transferred to the Ceres, Modesto, replacing Frank Schrichfeld, who is retiring.

ST. LOUIS

Loyd Pearson, owner of the Loyd theatre in Rushville, Ill., has started Sunday afternoon matinees and will continue them through the winter months. . . . The films of the band festival at Jackson, Mo., which featured a large number of bands from Southeast Missouri, were shown over KFVS-TV recently. . . . Dempsey Stoney (Dick) Edenfield, 49 years old, a partner in the Southern Theatre Service at Little Rock, Ark., died November 13 while hunting with friends near Stuttgart, Ark. He suffered a heart attack. He was a Mason and a member of the Scimitar Shrine Temple. He is survived by the widow and a daughter. . . . The All-Star drive-in theatre, located about a mile east of Holcomb, Mo., now is equipped for both air conditioning and heating, the installations recently having been completed. . . . Virgil and Bessler are planning to open a theatre at Waynesville, Ill., which they have named the Star theatre. They will show pictures on Friday, Saturday, Sunday and Monday.

TORONTO

Canadian TV industry is booming along with sales up one-third over last year in the nine-month period ended Sept. 30, the Radio-Electronics TV Manufacturers Association reports. A record 539,864 sets were turned out in the period compared with 325,659 for the same interval last year. . . . Jim Hardiman, director of advertising and publicity, Odeon Theatres, proudly boasts of no less than 21 co-op pages being obtained in the past few weeks by managers in his circuit working on the Odeon "Live Like a King" contest. . . . Character actress Ruth Draper will present her "Company of Characters" at a number of Odeon Theatres in the province during the coming month. Tour will include Kingston, Peterborough, St. Catharines, Brantford, London and Guelph. In the announcement from the company, it is stated "This bold experiment will be closely watched by the Company executives, and should it prove successful Odeon Theatres will certainly be encouraged to present other stage presentations." . . . Pierre de Bellefeuille and Lyle Stewart of the National Film Board were two of the guest speakers at the recent meeting of the Federation of Film Councils of Eastern Ontario in Prescott. . . . Coupons calling for a cash discount at 20 specified merchants were handed out to patrons by Ottawa theatres in their month-long salute to the 50th anniversary of the movies. This gimmick was just one of many introduced by the houses. . . . Jerry Cass has left his Fox sales post for other fields. . . . Curly Posen now with National Booking, but still maintaining his own office and booking organization.

VANCOUVER

First run box office is on the skids here currently. Cold weather and snow seem to be keeping folks behind their TV sets. . . . Wally Hopp, manager of the Cinema, and Phil Tucker, of the Paramount at Kamloops, won cash awards in the Fitz-Bliz contest now under way. Hopp won for his system of producing his own heralds, and Tucker for his popcorn box deal. . . . A government survey reports that British Columbia theatre grosses were down four per cent from a year ago. . . . Sunday sports (but not movies) will be voted on by Vancouver citizens on Dec. 14. It's predicted that the measure will pass by a 90 per cent majority. . . . Screening of "The Night My Number Came Up" at a canvassers meeting of the 1955 Community Chest in Vancouver resulted in a record attendance and warm thanks being extended to JARO of (Canada) by the committee. The Community Chest went over its quota for the first time since it was started, with a big assist from JARO films. . . . Norman Duncan, for years a Famous Player manager in this area, is now in the insurance business in Toronto as manager for the Toronto-York American Life Company. . . . Leo Samuels and Jim O'Gara, executives of Buena Vista, were in town conferring with Perry Wright, Empire-Universal Films manager. . . . Joe Bermack, of Peerless Films, was in from Toronto on a few days' visit looking over local situations for his states rights product.

WASHINGTON

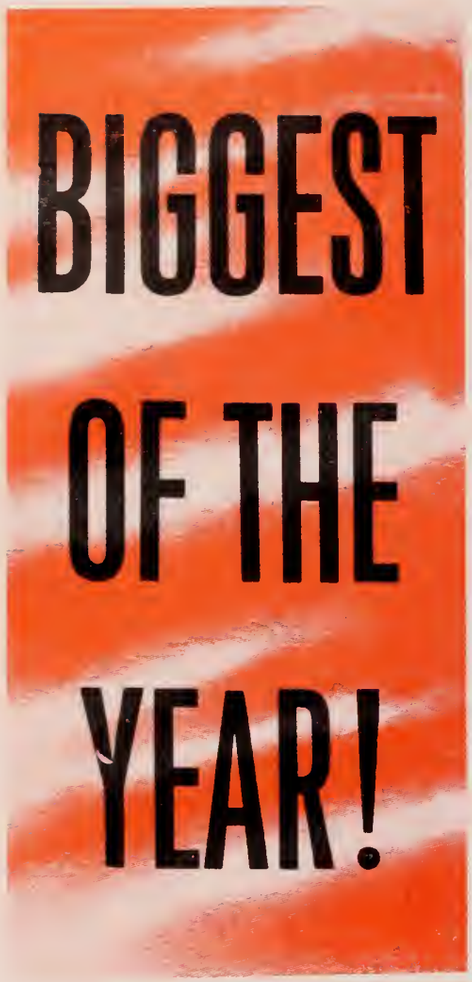
Over 600 people attended the 20th annual dinner dance of the Variety Club of Washington at the Statler Hotel, November 19. Steve Allen received a plaque as the "Personality of the Year" in show business for 1955. . . . Marlon Brando was in Washington as a guest of honor at a Treasury Dept. luncheon November 14. . . . Harold Smithson, Loew's Palace theatre, was married to June Powell. . . . George Payette, city manager for Stanley Warner Theatres in Hagerstown, Md., celebrated his 40th year in show business, and his 20th as head of the Hagerstown theatres. . . . The Trans Lux Corp. has leased Roth Theatres' Plaza and Little.

Crouch Variety Club Head in Washington

WASHINGTON: Orville Crouch, eastern division manager for Loew's Theatres, has been elected chief barker of the Variety Club of Washington, Tent 11, for 1956. Marvin Goldman has been elected first assistant chief barker, and Hirsh de la Viez second assistant chief barker. Sam Galanty was reelected dough guy and George Nathan property master. The 1956 board will consist of the new officers and J. E. Fontaine, George Crouch, Jake Flax, Nathan D. Golden, Clark Davis, Sidney Cooper. Alvin Q. Ehrlich, Jack Fruchtman, Victor J. Orsinger, Morton Gerber, and Wade Pearson. Delegates to the international convention will be Mr. Flax and Mr. Ehrlich, with Mr. Gerber and Mr. Fruchtman as alternate delegates. Mr. Crouch will be international canvasman, with Mr. Goldman as alternate.

Reopens Arizona Theatre

PHOENIX: Louis Leithold, operator of the Sombrero Playhouse here, has leased the T Bar T theatre in nearby Scottsdale from Harry Nace and Malcolm S. White. The name has been changed to the Kiva.



Stanley Warner Club Names Charles Kontulis President

At its recent annual meeting in New York, the board of directors of the Stanley Warner Club elected Charles Kontulis national president. Mr. Kontulis, a member of the Motion Picture Pioneers, has been in the industry more than 25 years, all of them in association with Warner Brothers and then with Stanley Warner. Other officers elected are Harriet Pettit, vice-president; Stanley Amster, vice-president in charge of membership; Etta Rodoff, vice-president in charge of welfare; Fred Stengl, vice-president in charge of claims; Donald Sherwood, vice-president in charge of social activities; John T. Holmes, treasurer, and Stuart H. Aarons, secretary.

Set Film Assembly Meeting For New York in April

The third American Film Assembly, sponsored by the Film Council of America, will be held at the Morrison Hotel in Chicago April 23-27, 1956, it has been announced. One of the features of the meeting will be the Golden Reel Film Festival, described as "a national showcase for outstanding 16mm informational and cultural motion pictures." Another feature will be the slidefilm conference and competition. Deadline for entries to the latter is December 15 and the deadline for the Golden Reel competition is January 20.

Leonidoff to Stage Show At Skouras Dinner

Leon Leonidoff, vice-president and senior producer at New York's Radio City Music Hall, will stage a program of entertainment at the March of Dimes testimonial dinner to Spyros P. Skouras, president of 20th Century-Fox, who is being honored for his service to humanitarian causes. The event will be held December 5, in the Grand Ballroom of the Waldorf-Astoria Hotel in New York. Toastmaster will be Jack Benny. Tickets to the dinner are priced at $100 per plate and $150,000 is expected to be raised for the 1956 March of Dimes campaign.

Ampa to Pay Tribute To Samuel Goldwyn, Jr.

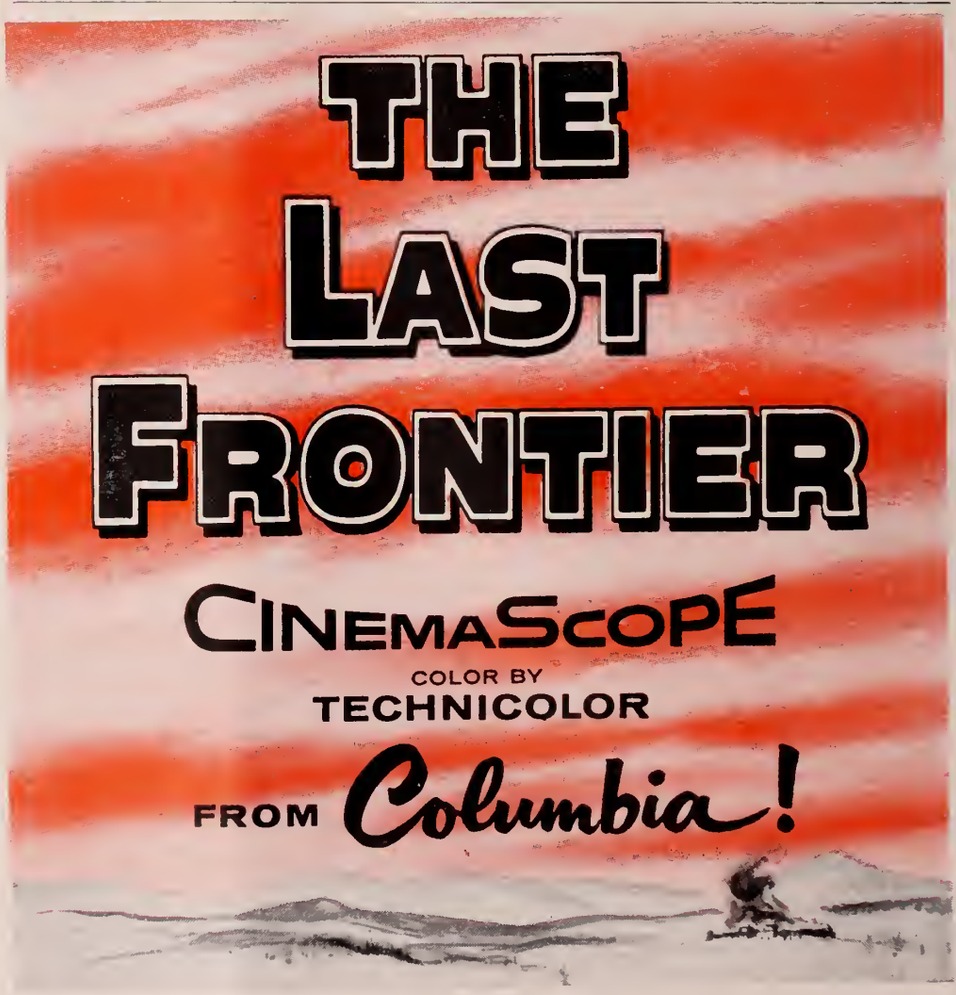
A tribute to Samuel Goldwyn, Jr., on his first independent picture, "Man With the Gun," starring Robert Mitchum, which United Artiists is releasing, will be given by the Associate Motion Picture Advertisers November 29 at the Piccadilly Hotel. Harry Brandt, president of the ITOA, will be master of ceremonies, it was announced by David A. Bader, AMPA president.

Women's Group Lists Films Approved for Abroad

The National Council of Women of the U. S. has announced a new program under which it will recommend to international councils with which it is affiliated all American films which have been evaluated as good and worth encouraging by its motion picture committee. The new policy is designed to help encourage patronage for the approved pictures as distinguished from condemnation of films found wanting, according to Mrs. Dean Gray Edwards, chairman of the NCWUS. An additional purpose, she said, is to counteract some of the criticism that Hollywood pictures do more harm than good to America's reputation in other countries. The list of approved pictures will be distributed regularly, she added.

German Producers Seen Seeking Co-Production Deals in U. S.

German motion picture executives would like to make cooperative deals with American producers whereby the latter would provide the script, star and dialogue director, according to Peter Riethof, president of the American Dubbing Company, New York. In an interview here recently he said that such agreements would bring about a "better understanding between the German and American film industries." Under the plan proposed a script suitable for both the U. S. and European markets would be used and there would be two negative prints—one in German, the second with the American star speaking in English and the other voices dubbed in later. He specified that the dubbing would have to be of "such perfection that it will suit U. S. audiences."



Hollywood Scene

Universal Sales Meet Opens on Coast Dec. 5

Universal will hold a week-long sales conference at the Universal-International studios starting December 5, to be attended by the company's sales and advertising and promotion executives from New York and Hollywood, all district sales managers and representatives of Empire-Universal of Canada. The meeting was called by Charles J. Feldman, vice-president and general sales manager. Following the conference, the division sales managers will hold a series of sales meetings with their district managers, branch managers and salesmen in St. Louis, Cleveland, San Francisco, Cincinnati, Boston, Kansas City and Chicago to reach every member of the sales organization with the company's releasing and promotional plans.

Ruth Mitchell Tours on Behalf of "Court Martial"

Ruth Mitchell, sister of the famed Billy Mitchell, left New York last weekend on a nationwide 17-city tour in connection with the United States Pictures production for Warners' "The Court Martial of Billy Mitchell," starring Gary Cooper. Miss Mitchell started the trip in Boston Monday. The tour will last until December 30 and will take Miss Mitchell to Philadelphia, Washington, Baltimore, Atlanta, Memphis, Indianapolis, Cincinnati, New York, Cleveland, Detroit, Los Angeles, San Francisco, Denver, Chicago, Pittsburgh and Buffalo.



HOLLYWOOD BUREAU

Six new pictures went into production and four others were completed this week, for a total of 35 pictures now in work.

Columbia will distribute "Zarak Khan," a Warwick Production in CinemaScope with color by Technicolor. Victor Mature, Anita Ekberg and Michael Wilding are the top players. Phil C. Samuel is the producer, Terence Young the director, and the executive producers are Irving Allen and A. R. Broccoli. The company is shooting in Morocco.

Loew Starts "Rack"

Arthur M. Loew started "The Rack" for Metro-Goldwyn-Mayer, with Paul Newman, Walter Pidgeon, Wendell Corey, Edmond O'Brien, Anne Francis, Lee Marvin and Cloris Leachman. Arnold Laven is the director.

"Pardners" is a Paramount production in VistaVision and color by Technicolor, starring Dean Martin and Jerry Lewis and with Lori Nelson. Paul Jones is the producer and Norman Taurog is directing.

"Man Betrayed," now shooting in London, is a Todon Production for RKO release. It has Richard Basehart, Mary Murphy, Constance Cummings, Roger Livesay and Faith Brook in the cast. Tony Owen is the executive producer and Alec C. Snowden producer. Joseph Walton is directing.

Chandler Stars in "Toy Tiger"

"Toy Tiger" is a Universal-International production in color by Technicolor, with Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway, Richard Haydn and David Janssen among the principals. Howard Christie is the producer, and Jerry Hopper the director.

Aaron Rosenberg, producer, and Jesse Hibbs, director, started "Apache Agent," in CinemaScope and color by Technicolor, with Audie Murphy and Pat Crowley heading the cast. It's another for Universal-International.

Warners Opens "Sincerely Yours" in Hollywood

The musical drama starring the renowned Liberace, Warners' "Sincerely Yours," was opened by the company at the Pantages Theatre, Hollywood, Monday evening. The picture previously had a premiere in New York City. The Hollywood affair featured screen stars and other personalities, and civic and business leaders. Radio and television audiences saw and heard the proceedings over the NBC, ABC, CBS, and Mutual networks. A feature of the evening was appointment of Liberace as "Hollywood's Ambassador of Good Will," by A. E. England, president of the Hollywood Chamber of Commerce.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Zarak Khan (Warwick Prods.; CinemaScope; Technicolor)

MGM
The Rack

PARAMOUNT
Pardners (VistaVision; Technicolor)

RKO
Man Betrayed (Todon Prods.)

U-I
Toy Tiger (Technicolor)
Apache Agent (CinemaScope; Technicolor)

COMPLETED (4)

INDEPENDENT
City of Women (Lorraine Prods.; widescreen; Eastman Color)

20TH-FOX
Carousel (CinemaScope; Color)

U-I
Raw Edge (Technicolor)

WARNER BROS.
A Cry in the Night (Jaguar Prods.)

SHOOTING (29)

ALLIED ARTISTS
Mother-Sir
Crime in the Streets
Screaming Eagles (Bischoff-Diamond Prods.)
The Friendly Persuasion (wide-screen; De Luxe Color)

BUENA VISTA
The Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
It Happened One Night
The Harder They Fall
Solid Gold Cadillac
Odongo (Warwick Prods.; CinemaScope; Technicolor)
Port Afrique (Coronado Prods.; Technicolor)

INDEPENDENT
The Weapon (Hal E. Chester; Superscope)
Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

MGM
The Swan (CinemaScope; Eastman Color)
Lust for Life (CinemaScope; Ansco Color)

PARAMOUNT
That Certain Feeling (VistaVision; Technicolor)
The Mountain (VistaVision; Technicolor)
War and Peace (Ponti-de laurentiis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX
The King and I (CinemaScope; De Luxe Color)

UNITED ARTISTS
Bed of Fear (Harris-Kubrick Prods.)
Bandido (Bandido Prods.; CinemaScope; De Luxe Color)
Nightmare (Pine-Thomas-Shane Prods.)
Run for the Sun (Russ-Field Corp.; Superscope; Color)
The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman Color)
Trapeze (Hecht & Lancaster's Joanna Productions; CinemaScope; Eastman Color)

U-I
Cry Innocent

WARNER BROS.
The Bad Seed
Serenade (WarnerColor)
The Spirit of St. Louis (CinemaScope; WarnerColor)

Admission Price Index Shows Slight Drop

WASHINGTON: Adult admission prices in large cities went up during the third quarter of this year, but children's prices fell sharply, the Bureau of Labor Statistics has reported. The result was a small drop in the bureau's index for combined adult-children prices. The bureau collects admission prices each quarter in 18 large cities and weighs the results to reflect trends in the 34 largest cities in the country. The adult admission price index of 211.4 is the highest to date. This means that in the third quarter of this year adults were paying 111.4 per cent more for admission than they paid in the base period of 1935-39. The children's index, which was 173.9, is 73.9 per cent higher than the base period price and is the second highest figure to date for children. The combined price of 205.6 is 105.6 per cent higher than the base period figure and is also the second highest to date.

Technicolor Announces Changes in Prices

HOLLYWOOD: Technicolor has announced that due to increased costs of labor resulting from recent negotiations, it would be necessary to increase prices for 16mm and 35mm dye transfer release prints ¼ cent per foot and to increase some other prices. Simultaneously, Technicolor announced a reduction in the price of 35mm dye transfer answer prints from 97 cents to 65 cents per foot. The price changes are effective October 26, 1955, and apply to all products furnished from the Hollywood plant of Technicolor. Dr. Herbert T. Kalmus, president and general manager, also announced a general policy of not requiring advance payments for release print orders placed on or after March 1, 1956, for manufacture at the Hollywood plant.

Spencer, Kerr Named Canadian Kodak Heads

TORONTO: James W. Spencer was elected chairman of the board and Donald C. Kerr president and general manager of Canadian Kodak Co., Ltd., at a meeting of the board of directors last week. Mr. Spencer, a member of the Kodak organization for 50 years, has been serving as treasurer and assistant general manager. He has been a board member since 1942. Mr. Kerr has been secretary and assistant general manager and a member of the board since March, 1954. He succeeds E. Stanley Currie, who died November 6.

Fisher General Manager For Odeon of Canada

TORONTO: Frank H. Fisher has been appointed general manager of Odeon Theatres (Canada) Ltd., following an announcement by Leonard W. Brockington, president, of the mutual termination of an agreement between David Griesdorf, former manager, and the company. Mr. Fisher who was general manager of the J. Arthur Rank Film Distributing Organization in Canada, was succeeded in his position by Frank Vaughan, formerly general sales manager. In his announcement, Mr. Brockington said that he and the directors "desire to express to Mr. Griesdorf their thanks for past services and wish him the best of luck and every success in his future activities."

Canada Loew's Net Up

TORONTO: A net profit of $129,724 for the fiscal year ended August 31 was reported by Marcus Loew's Theatres, Ltd. (Toronto). This compares with last year's $90,627. Working capital increased to $919,832 from $770,651 Aug. 31, 1954. Operating profit increased to $314,849 from $265,586. Taxes increased to $139,304 from $114,850.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended November 19 were:

Atlanta: DESERT SANDS (U.A); I AM A CAMERA (D.C.A.) 3rd week; LADY GODIVA (U-I); REBEL WITHOUT A CAUSE (W.B.).

Boston: THE DEEP BLUE SEA (20th-Fox); THE FRENCH LINE (RKO); GUYS AND DOLLS (MGM); SHEEP HAS FIVE LEGS (UMPO).

Buffalo: THE AFRICAN LION (B.V.); I DIED A THOUSAND TIMES (W.B.); REBEL WITHOUT A CAUSE (W.B.) 4th week; THE TENDER TRAP (MGM).

Chicago: GUYS AND DOLLS (MGM); I AM A CAMERA (D.C.A.); I DIED A THOUSAND TIMES (W. B.) 3rd week; A MAN ALONE (Rep.) 3rd week; THE TENDER TRAP (MGM); TO HELL AND BACK (U-I) 6th week; TRIAL (MGM) 3rd week.

Cleveland: AFRICAN LION (B.V.); LUCY GALLANT (Para.).

Columbus: REBEL WITHOUT A CAUSE (W.B.)

Denver: THE AFRICAN LION (B.V.); THE DESPERATE HOURS (Para.) 2nd week; THE MAN WHO LOVED REDHEADS (U.A.) 2nd week; THE MAN WITH THE GUN (U.A.); THE TALL MEN (20th-Fox) 3rd week; THE VIEW FROM POMPEY'S HEAD (20th-Fox) 2nd week.

Des Moines: MY SISTER EILEEN (Col.)

Detroit: THE PHENIX CITY STORY (A.A.) 2nd week; THE TENDER TRAP (MGM) 3rd week.

Hartford: THE AFRICAN LION (B.V.); COUNT THREE AND PRAY (Col.) THE DESPERATE HOURS (Para.) 2nd week; GIRL IN THE RED VELVET SWING (20th-Fox); LUCY GALLANT (Para.) 3rd week; MAN WITH THE GUN (U.A.)

Indianapolis: LADY GODIVA (U-I); REBEL WITHOUT A CAUSE (W.B.) 2nd week.

Kansas City: REBEL WITHOUT A CAUSE (W.B.) 2nd week; TRIAL (MGM).

Memphis: COUNT THREE AND PRAY (Col.); MAN WITH THE GUN (U.A.); THE VIEW FROM POMPEY'S HEAD (20th-Fox).

Miami: QUEEN BEE (Col.) 2nd week.

Milwaukee: THE VIEW FROM POMPEY'S HEAD (20th-Fox).

New Orleans: THE AFRICAN LION (B.V.); GIRL IN THE RED VELVET SWING (20th-Fox); QUEEN BEE (Col.) 2nd week; RETURN OF JACK SLADE (A.A.) 2nd week; TRIAL (MGM); THE WARRIORS (A.A.)

Oklahoma City: THE DESPERATE HOURS (Para.) 2nd week; FOOTSTEPS IN THE FOG (Col.); THE TENDER TRAP (MGM); THE VIEW FROM POMPEY'S HEAD (20th-Fox).

Philadelphia: THE DESPERATE HOURS Para.) 4th week; GUYS AND DOLLS (MGM); REBEL WITHOUT A CAUSE (W.B.); TRIAL (MGM) 3rd week.

Pittsburgh: THE DESPERATE HOURS (Para.) 2nd week; GATE OF HELL (Harrison) 2nd week; AN INSPECTOR CALLS (Assoc. Artists); TENDER TRAP (MGM) 2nd week.

Portland: THE AFRICAN LION (B.V.); THE DESPERATE HOURS (Para.); MAN WITH THE GUN (U.A.); REBEL WITHOUT A CAUSE (W.B.) 2nd week.

Providence: MAN WITH THE GUN (U.A.) 6th week; THE TREASURE OF PANCHO VILLA (RKO).

San Francisco: THE AFRICAN LION (B.V.) 2nd week; THE DESPERATE HOURS (Para.); GREAT ADVENTURE (DE ROCHEMONT) 4th week; REBEL WITHOUT A CAUSE (W.B.) 2nd week; THE SHEEP HAS FIVE LEGS (UMPO) 6th week; THE VIEW FROM POMPEY'S HEAD (20th-Fox) 3rd week.

Toronto: THE MCCONNELL STORY (W.B.) 2nd week; TRIAL (MGM) 2nd week; ULYSSES (Para.); YOU'RE NEVER TOO YOUNG (Para.) 3rd week.

Washington: THE AFRICAN LION (B.V.) 2nd week; THE DESPERATE HOURS (Para.); THE SHEEP HAS FIVE LEGS (UMPO) 5th week; THREE STRIPES IN THE SUN (Col.); THE VIEW FROM POMPEY'S HEAD (20th-Fox) 2nd week.

Western Rights Acquired For 10 Yugoslav Films

Grand Prize Films, Inc., New York, has acquired distribution rights in the west to 10 films made in Yugoslavia from Yugoslavia-Film of Belgrade, according to Sidney Kaufman, president of Grand Prize. English versions of the films have already been prepared, according to Mr. Kaufman, who recently returned from a trip to Belgrade where he made arrangements to import the pictures. The films include "The Flag," "The Girl and the Oak," "Three Stories," "Jubilee of Mr. Ikl," "The Suspect," "The Concert," "Anikas Times," "Two Grapes," "Stojan Mutikasa," and "Echelon of Dr. M."







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6th Annual *Christmas* SALUTE

Will Rogers Hospital gratefully acknowledges the contribution of advertising production by Columbia Pictures, and of space by this Publisher.

Pittsburgh Variety Honors Several, Installs Officers

Awards for varied services and installation of officers featured the 28th annual banquet of the Pittsburgh Variety Monday evening at the Hotel William Penn in that city. The club cited Shirley Jones of "Carousel" as "the person who brought the most fame to Pittsburgh during the year"; and Albert K. Rowswell, with its Humanitarian Award, for the "comfort and cheer" he brought thousands. The late Mr. Rowswell's son, William, accepted the plaque. Chief speakers were General Carlos P. Romulo, Ambassador from the Philippines, and Marc J. Wolf, International Main Guy, who disclosed the club had been given the International Heart Award for its Catherine Variety Fund and for the new wing of the Roselia Maternity Hospital. Ray Scott was installed as new chief barker. Dean N. R. H. Moor, chaplain, was toastmaster. Some dais guests were Larry Parks, actor; Joe L. Brown and Bobby Bragan, of the Pittsburgh Pirates; and Johnny Michelson, University of Pittsburgh football coach. The club also as is the custom adopted a new infant, Catherine Variety Sheridan VII.

20th-Fox Dividend

A quarterly cash dividend of 40 cents per share on the outstanding common stock of 20th Century-Fox Film Corp. has been declared, payable December 24, 1955 to stockholders of record December 9.

People in The News

DANIEL T. O'SHEA, president of RKO Radio Pictures, arrived in New York from Hollywood Monday to spend approximately 10 days at the company's home office.

WILLIAM DOZIER, recently named to head production for RKO Radio Pictures, and before that director of network programs for CBS Television, last week was elected a vice-president of RKO at a meeting of the board of directors in Hollywood.

JAMES ALEXANDER, Universal-International home office representative in Uruguay, has been appointed assistant general manager for the company in Puerto Rico, it was announced this week by AMERICO ABOAF, vice-president and foreign general manager, prior to Mr. Aboaf's departure from New York for Europe. MORRIS PAIEWONSKY, U-I manager in the Dominican Republic, was named to succeed Mr. Alexander in Uruguay, and JOSE GONZALEZ, formerly assistant to Mr. Paiewonsky in the Dominican Republic, was named manager of that territory.

MIKE SIMONS, MGM director of exhibitor relations, will be the principal speaker at the annual convention banquet of Quebec Allied Theatre Interests, Inc., December 5 in Montreal.

ADOLPH SCHIMEL, vice-president and general counsel of Universal Pictures, has been appointed chairman of the Amusements Division of the Federation of Jewish Philanthropies 1955-56 campaign.

MAX YOUNGSTEIN, vice-president of United Artists, in his post as east coast regional chairman of the non-sectarian Jewish National Home for Asthmatic Children of Denver, Colorado, addressed that organization's annual eastern auxiliary conference at the Roosevelt Hotel, New York, Monday.

BERNARD H. ROSENSWEIG has been named head of Stanley Warner Theatres' concession department, it was announced by HARRY KALMINE, vice-president and general manager of the circuit. Mr. Rosenzweig joined Stanley Warner financial department and later became assistant to W. STEWART MCDONALD, the company's treasurer. For the last five years he has been with the company's real estate department.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

VICTOR MATURE
GUY MADISON
ROBERT PRESTON
THE LAST FRONTIER
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JAMES WHITMORE · ANNE BANCROFT
with RUSSELL COLLINS
Screen Play by PHILIP YORDAN and RUSSELL S. HUGHES • Based on a novel "The Gilded Rooster" by Richard Emery Roberts • Produced by WILLIAM FADIMAN • Directed by ANTHONY MANN
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COLOR BY TECHNICOLOR

INSIDE DETROIT
starring
DENNIS O'KEEFE · PAT O'BRIEN
co-starring
TINA CARVER · MARGARET FIELD
Written for the Screen by ROBERT E. KENT and JAMES B. GORDON · Produced by SAM KATZMAN · Directed by FRED F. SEARS · A CLOVER PRODUCTION

WALK A CROOKED MILE
starring Louis HAYWARD · Dennis O'KEEFE
Reprint
with LOUISE ALLBRITTON · CARL ESMOND An EDWARD SMALL Production • Screenplay by GEORGE BRUCE • Directed by GORDON DOUGLAS • Produced by GRANT WHYTOCK

GLENN FORD
THE UNDERCOVER MAN
with NINA FOCH • JAMES WHITMORE
BARRY KELLEY • A ROBERT ROSSEN PRODUCTION
Written for the Screen by SYDNEY BOEHM
Directed by JOSEPH H. LEWIS
Reprint

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

No Discrimination Against British Films Over Here!

THEATRE OWNERS OF AMERICA has sent out a questionnaire to 200 of their exhibitor leaders, in a bold move to pin down the question of any discrimination against British pictures, in the face of our product shortage. We compliment them on their campaign in behalf of good British films, and will be interested in the published results. But we would like to conduct our own inquiry, with members of the Round Table.

For years, we have marveled at the manner in which our American films are received and appreciated in the British market, and some of these have been so very, very American that we wonder how they can be so well liked in another country—even in the same language. And that brings up what we consider the only barrier that really exists to some British films over here—the fact that our audiences as a whole cannot quite understand the clipped accents of good British diction. But they should be used to it by now—on the stage, and in radio and television. Several of the top television programs scheduled on our best channels are exclusively British pictures—and will teach us the language!

It all simmers down to the elementary problem of what sort of pictures do business in any market—and the answer is good pictures! We need and want good pictures, and the British are great showmen, in both production and exhibition. We can't believe there is or ever has been any real discrimination against British films, in this country. There has been some lack of good handling, outside of the art theatres, where we have more fixed audience habits, or less opportunity to build up the intrinsic value of "something new and different"—although we are constantly crying for exactly that kind of new production!

We have many managers who merely advertise our old stars—although they say they need new stars! But you can't persuade them to mention new members of the supporting cast in our own films—when these are the stars of the future, that we are seeking! There have been so many superior British films in the last two years that we urge all situations, large and small, to try special handling for a series of these attractions, on their own merit, and let your patrons decide whether there is any prejudice. We believe old ideas should be reappraised—including any belief by some British sources who feel discriminated against.

UP AND DOWN PRICES

Admission prices are undergoing revision on the basis of age, which will benefit business at the box office. There are established teen-age admission prices, somewhere between the scale for children and adults. And now the Colonial theatre in Stonington, Conn., is reported in *Motion Picture Daily*, with a new price scale of 30c, for patrons beyond the age of 65. Presently, the oldsters and the youngsters will have the same status.

The market potential for old people is on a constantly increasing basis. It already numbers fourteen million persons, and by the end of 1965, it will be seventeen million—more than the whole population of Canada — with a spendable income of $32.7 billion dollars. Many national advertisers are directing their sights for this new and great potential among retired people. But these potential patrons must be won back as regular movie fans, and that takes some special doing by theatre managers, to compete with television.

We still like the British method better—whereby old folks are admitted on tickets as "couples"—they bring a friend of their own age, and get two-for-one, past 65. It encourages them in the habit of regular attendance, for they like to get away by themselves and away from the children, believe it or not. It builds mid-week matinee business, at the same scale you charge the kids on Saturday, and neither group can annoy the other. The old folks like syrupy soap-opera, or exciting adult fare—and they hate to have the kids romping over them, when they go to the movies.

¶ INTERESTING, the "Take-a-Chance" night, described by Bob Wile, in the Ohio Theatre Owner's bulletin. He says one of their members gives out a "pay envelope" with every admission—filled with real money, and not less than $1.00 in each envelope. Some envelopes contain two or three, or five dollars, and there is one with a $10 bill and one with a double-sawbuck. The admission price is upped 95c above the regular scale—i. e., you pay that much *more* to get in, but the net effect is to *reduce* prices a nickel—with everbody winning! This gets around all the regulations beautifully, because there is no element of gambling in it.

¶ BILL CUMBAA, who is Hugh G. Martin's son-in-law, and co-owner and general manager of the M-C-M theatre chain in Florida and Georgia, was faced with the problem of closing their Lake theatre in Taveres, Fla. Citizens were so alarmed over the prospect that a local committee was formed, to avert the calamity. Bill Cumbaa had the right proposal—the sale of "Happiness Books" at $2.50 each, and a guarantee that 500 of the books would be sold monthly, each with coupons good for tickets and concessions.

¶ PUBLIC receptiveness to advertising approach is rated by Tide, in their trade panel of leadership opinion—and while there are no examples in our field, we do think it is interesting to note the four from the bottom, considered as "least receptive"—just as a warning. These four are cigarets, liquor, beer and dentifrices—in the opinion of the panelists, least worthy of praise. And to quote one advertising executive, "Most cigaret copy is meaningless, baseless as to claims, lacking in consideration of the consumers's intelligence, and appallingly amateurish—considering the budgets, products and agencies concerned." —*Walter Brooks*



At New Orleans, among the fans who greeted Joan Crawford in person, was one Mr. Harry S. Truman, of Independence, Mo.



At St. Louis, Joan Crawford's fan club welcomes her as she climbs down from the engine cab of an arriving streamliner. "The Queen Bee" certainly attracted a lot of personal attention.

Columbia's Gem of Promotion

Six personal appearance tours, simultaneously, gave Columbia Pictures the benefit of promotion and publicity for four upcoming attractions, through October and November, across the board. Joan Crawford went cross-country in the grand manner on behalf of "Queen Bee"—Betty Garrett shuttled east and midwest for "My Sister Eileen"—Aldo Ray had two tours, east and mid-central, and three newcomers, Allison Hayes, Joanne Woodward and Jean Willis went around the continent for "Count Three and Pray."



Betty Garret, star of "My Sister Eileen" signs autographs for Boston's "Eileens" as she arrives for appearances at Loew's.



Aldo Ray, touring for "Three Stripes in the Sun" had news pictures of his meeting with Boy Scouts and the Mayor of Boston.



Allison Hayes, touring for "Count Three and Pray" at the State theatre, Richmond, Ind., signing autographs for her fans, including babies in arms.



Joan Woodward had a rousing welcome in her home town, Greenville, S. C., as a co-star in Columbia's production of "Count Three and Pray."

QUIGLEY AWARDS CONTENDERS

STEVE ALLEN
Odeon, Haney, Can.

TED ALLEN
Rivoli
Hempstead, N. Y.

GORDON S. AAMOTH
Towne, Fargo, N. D.

JAMES M. ARCHER
La Scala
Glasgow, Scotland

G. J. BAKER
Gaumont
Manchester, Eng.

RUSS BARRETT
Capitol
Willimantic, Conn.

H. BEDFORD
Gaumont, Derby, Eng.

JIM BEGG
Sturt, Adelaide, Aust.

F. J. BICKLER
Wisconsin, Milwaukee

JACK BOKSER
Academy of Music
New York

BILL BURKE
Capitol, Brantford, Can.

JOHN C. CAROTHERS
Varsity
Carbondale, Ill.

E. C. CARTER
Gaumont
Dagenham, Eng.

JOHN CLARK
Broadway
Haverstraw, N. Y.

E. J. CLUMB
Riverside, Milwaukee

J. J. COLLINS
State, Melbourne, Aust.

F. A. CONNETT
Gaumont
Weymouth, Eng.

MAX COOPER
Cove, Glen Cove, N. Y.

G. A. COX
Gaumont
Watford, Eng.

A. G. CRISP
Gaumont
Haymarket, Eng.

P. A. CROSS
Gaumont
Leicester, Eng.

HENRY CURL
Melba
Birmingham, Ala.

KEN DAVIS
Odeon, London, Can.

W. B. DAVIES
Regent, Tarbach, Eng.

J. DI BENEDETTO
Poli, Worcester, Mass.

F. DI GENNARO
Merrick, Jamaica, N. Y.

WILSON ELLIOTT
Jewel
Mt. Clemens, Mich.

JOHN M. ENDRES
Calderone
Hempstead, N. Y.

KARL FASICK
Pilgrim, Boston, Mass.

J. B. FENNER
Queens Hall
Newcastle, Eng.

ARNOLD GARY
College
Birmingham, Ala.

ARNOLD GATES
State, Cleveland, O.

CHARLES GAUDINO
Poli, Springfield, Mass.

ELAINE S. GEORGE
Star, Heppner, Ore.

VOGEL GETTIER
Palace, Lorain, O.

SAM GILMAN
State, Syracuse, N. Y.

JOE GOLDENBERG
Tuxedo, Brooklyn

J. P. HARRISON
Campus, Denton, Texas

BOB HARVEY
Capitol
North Bay, Can.

REGINALD HELLEY
Ritz
Huddersfield, Eng.

D. HUGHES
Cabot, Bristol, Eng.

NYMAN KESSLER
DeWitt, Bayonne, N. J.

JAY A. KING
Yorktown
Elkins Park, Pa.

BOB KIPPEL
Pelham, New York

I. KLEIN
Tower, London, Eng.

SID KLEPER
College
New Haven, Conn.

A. A. LA HAYE
Gaumont, Acton, Eng.

BYRON D. LAMB
Odeon
Manchester, Eng.

T. MURRAY LYNCH
Paramount
Moncton, Can.

AL MESKIS
Warner, Milwaukee

H. MILLER
Crotona, New York

VICTOR NOWE
Odeon, Toronto, Can.

LLOYD PALMER
Colonial
Port Arthur, Can.

FRANK PAGE
Regent, Deal, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

ALEXANDER PLUCHOS
RKO Keith's
White Plains, N. Y.

LESTER POLLOCK
Loew's Rochester, N. Y.

R. G. PORTER
Majestic, Leeds, Eng.

R. RAISTRICK
Gaumont
Sheffield, Eng.

JACK RICHARDS
Door
Sturgeon Bay, Wis.

PAUL RICKETTS
Charm, Holyrood, Kans.

TED RODIS
Astoria, Astoria, N. Y.

CARL ROGERS
Loew's, Dayton, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

F. W. SALTER
Gaumont, Sutton, Eng.

W. S. SAMUELS
Texas, Dallas, Tex.

LARRY SCHAIN
Park Plaza, New York

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

JERRY SCHUR
Uptown, Los Angeles

DALE SMILEY
Del Paso
N. Sacramento, Cal.

G. H. W. SPARY
Odeon, Bradford, Eng.

MURRAY SPECTOR
Plaza, Englewood, N. J.

C. A. TAPPY
Gaumont
Bournemouth, Eng.

EVAN THOMPSON
Fox, Hackensack, N. J.

JOE TOLVE
Capitol
Port Chester, N. Y.

WM. J. TRAMBUKIS
State, Providence, R. I.

C. K. WATTS
Odeon, Torquay, Eng.

R. R. WINSHIP
Majestic
Phillipsburg, Kansas

Round Table

More than 12,000 important educational leaders and community opinion makers in 10 key cities attended special previews of "Good Morning, Miss Dove" in one of the largest "sampling" and public relations campaigns of its kind. We hope that if there must be cycles in film production, that everybody will try to make pictures as acceptable to the family and the public as "Miss Dove". . . . LARRY BELTZ, manager of the Grand theatre, Wausau, Wisconsin, worked hard on his big campaign for "The Bar Sinister" and it paid off in enthusiasm at the box office. He had doggie tieups galore—and four fire plugs in the lobby (reserved). We're certainly glad that MGM changed the titles of this picture to "Wildfire." . . . SID KLEPER celebrated "Seven Days of Horror" at the College theatre, New Haven, with two new thrillers every day in a week of chills. . . . ARNOLD GATES had a real good-looking blonde on duty, to cut down the ego of those dark-haired gals, while he was exploiting "Gentlemen Marry Brunettes" at Loew's State theatre, Cleveland. . . . LIM KENG HOR had four of the world's prettiest girls—"Miss World," "Miss Paris," "Miss Elegance" and "Miss Riviera" who are on world tour, as his guests at the Cathy cinema, Singapore, but he didn't send us any pictures—only dimensions. He says the Cathay restaurant, part of the theatre operation, was sold out for two days, with a special Chinese dinner at $20. . . . United Artists pointing with pride to the extraordinary 13-page color feature on "Alexander the Great" in the November 14th issue of *Life* Magazine. . . . Florida State Theatres says that "My Sister Eileen" took Miami by storm, but it wasn't any hurricane—just a terrific exploitation campaign conducted by Harry Botwick and his boys, and reported in the Round Table by AL GLICK, from the Olympia, Beach and Gables theatres.

BOB and MELBA WALKER send us a current copy of the Fruita, Colorado, *Times*, which is one of our favorite very small town newspapers, and they get front page mention of the audience Awards poll, now under way. But BOB WALKER could have had the ballot in the paper, if he could have bought a 30c mat to reprint it, and then subscribers and readers of the *Times* would have brought their vote to the Unitah theatre, where BOB has had everything else in the lobby, except a ballot box. . . . SHIRLEY JONES, who doubles between "Oklahoma!" and "Carousel" in our new dimensions, was in Pittsburgh to accept a Variety Club Award—it's her old home town. . . . WILSON ELLIOTT, manager of the Jewel theatre, Mt. Clemens, Mich., donated the facilities of his theatre in a kick-off for the United Fund Torch Drive, with Veronica Lake, in person, as the featured attraction, on an all-star program of music and entertainment. Just another instance to prove their active part in community affairs. . . . JACK AUSLET reporting the good cooperation which Tom Willis, manager of the Panorama theatre, New Orleans, is obtaining from local business houses, which will be a Round Table story. . . . C. H. STEWART, city manager for Interstate in Waco, Texas, shows a snapshot of his use of six-sheets in lobby display at the Waco theatre. . . . ULDERIC S. ALLAIRE—whom his friends call "Dick"—manager of the Victoria theatre, Victoriaville, Que., gets a round of applause for his original compositions, many of which have been published. . . . BILL BURKE, manager of the Capitol theatre, Brantford, Ontario, had a contest on stage to find a local "Ulysses"—with the girls promoting their boy friends, and the picture. . . . M. H. PARKER, manager of the Stanley Warner Strand theatre, Erie, Pa., proud of more than $500.00 worth of free space and spots, for "The Great Adventure."



Robert J. Coyne, hard-working special counsel for COMPO, who has put more horsepower into making the Audience Awards a success than any other person, receives a tribute in Canton, Ohio, first city to make the poll their own. Left to right, above—Mr. Coyne, Clayton G. Horn, editor of the Canton Repository; Irwin Solomon, manager of the Ohio theatre; Gene Moulaison, manager of Loew's theatre, and Ralph Russell, manager of the Palace theatre.

CHRISTMAS AT THE DOOR AND DONNA

Jack Richards is the manager of the Door and Donna theatres, in Sturgeon Bay, Wisconsin, and he's in our mail because he offers "Yule-arama"—a cooperative plan with local merchant sponsors, which he calls, "A really big promotion" and says, "If used in other situations, will get them over the terrific drop-off in business, in the two weeks before Christmas."

The Door and Donna are twin theatres, with 567 and 539 seats, respectively—located in Door County—and the owner is Donna W. Brochert, which thus explains the theatre names. Sturgeon Bay is "Nature's Air-Conditioned Playground in the Heart of Cherryland"—and we'd like to get up around that way, when all of their attractions are in season.



JACK RICHARDS

The Plan Is on Paper

Jack gets out a fine, complete and mimeographed outline of his Christmas merchandising plan, which has been tried out and proven in the area. During the Christmas shopping period, local merchants underwrite 20,000 tickets, which are sold to them at 80% discount, so the cost to co-sponsors amounts to 10c per ticket. A customer gets a guest ticket with every purchase of $1.00 and this insures capacity attendance at the two theatres for every performance, right through the pre-Christmas slump.

The over-all objective is to get the greatest activity in local stores during this shopping period, and to encourage local merchants to cooperate in advertising and promotion for the town's benefit. The whole plan has the enthusiastic approval of the Door County Chamber of Commerce, and will be an annual affair in the future. While it doesn't say as much in Jack's mimeographed prospectus to merchants, we can safely assume that the theatre retains the concession business, and that there is no complaint about capacity business on "Yule-arama" tickets, at this time of the year.

It Started This Way

All this doesn't exactly come out of the thin air, for we had a letter from Jack Richards a while before he sent in "Yule-arama"— and it indicated such good showmanship that the Editor of the HERALD wrote him for more of the story. Jack said, originally, that business has been somewhat less than colossal, and so he went to his newspaper, the *Door County Advocate,* and to the Mayor of Sturgeon Bay, who is a graduate in journalism. Out of this direct contact with the press and the Mayor, came two excellent developments. The editor of the newspaper gave the Door and Donna theatres, and the motion picture industry, a very fine lead editorial, at the top of his page, in which he said "It is not our practice to editorialize in favor of any particular business, but we feel the movies are an important part of a locality, and should be supported."

That would have been enough to stimulate local pride in their own theatres, and the desire to see the industry's current films in our new dimensions, but the Mayor really went still farther in his approach. Over two radio stations, WDOR and WOKW, he devoted his talk, "The Mayor Reports" to motion pictures in general and local theatres in particular. He had his facts and figures, and cited chapter and verse to prove that films were doing a job in community affairs, as well as in cultural relations. He knew what he liked—and said so, and it was no obvious blurb in favor of films in general, for His Honor also stated what he didn't like, as well. He praised the local management, as the protection which any community has to provide only the best in screen entertainment. He concluded, "We get what we ask for and pay for what we get, so let us justify the high respect which local theatre management has for our good taste."

We compliment Jack Richards, Donna W. Borchert, Chandler F. Harris, president and editor of the *Door County Advocate,* and Mayor Stanley R. Greene, of Sturgeon Bay, for their fine contribution to showmanship and public relations at the local level, for the good of film industry.

Another Loew's Manager Becomes a Field Man

Bill Brown, with Loew's Theatres for many years, has joined the Columbia field promotion force, and for an initial assignment, went to Hartford to promote "Three Stripes in the Sun" and "Count Three and Pray." With the help of George E. Landers, Hartford division manager, E. M. Loew's Theatres, he planted several sizable newspaper layouts. He also arranged a press luncheon honoring Aldo Ray of "Three Stripes."

Three Local Theatre Men Are Honored

George J. Reister, general manager for Buckley Amusement Enterprises in Shamokin, Pa., sends us a copy of the special section in the *Shamokin Citizen,* honoring three pioneer showmen, the late L. J. Chamberlain, whom we remember from Pennsylvania days; George J. Higgins, and George W. Turner, whose experience in Shamokin dates back fifty years. The company operates the Capitol theatre, Shamokin; the States theatre, Mahanoy City; the State theatre, Mount Carmel, and the Majestic theatre, Shamokin, and George Reiser has been a member of this Round Table since 1929.

This kind of local publicity is a many splendored thing, since it reminds the community of the fifty years of service which their theatres have rendered, and devotes due praise to the pioneers who have been part of the business neighborhood from the turn of the century. The section tells of the original Nickelodeon, and one of the complimentary cooperative advertisements is from National Ticket Company, of Shamokin, also one of the best known pioneers in film industry. Probably every theatre in America has used National Tickets, in the past 49 years.



Monroe Greenthal sends this sample to show how his agency handled the advertising for RKO Theatres in New York, when "the rains came"—and the run of "Mister Roberts" was extended, at the request of hundreds of neighborhood patrons.

Selling Approach

THE McCONNELL STORY — Warner Brothers. CinemaScope, in WarnerColor. Alan Ladd and June Allyson in the wonderful true-love story of Joe McConnell, the "Tiger in the Sky," who became America's first Triple Jet-Ace, and a starry-eyed girl named Butch. Told to the roar of the Sabre-Jets! 24-sheet is fine for lobby and marquee display, with more good art than you can get any other way at anywhere near the price. The smaller posters, in somewhat different style, also make good lobby or front display. No herald mentioned in the pressbook, but print your own from a big newspaper ad mat, and let a cooperative advertiser pay the whole bill. Teaser ads are good, also in a different advertising style, so you have good assortment. The composite mat cuts corners slightly but gives you five ad mats and slugs and one publicity mat—so be satisfied with what is still the best bargain along Film Row, for only 35c take home.

BLOOD ALLEY—Warner Brothers. CinemaScope in WarnerColor. John Wayne cracking out of the hell of a Chinese prison, Lauren Bacall, trapped in the dead-end of the Orient. The place—Chiku Shan, China. The time—almost too late! The only way out—"Blood Alley." 24-sheet is excellent for lobby and marquee display; other posters have good pictorial art that will create cut-outs of your own design. You can make good shadow boxes of two posters. No herald mentioned, but you can print your own from oversized newspaper mats which are available in the right sizes. A set of 2-column teaser ads will serve in many situations for display purposes. The special combination mat is well selected, and supplies six ad mats in one and two column width, and one publicity mat, all for the price of one ordinary mat at National Screen.

DESERT SANDS — United Artists. SuperScope, color by Technicolor. All the sand-storming savagery of the great Sahara, with the fanatic frenzy of the desert tribesmen, the deathless glory of the doomed battalion, starring Ralph Meeker, of the heroic Foreign Legion, Marla English as a real barbaric princess, if we ever saw one, and J. Carrol Naish, as a tough sergeant. Six-sheet and two other posters, have some art material for cut-outs as lobby and marquee display. Folder herald hits the spot, with all the best advertising slants on pretty Marla English, only they're not angles. But she's no angel, either. Newspaper ad mats in generous assortment, from very large to more usable sizes—but 36-22-36 is a number to order, if you know the code. Special mat No. 1, the complete campaign mat for small situations, has eight ad mats and slugs, some containing pictorial art, and two publicity mats, which are less impressive.

QUENTIN DURWARD—MGM. CinemaScope in Eastman Color. Sir Walter Scott's romantic adventure story—greater than "Ivanhoe" and twice as thrilling. Robert Taylor, and all star cast, against authentic, eye-filling locations and the historic castles of England and France. Two-color folder herald from Cato Show Print, has all the best selling approach as found in the pressbook. We suggest you obtain heralds with the back page blank, which cost only about half the amount as when imprinted on order, and then sell part of the back page to a local merchant, who will pay enough for it to offset the cost of imprinting locally and the original cost of the heralds, as well. A bulletin says the study guide was not completed as mentioned in the pressbook and is therefore not available. 24-sheet and other posters have good adventure poses of Robert Taylor and others in costume, to make cut-outs for lobby and marquee display. Newspaper ad mats are in keeping with the adventures found in Sir Walter Scott's novels.

FOOTSTEPS IN THE FOG—Columbia Pictures. In color by Technicolor, with Stewart Granger and Jean Simmons in the tradition of the industry's greatest thrillers. Never forget, when a man is close enough to kiss you, he is close enough to kill you! What did he come for? Never, never close your eyes, when you kiss someone who is a killer! Six-sheet and other posters have the necessary pictorial art to make good lobby and marquee display. Folder herald keys the campaign for a majority of situations. Newspaper ad mats, mostly too big for ordinary use, have the right selling approach, but the producer could save some money, since there are fewer than fifty theatres in America that will buy such large newspaper space, and these are first runs that need the pressbooks least—because they are in direct contact with the home offices and share costs as part of the national advertising budget. One good novelty is the "Granger-Simmons" teaser card, two kinds, to be printed together from one mat, No. 2-E, and cut apart, as throwaways. Good stunt, and easy to do.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

New Name for Popcorn Group

The International Popcorn Association has changed its name to the Popcorn and Concessions Association. The action was taken by the group's board of directors during the recent convention at the Hotel Morrison in Chicago, according to an announcement by Bert Nathan, president of the association. He explained that the change will make the association's name more properly descriptive of the over-all membership of the group.

Other business conducted at the convention included the re-election of Mr. Nathan as president and J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, Ontario, as chairman of the board of directors. Other officers elected were Allan W. Adams, Adams Corporation, Beloit, Wis., first vice-president; James O. Hoover, Martin Theatres, Columbus, Ga., second vice-president; A. J. Villiesse, A. J. Villiesse Company, Wilmette, Ill., treasurer; and Thomas J. Sullivan, Chicago, executive vice-president-secretary and general counsel. Seven junior directors were also installed.

NEW CONVENTION PLANS

It was announced also by Mr. Nathan that plans are underway for the 1956 convention and trade show of the PCA and the directors are considering an invitation from the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association and Theatre Equipment Dealers Association to join with them in a convention and exhibition September 19th through 25th at the Coliseum in New York City. A special committee has been named to negotiate a contract.

Officials for the 1956 Popcorn and Concession Industries Convention and Exhibition have already been appointed. Named as general convention chairman was Lee Koken, RKO Theatres, New York City and Lester Grand, Confection Cabinet Corporation, Chicago, is exhibit chairman.

Four regional conferences have been scheduled for the association during 1956. The kick-off meeting will be in New York City for the entire eastern and southern area; followed by a western conference in Las Vegas, a southwestern session in Dallas or New Orleans and a mid-western meeting in Chicago. Exact dates will be announced soon along with the names of the program chairmen.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED — THEATRE MANAGERS. EXPERIenced. Exploitation-minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Manager, Stanley Warner Theatres, 2217 Clark Building, Pittsburgh, Pa.

EXPERIENCED THEATRE MANAGER FOR small house in suburban town near Chicago. VALOS THEATRES. 220 South State Street. Chicago, Ill.

COMBINATION RESIDENT AND TRAVELING auditors. Experienced in motion picture exchange operations. Write BOX 2888, MOTION PICTURE HERALD, stating qualifications and past experience. All replies will be held in confidence.

SMALL TOWN PROJECTIONIST THAT HAS booth operation experience and thorough knowledge of sound repairs service and installation work. Our firm offers such equipment and also consists of small circuit of theatres equipped with Simplex projectors, Simplex and RCA sound. CinemaScope and stereophonic sound equipment. We are located in Southern Maryland. If you are interested in a permanent all-year highly protected position; air mail, special delivery your full qualifications including small photo, full description, age, marital and draft status, salary expected and three written bonafide references. All replies will be held in strict confidence. BOX 2887, MOTION PICTURE HERALD.

POSITIONS WANTED

DRIVE-IN THEATRE MANAGER AVAILABLE immediately. Will travel anywhere. Phone New York City, WAdsworth 3-4034.

USED EQUIPMENT

EXCELLENT COATED PROJECTION LENSES— many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾"—$35.00 pair. Super-Snaplite fl. 9—2"-2¼" $170 pr.; Superlite 2¾"-3"-3¼" $150 pr.; Superlite 3½" $90 pr. Trades taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

S. O. S. OFFERS BEST CINEMASCOPE VALUE! Send projection throw-screen size, we'll compute your requirements. Metallic seamless screens 75c sq. ft. Buy on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BARGAINS GALORE NEW SURPLUS PARTS! Holmes: 2 speed turntables 33⅓/78 R.P.M.—$24.95; Condenser Lenses 95c; constant speed motors $12.50; Shutter Shafts $1.25; sound optical Lenses $9.95; Intermittents $24.50 each; Star-Sprocket assembly $10.00; EE-14070 Vertical Drive Shaft w/5 gears bearings $9.75; 1000W T-20C-13 Mogul prefocus Lamps $25.00 dozen ($3.95 each), DeVry Intermittents $59.50; Simplex Acme Magazines, combination upper and lower $39.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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Israeli-Produced Film Set For General Release

"Hill 24 Doesn't Answer," the first film to be produced in Israel in English, will be offered to regular first run theatres rather than being restricted to specialized showings by its distributor in this country, Continental Distributing, Inc. Plans for its showings were revised, according to Frank Kassler, president of Continental, when leading circuit and independent exhibitors expressed interest in the picture. The film has already opened in New York, Chicago and Washington, D. C.

Canadian Town Amends Amusement Tax Law

TISDALE, SASK.: Members of the Tisdale Council have amended its amusement tax law whereby the tax is applicable only to out-of-town entertainment, whether sponsored locally or not. Originally a tax of 10 per cent was levied on all admissions to entertainment exceeding 35 cents per person and then a flat rate of $100 per month was put into effect. F. W. Falkner, local theatre owner, attended the October Council meeting and said that Tisdale was one of the few towns in Saskatchewan that still collected an amusement tax. Attendance at theatres was down as much as 40 per cent, he added, and it was from this attendance the tax had to be paid. An amendment to the Amusement Tax Bylaw was then passed.

New Executive Secretary for Carolina Theatre Owners

CHARLOTTE: Mrs. Lucille Price will succeed Mrs. Walter Griffith as executive secretary of the Theatre Owners of North and South Carolina, with official announcement of the change to be made soon by Howard Anderson of Mullins, S. C., vice-president of the association, who has been acting president since the resignation of C. A. Dandelake. Mrs. Price is now employed in a Charlotte film exchange and will assume her new duties very shortly. Mrs. Griffith, who has been ill for some time, will continue in an advisory capacity.

John McManus Dies; Was Warner Studio Publicist

HOLLYWOOD: John G. McManus, 56, exploitation head of the Warner studio publicity department, died November 17 at St. Joseph's Hospital in Burbank. He had suffered a heart attack 10 days before. He was a 30-year veteran of show business. For a number of years he was manager of Loew's Midland theatre in Kansas City. Prior to joining the Warner Studio some five years ago he was Los Angeles district manager of Warner theatres. Mr. McManus is survived by his widow and three daughters. A native of London, Ontario, he entered the industry via exhibition in Canada.

Sam Kaplan

Sam Kaplan, 65, veteran projectionist at the RKO home office screening room in New York died of a heart attack November 16 on his way to work. Mr. Kaplan, who joined RKO as a projectionist in 1928, is survived by his widow, Sylvia, and a son, Norman.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 94 attractions, 3,325 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Ain't Misbehavin' (U-I)	–	3	27	7	1
A&C Meet the Mummy (U-I)	–	4	12	7	1
Blackboard Jungle (MGM)	27	37	7	–	–
Blood Alley (WB)	–	3	8	6	–
Bring Your Smile Along (Col.)	–	–	1	–	9
Bullet For Joey (U.A.)	–	–	2	5	3
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	1	6	6
Cobweb, The (MGM)	–	6	17	15	5
Creature With the Atom Brain (Col.)	–	13	4	6	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	28	8	7
Dam Busters (W.B.)	–	–	9	1	2
Davy Crockett (B.V.)	10	36	33	8	1
Desert Sands (U.A.)	–	–	2	4	4
End of the Affair (Col.)	–	2	3	14	12
Eternal Sea, The (Rep.)	–	7	13	17	9
Far Horizons, The (Par.)	–	1	33	12	7
Female on the Beach (U.I.)	1	3	26	1	1
Five Against the House (Col.)	–	–	12	3	3
Footsteps in the Fog (Col.)	–	–	4	1	4
Foxfire (U.I.)	–	18	22	13	1
Francis in the Navy (U.I.)	–	10	25	7	–
Gentlemen Marry Brunettes (U.A.)	–	1	11	1	1
Girl in the Red Velvet Swing (20th-Fox)	–	–	2	11	4
Girl Rush, The (Par.)	–	–	1	17	18
Hell's Island (Par.)	–	–	13	10	11
House of Bamboo (20th-Fox)	–	19	22	14	17
How to Be Very, Very Popular (20th-Fox)	–	5	32	9	12
I Am a Camera (D.C.A.)	6	2	–	–	4
Interrupted Melody (MGM)	–	7	16	21	5
It Came From Beneath the Sea (Col.)	1	21	6	6	3
It's Always Fair Weather (MGM)	–	1	9	14	18
Jump Into Hell (W.B.)	–	2	4	5	–
Kentuckian, The (U.A.)	6	18	12	1	4
King's Thief, The (MGM)	–	–	1	8	7
Kiss Me Deadly (U.A.)	–	–	5	3	15
Kiss of Fire (U.I.)	–	1	1	5	2
Lady and the Tramp (B.V.)	29	25	18	2	–
Land of the Pharaohs (W.B.)	–	3	14	23	10
Las Vegas Shakedown (A.A.)	–	–	3	2	–
Last Command, The (Rep.)	–	–	5	3	4
Left Hand of God, The (20th-Fox)	–	27	6	2	1
Looters, The (U.I.)	–	–	6	13	9
Love Is a Many Splendored Thing (20th-Fox)	17	14	30	8	2
Love Me or Leave Me (MGM)	7	35	28	7	6
Lucy Gallant (Para.)	–	–	1	1	1
Magnificent Matador (20th-Fox)	2	–	14	21	16
Man Alone, A (Rep.)	–	1	2	–	1
Man from Bitter Ridge (U.I.)	2	–	13	9	7
Man from Laramie (Col.)	10	29	22	9	7
Man Without a Star (U.I.)	–	12	33	16	5
Marty (U.A.)	7	1	10	4	11
McConnell Story, The (W.B.)	1	10	11	7	2
Mister Roberts (W.B.)	35	28	9	2	–
Moonfleet (MGM)	–	4	4	17	5
My Sister Eileen (Col.)	–	2	7	4	3
Night Holds Terror, The (Col.)	–	–	1	2	11
Night of the Hunter (U.A.)	–	2	3	10	2
Not as a Stranger (U.A.)	10	29	6	9	1
One Desire (U-I)	–	–	8	13	5
Pearl of the South Pacific (RKO)	6	–	8	11	9
Pete Kelly's Blues (W.B.)	3	14	6	30	7
Phenix City Story (A.A.)	13	8	17	8	1
Private War of Major Benson (U-I)	1	19	1	17	3
Prize of Gold, A (Col.)	–	2	10	8	3
Prodigal, The (MGM)	4	18	34	25	8
Purple Mask (U-I)	–	2	9	15	12
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	3	8	3	1
Robber's Roost (U.A.)	–	4	5	3	2
Santa Fe Passage (Rep.)	–	2	11	3	7
Scarlet Coat (MGM)	–	–	5	6	15
Sea Chase, The (W.B.)	1	7	51	17	5
Seminole Uprising (Col.)	–	–	4	2	3
Seven Cities of Gold (20th-Fox)	–	–	3	7	8
Seven Little Foys (Para.)	33	28	10	10	8
Seven Year Itch (20th-Fox)	43	33	17	3	1
Shrike, The (U-I)	–	2	5	13	9
Soldier of Fortune (20th-Fox)	–	25	25	14	4
Son of Sinbad (RKO)	–	2	10	16	14
Strange Lady in Town (W.B.)	–	11	20	15	2
Strategic Air Command (Para.)	39	30	12	4	–
Summertime (U.A.)	–	6	7	4	9
Tall Man Riding (W.B.)	–	12	8	8	3
The Tall Men (20th-Fox)	1	8	5	–	–
Teen-Age Crime Wave (Col.)	–	–	3	1	–
Tennessee's Partner (RKO)	–	1	3	2	3
Tight Spot (Col.)	–	4	8	9	8
To Catch a Thief (Para.)	4	11	12	8	1
To Hell and Back (U-I)	11	17	1	1	–
Trial (MGM)	–	1	5	8	–
Ulysses (Para.)	3	1	3	9	–
Virgin Queen, The (20th-Fox)	1	–	11	8	9
We're No Angels (Para.)	–	6	14	18	8
Wichita (A.A.)	2	16	10	1	2
You're Never Too Young (Para.)	1	20	13	6	2

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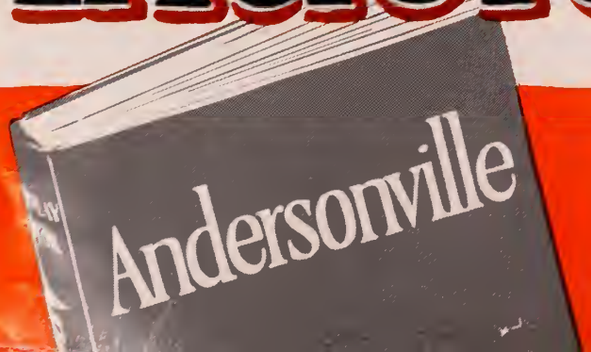
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DECEMBER 3, 1955

MOTION PICTURE HERALD

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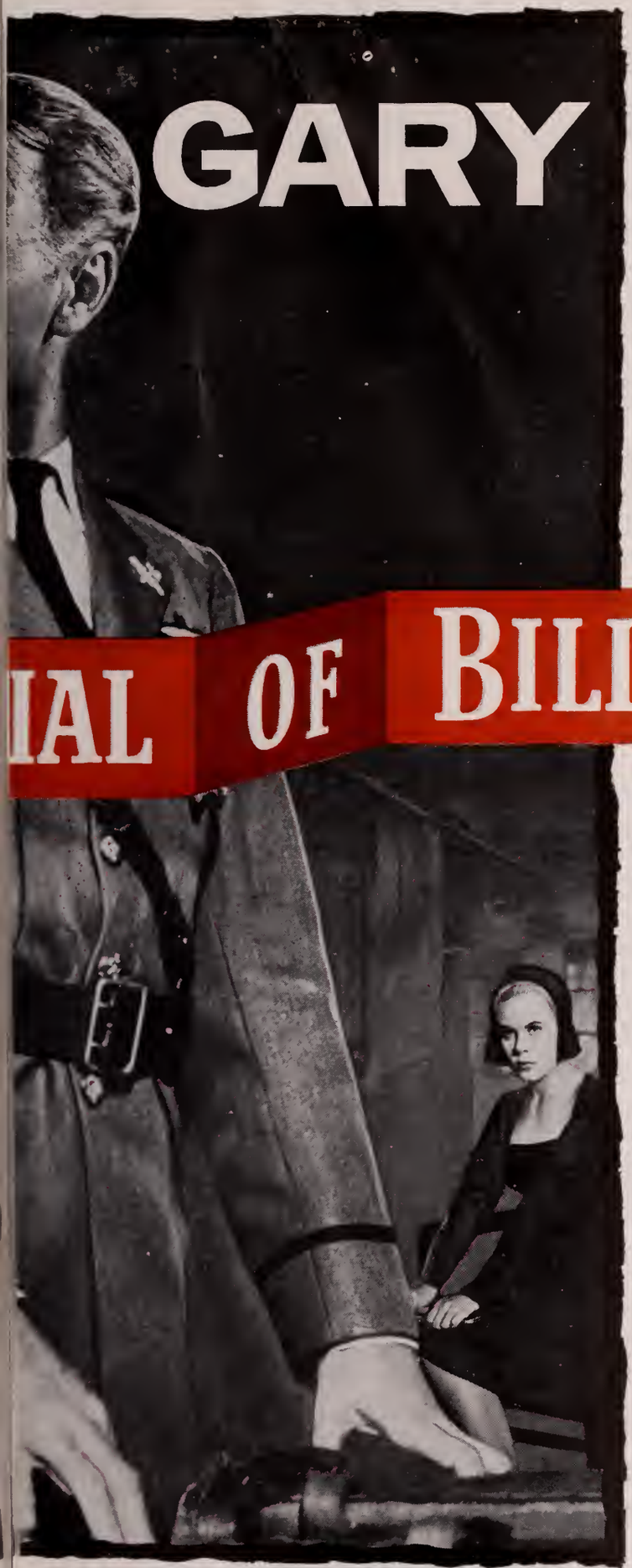
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 10

December 3, 1955

Paramount to Allied

ONE useful substitute for a round table discussion of trade practices is a comprehensive exchange of viewpoints in writing or in speeches. The recent comments by Allied leaders on pre-releasing or merchandising engagements and the detailed answer by Paramount should do much to clarify positions in this vital area of industry controversy. While knowledge of the thinking of those on the other side of a dispute does not necessarily facilitate a mutually satisfactory solution, at least it tends to eliminate useless bickering.

The letter of Louis Phillips, Paramount general counsel, sent last week to Abram F. Myers, Allied general counsel, helps make clear the thinking which motivates that company. No exhibitor or exhibitor association can be expected to bring about a change in a distributor's policies unless the reasons for those policies are adequately understood.

The first section of Mr. Phillips' letter stressed points which influence, to a greater or lesser degree, every producer-distributor—the rapid change of conditions within the industry, the high costs of production (now averaging for Paramount over three million dollars per picture), and the necessity of promoting each picture to the fullest extent possible.

Mr. Phillips summed up Paramount's merchandising method as follows—"What we are endeavoring to do is to create the largest audience for the benefit of all runs, early as well as subsequent. Our advertising and exploitation are aimed at pre-selling our pictures to the public, and this is of particular benefit to the subsequent run exhibitors."

THERE can be no disagreement with Mr. Phillips that conditions in the industry have changed and are changing, that costs of production are enormous and that each film must be seen by the greatest number of patrons possible. Some exhibitors may question decisions made by a distributor but responsibility for those decisions rests on the management of the companies and nowhere else.

The second half of Mr. Phillips' letter is concerned largely with legal issues. He denies Mr. Myers' assertions that some of the merchandising methods are illegal. On some of the points at issue there have been no court decisions up to now. Most of the questions involve matters of interpretation. A distributor is certainly entitled to test his product in order to learn the best means of reaching the public. That is in everyone's best interest. How many such tests runs are needed for a particular film is clearly a matter of opinion. Any process of selection of cities or theatres for such engagements involves a risk of being charged with discrimination. Situations where there is bidding, either the formal kind or that known as "competitive negotiations," are especially breeding grounds for trade strife.

It is to be hoped that any replies to the Paramount statement from exhibition will deal squarely with the issues, as Mr. Phillips has done. If views are exchanged on a reasonable basis all branches of the industry may benefit.

■ ■ ■

Hiding the Light

THE British are among the world's greatest merchants. In many markets and for many commodities they are the pacemakers. In view of this state of affairs it continues to amaze that so little promotional effort has been put behind British films in the American market.

For more than twenty years British producers have been trying to make a substantial place for their films in the United States. Since World War II they have done quite well in many foreign markets, excepting the U. S. Progress here still is uncertain.

There are a number of reasons to account for this mutually unsatisfactory condition. Never has there been such a product shortage as currently prevailing. Never before have non-Hollywood films had a better potential. Nevertheless some in Britain continue to blame the lack of returns on a "boycott" by American exhibitors. Such a "boycott" would be a classic example of persons slitting their own throats. American exhibitors want more product just as much as British producers want dollar revenue.

The true explanation is that no serious, sustained attempt has yet been made to develop a market here for British films. Over the years a great promotional effort, skillfully managed, has supported the sale of Scotch whiskey and British woolens—to mention only two products. On the other hand there has never been a centralized effort—even consisting of one person engaged full time—in publicizing British pictures to build up the essential "want-to-see" that makes box office.

In contrast, with relatively few films and with a language barrier, Italian pictures have been energetically promoted. The French industry is about to begin a similar but modest effort. Other plans are in the making for promotion of other nationality product. Yet there are no signs of such an activity on behalf of British films.

British players and pictures must be aggressively publicized and advertised to the trade and public or else the U. S. market will remain unsatisfactory and exhibitors here will lose the possibility of many fine engagements.

—Martin Quigley, Jr.

Letters to the Herald

Need Ad Changes

To the Editor:

We think the people who are preparing and who are responsible for all the press and advertising material that is made available on the pictures that we have to run should be replaced by others intelligent enough to prepare material that would not be an insult to the average American movie patron. A change is needed. Our advertising doesn't have to show a shirtless male being grabbed by a female. Keep the people at least up on their feet. Don't show a female star (I won't mention any names) tackling some big he-man around the knees or scratching his brawny back. — *DON KELSEY, Lyric Theatre, Blacksburg, Va.*

If the Shoe Fits

To the Editor:

At the risk of either making myself very unpopular or awfully dumb, I am writing this letter to The HERALD.

In all the articles I've read in the "Letters to The HERALD" column there have been all kinds of suggestions to remedy some of the ills of show business. I don't believe there has been one pointing out the faults of the managers and owners themselves. This theatre business has now become a lazy man's business. You hire someone to buy the pictures, then book them, order your advertising, which usually is a standing order. If it is a run of the mill type, you use two one-sheets and if it has unusually good exploitation potential, you order three. Your buyer and booker in most cases could not successfully manage one theatre and his help probably two weeks before he became a booker was selling cement. Since all the effort of buying and booking your pictures have been taken away from you, about the heaviest thing you do all day is raise a cup of coffee at the local film row cafe.

Your initiative has also gone. I'm not unmindful of the fact that it is harder now than ever to get the people out to the movies. But, the old alibi—the rentals are too high, pictures are not good enough, etc., doesn't hold up. The pictures made in the last two or three years have been loaded with exploitation possibilities but as long as some managers and owners are going to have these pictures sent in just to fill a date and then sit idly by and wait for the people, they deserve what they get.

I have always believed that 80 per cent of the show-going public were ignorant (ignorant about show business), susceptible and can be sold. The other 20 per cent I never worried about because they might attend a movie once a year provided all the friends they know told them not to miss it. They would never keep me in business.

One theatre manager I know told me if he had his way, he would not sell tickets at all to kids and didn't want them in his theatre. For crying out loud—who does he think is going to the theatres and drive-ins now. If's the young people who were forming the habit in the war years.

I would like to see the owners go back to running their own theatres; get the lead out of their managers; get back the showmanship that has gone over to the car lots and appliance dealers. If they are going to stay in the theatre business, eat it, sleep it, and dream it. There's no other way. This may not cure everything but it will help.— *WAYNE T. JENKINS,* 5204 *Montgall, Kansas City, Mo.*

P.S. I started in motion picture business with the old limelight days. At present I'm on the outside looking in.

Trailer Problem

To the Editor:

Showing CinemaScope trailers in 2-D involves too much work when your program for the week is half in CinemaScope and half regular. . . . There is too much confusion in the booth with lenses, aperture plates, and so forth. What can be done to help this situation? I would like to know, and many others would also welcome any of your suggestions.—*ALAN POOLAND, Hot Springs Theatre, Hot Springs, S. D.*

Rentals and Prints

To the Editor:

One of the problems small exhibitors are faced with is the demand for percentage film rentals for top pictures. No small exhibitor can pay fifty or even forty per cent film rental and make any profit with the grosses we are getting. Another problem is the shortage of prints. Branch offices here in the middle west are serving several hundred exhibitors with two prints—even of the top pictures.—*W. G. HORSTMAN, Princess Theatre, Odebolt, Iowa.*

Slanted Publicity

To the Editor:

I do not usually express any opinion one way or another regarding our business, but it makes me angry to see how the publicity is slanted on certain pictures—for example, "Untamed" starring Susan Hayward. Don't you think people are fed up with this type of publicity stressing sex?—*J. HEGGIE, Famous Players, Toronto, Canada.*

Complaint on Mats

To the Editor:

The improvement in censorship in films is very good, but the mats are still the same, selling sex only. — *ED LAMOUREUR, Palace Theatre, Windsor, Ont., Canada.*

MOTION PICTURE HERALD

December 3, 1955

	Page
RKO preparing its film inventory for television	12
STANLEY WARNER net reported 73% above last year	12
PARAMOUNT tells Allied it will not be "straitjacketed"	13
AUDIENCE AWARD voting called by exhibitors "big success"	14
BOX OFFICE Champions for the month of November	21
COLUMBIA stockholders told net should equal last year	21
PREDICTION—of product to come from 20th Century-Fox	25
BRITISH Ealing Studio sale resulted in excellent profit	24
COMPO schedules full dress meeting December 15	28
NATIONAL SPOTLIGHT—Notes on personnel across country	32

SERVICE DEPARTMENTS

Refreshment Merchandising	46-56
Film Buyers' Rating	3rd Cover
Hollywood Scene	29
Managers' Round Table	42
The Winners' Circle	28

In *Better Theatres* for DECEMBER

Section begins opposite 56

CHOOSING Projection Methods Today
VIEWS OF the New Screen's Business
YEAR-AROUND Drive-In Operation

IN PRODUCT DIGEST SECTION

REVIEWS *(In Product Digest):* The Square Jungle, Shack Out on 101, Heidi and Peter, Bobby Ware Is Missing

Showmen's Reviews	689
Short Subjects Chart	690
The Release Chart	692

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On the Horizon

HATFUL

The New York Times in a story datelined Hollywood Wednesday said the 20th Century-Fox studio had announced the purchase of screen rights to the New York stage play "A Hatful of Rain." The New York home office, also Wednesday, said that it was true that the purchase was being negotiated but that it had not yet been signed. Subject of the play is narcotic addiction. Earlier this week the Motion Picture Association of America said that a meeting of the board of directors within the next few weeks would consider the question of an appeal by Otto Preminger and United Artists on the refusal of a Code seal to "The Man with the Golden Arm", also on narcotics.

TELETHON SALE

RKO Teleradio Pictures will use television's successful cause-selling gimmick, the "telethon", to sell tickets. The latter are for opening in Washington late January the latest RKO Radio production, the $6,000,000 "The Conqueror". The telethon will be over WTOP-TV, CBS, Washington, and also will be unique in using, not theatre personalities, but personalities in government and diplomacy.

UP AND UP

What with top stars' agents now demanding profit-participation in stipulated numbers of pictures in which they do not appear, as a contract consideration for profit-participation in a stated number of pictures in which they do appear, it becomes clear as two-plus-two that production costs, already at all-time high, can't be going anywhere but up.

"LIFE" WITH THE O'NEILS

"Life" magazine, in its issue dated December 5, turns its attention to the ever-increasing good fortunes of the famous O'Neil family, headed by William F. O'Neil whose General Tire and Rubber Company now is such a force in television and motion pictures. Mr. O'Neil's son, Thomas F., is, of course, president of General Teleradio which recently acquired RKO Radio Pictures. "Life" titles its six-page story, "The O'Neils' Money Machine."

THE JUDGE

Television programs must improve, and the public, not Government, should improve them, Federal Communications Commission chairman George C. McConnaughey told the audience at the Sylvania Television Awards banquet in New York Tuesday night. He added too few realize their right to demand that program creators heed public desire. He also feels television must be more than entertainment because for education it is an unequalled medium. As he puts it, "the job is not only to serve the public taste, but to raise it a little".

SERVICE

Would you like to buy a ticket to "Oklahoma!"? The way is made easier for you by 46 Skouras theatres in the New York area, whose boxoffices will hand you one. President of Magna Theatre Corporation, distributors of "Oklahoma!" is Mr. George Skouras.

MARTY

"Marty" finally is leaving the Sutton Theatre, New York. December 18 it ends a record smashing run of 36 weeks. It made $495,088, more than any other picture booked by the Rugoff and Becker circuit house.

ON ICE

Now it's known as "Roxy Service". The new management of the Roxy, in New York, a Fox West Coast operation, announced the other day it will have as regular policy 1,000 reserved mezzanine seats, purchasable by mail or boxoffice. The policy begins December 15 with a new stage and ice show accompanying the feature. The Roxy Theatre, renowned in industry lore, a neighbor of the Radio City Music Hall, of renown also, has had in recent years a succession of managements and managers who have used stage and then ice shows and then abandoned them, in the search for a formula for successful competition. The latest manager is Robert C. Rothafel, nephew of the late, famed Samuel "Roxy" Rothafel, who founded the house.

$80,000,000 BUDGET

A minimum studio investment of $80,000,000 is represented in releases scheduled by 20th Century-Fox for 1956 and early 1957, that company said this week. The figure is exclusive of money spent for the rights to 28 novels and seven plays. "The Lieutenant Wore Skirts" will be the first 1956 release and "Carousel" and "The Man in the Grey Flannel Suit" are nearing completion. Shooting on the second 55mm CinemaScope production, "The King and I", is under way.

Floyd E. Stone-James D. Ivers-William R. Weaver

WHEN AND WHERE

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, Kansas City, Mo.

THE WORLD MARKET . . .

Next week's issue of The HERALD will be the annual World Market number, covering all phases of the foreign field editorially and directorially. This is the tenth annual edition of a section of The HERALD which has been a vital factor in bringing together the buyers and sellers of all the free markets of the world.

SOME ADVICE to the industry. . . . Tuesday afternoon, in New York, Samuel Goldwyn, Jr., who has just made his first picture, "Man With a Gun," told the Associated Motion Picture Advertisers, honoring him at luncheon, that he feels the industry as his first and almost only love, should heed some observations. It must avoid the tired and the hackneyed, which newsmen and the public have come to ignore; it should present the picture of a medium open and welcome and enthusiastic for new hands and brains; and above all, its members must avoid pessimistic and tragically foolish talk which conveys depression and doom. Max Youngstein, another featured speaker and vice-president of the company releasing Mr. Goldwyn's first work, reiterated a favorite and major theme: the best minds and most energy are in the industry's advertising men and women, and so far the industry pays them little attention. On the dais with Mr. Goldwyn, speaking, right, are Lige Brien, AMPA; Karen Sharpe, actress; Harry Brandt, toastmaster; David Bader, AMPA president; Mr. Youngstein; and Hans Barnstyn, treasurer.



by the Herald

HE'S THE BEST, right. Jack Foxe of the Palace, Washington, receives a $1,000 Bond in United Artists' New York office, from Francis M. Winikus, left, advertising executive, and Jack Welsch, right, general sales manager for Exquisite Form. Mr. Foxe was the best local promoter in large cities for the Miss Exquisite Form contest, which boosted UA's "Gentlemen Marry Brunettes."



This week in pictures



GUYS AND DOLLS, at the opening of the picture of that name (by Samuel Goldwyn through MGM) at the Paramount, in Los Angeles. Typical is the lobby scene, left. Representative are the men below, some of the notable throng. There are Leslie Peterson, supervising TV and radio; Dore Schary, MGM production chief; and George Murphy, the studio's public relations director. The affair raised more than $100,000 for the Cedars of Lebanon hospital.





EASTMAN IN CANADA (Canadian Kodak, Ltd.) announces two appointments: Donald C. Kerr, left, president and general manager; and James W. Spence, chairman of the board. They also head Canadian Kodak Sales, a subsidiary. Mr. Spence has been with Eastman 50 years; Mr. Kerr came to it in 1935.



TWO IMPORTANT GUESTS at the banquet accompanying the Hollywood premiere of "Cinerama Holiday": Senator William F. Knowland, of California, a principal speaker; and Louis B. Mayer, former MGM studio chief and a producer of historic importance.





NOT MERELY THE OPINION MAKERS—also the money makers. Twentieth Century-Fox, showing its "Good Morning, Miss Dove" to "opinion makers" around the nation is not neglecting the buyers, bookers, managers, and other executives whose job it is to sell the picture at point of contact. In Boston, above, in array at the Keith Memorial showing, are: Ed Lydin, Yamins Theatres; Henry Schwartzberg, and Joe Saunders, American Theatres; Tom McCuster, representing Mayor Hynes; Tom Fermoyle, American Theatres; Larry Herman, Snider Theatres; and Ben DoMingo, manager of the Keith Memorial.



BRIEFING, for Ruth Mitchell, sister of famed General Billy Mitchell, appearing in 17 cities for Warners' "The Court Martial of Billy Mitchell." In Boston, she is shown the pressbook by branch manager Bill Kumins, left, and New England district manager Ralph Iannuzzi.



ON THE SET of Paramount's "That Certain Feeling," the visitors with Bob Hope are Mr. and Mrs. Nathan Flexner, exhibitors in Waverly, Tenn.; Florice Talley; and Mrs. E. Parrott O'Hara, exhibitor in Jellico, Tenn.

HELPING PROMOTE the Audience Award Poll, Richard Egan is seen at the right in Milwaukee. His industry friends are, in the usual order, Al Camillo, Fox-Wisconsin circuit buyer; Milton Harmon, Fox Uptown manager; Al Frank, Fox Wisconsin general manager; Hortense Brunner, that circuit's advertising manager; Tom Hartnett, Fox Wisconsin; and Francis Bickler, manager of the Fox Wisconsin Theatre.



PREPARING RKO FILMS FOR TV

Inventory Is Available for "Controlled Release" in 1956 Teleradio Says

The showing of "selected films" from RKO Radio Pictures' inventory will begin in January over the six owned and operated television stations of General Teleradio, C. R. Manby, vice-president of General Teleradio in charge of liaison with RKO, announced in New York Tuesday.

No Specific Number Set

Mr. Manby emphasized that no plans have been made as to the specific number of features to be made available and that his company has no intention of making a blanket release to television of RKO films at the first of the year.

It was reported earlier that General Teleradio had inventoried 752 features and 924 short subjects from RKO. About 232 of these features are expected to be withheld entirely because of various legal entanglements and many of the shorts were described as "not suitable for TV." The company, however, is said to expect eventually a TV gross of approximately $40,000,000 from the films.

In his announcement Tuesday, Mr. Manby reaffirmed his company's interest in the welfare of motion picture theatre exhibitors and repeated various assertions by all officials of the company that disposition of the RKO film library to television would be accomplished "in a controlled manner that would simply replace other films already in TV distribution."

In recent weeks General Teleradio executives are known to have explored with TV operators various plans by which stations might use RKO features in their program schedules. One of the formulas which has attracted the greatest interest would give exclusive TV rights to the films, on partnership basis, to a single station in each market. That station then would have exclusive use of the films and would share in profits from leasing of the films in non-partnership markets.

The deals would vary as to the length of time of the partnership and the titles involved. However, no plans have yet been finalized and other negotiations concerning the films are still in progress. One of the variations of a partnership deal would also give the "partner" TV station a share in net profits of theatrical reissue of the films, indicating that General Teleradio has not turned its back on the possibility of still-to-be-realized theatrical profits of the old pictures.

ABC BUYING 104 FILMS FROM RANK

A deal whereby ABC-TV will acquire 104 feature films, mostly from the J. Arthur Rank inventory, is close to completion, it was reported in New York Tuesday. Robert Benjamin, president of J. Arthur Rank Organization, Inc. (U.S.), confirmed that negotiations were in progress and that they were likely to be consummated. ABC-TV, it is understood, would use the films in the Monday-Friday, 3-5 P.M. time period opposite NBC-TV's "Matinee Theatre," a series of one-hour, live dramas telecastt in color. If the deal is closed, the ABC-TV film series would get underway January 16 of next year.

See Big Take In Far East

A forecast of gross rentals of over $40,000,000 for American films in the Far East in 1956 was made in New York last week by Irving Maas, vice-president of the Motion Picture Export Association in charge of the Far East Division.

Mr. Maas, who recently returned from a stay of a month in the Orient, mainly in Japan, said the current gross of American films in the Orient is about $40,000,000. Indications, however, point to a somewhat better year in 1956, he added, explaining that on the whole the economy of the Far East is improving.

An index of the healthy growth of the film business, he went on, is the construction of new theatres in Japan, Bangkok, Hong Kong and in the Philippines. India, he said, remains one of the toughest markets to penetrate for American films or any other non-native product. Regarding Japan, Mr. Maas said that the $7,500,000 loan agreement which will unfreeze upward of $13,000,000 in frozen yen, will go into effect shortly with the disposition of certain technicalities.

Joins Ohio ITO Board

COLUMBUS, O.: Ed Ramsey, operator of the Plymouth drive-in at Plymouth, had been named a member of the board of directors of the Independent Theatre Owners of Ohio. He succeeds Walter Burget, Lincoln drive-in, at Van Wert, who resigned after the sale of his drive-in to Nate Schultz of Cleveland.

Stanley Net Up 73% from Last Year

Stanley Warner Corporation shows a 73 per cent increase in net profit for the fiscal year ended August 27, 1955, according to its annual report issued this week.

The consolidated net profit of Stanley Warner Corporation and its subsidiaries for the fiscal year ended August 27, 1955, amounted to $6,865,800 after deducting depreciation and amortization of $4,759,200, but before deducting provisions for Federal and Canadian income taxes and contingencies. This compares with a profit of $3,595,100 earned during the prior year when depreciation and amortization totaled $3,476,400. Provision for Federal and Canadian income taxes was $3,650,000 which was more than double the $1,725,000 provision for the prior year. The provision for contingencies was $150,000.

The net profit for the year, after all charges, was $3,065,800 as compared to $1,770,100 earned during the prior fiscal year. This is equivalent to $1.39 per share of common stock which is an increase of 59 cents per share over last year's earnings of 80 cents per share. The increase in earnings permitted dividends of $1.00 per share during the year ended August 27, 1955. Last year dividends totaled 70 cents per share.

Theatre admission and merchandise sales and other income for the year totaled $92,410,500, against $66,447,800 last year.

International Latex Corporation was purchased on April 30, 1954. The operations of that subsidiary, therefore, were reflected in the 1954 accounts of Stanley Warner for a period of only four months while the operations for the entire year are included in the 1955 accounts.

Stanley Warner reports that the company now owns or leases 303 theatres, of which 164 are owned in fee, 130 are leased and nine are partly owned in fee and partly leased. Fifteen are Cinerama houses.

General Tire Buys Out Macy's in Teleradio

General Tire and Rubber Company last week purchased the R. H. Macy & Co. 10 per cent interest in General Teleradio, according to the Federal Communications Commission. The stock sold for $2,250,000, it is said. General Tire thus becomes the communications company's sole owner. The broadcasting company itself is to be merged with RKO Radio Pictures and its new name will be RKO Teleradio.

Cinema Lodge to Meet

New York's Cinema Lodge of B'nai B'rith, encouraged by the success of its first luncheon meeting at Toots Shor's, will hold a second luncheon meeting there Tuesday, December 6, it is announced by Max E. Youngstein, president.

'CAN'T STRAITJACKET US': PARAMOUNT TO ALLIED

Phillips, Attorney, Insists Company Pre-Releasing Runs Will Continue

Answering a question from Abram F. Myers for Allied States Association as to whether or not Paramount proposes to continue its pre-releasing or "merchandising" runs of pictures, that company said this week it does and will do so. Louis Phillips, Paramount vice-president and general counsel, in an eight-page letter to Mr. Myers, denied that clearance was in any way involved in the merchandising engagement policy of his company.

Furthermore, Mr. Phillips said, "We cannot be put into a straitjacket and forced to license our pictures one way, your way, and still continue to make the outstanding pictures we are making."

Paramount's position, emphatically stated in the letter, was that merchandising engagements for appropriate pictures in a "relatively small" number of selected theatres is a marketing and merchandising method that has proved valuable in creating the "largest audience for the benefit of all runs, early as well as subsequent."

Mr. Phillips' point that the changes that have occurred in production and distribution in the last few years have been revolutionary in impact on the structure of distribution, was bolstered by his contention that the "average negative cost of a Paramount picture has jumped to over $3,000,000 in the past year. This requires the individual handling of pictures so as to make the production of outstanding pictures possible."

The letter said flatly that Paramount has adhered to the letter of the decree and the law in its distribution of pictures.

[In New York Wednesday, Rube Shor, president of Allied, commented on Mr. Phillips' letter by saying that the so-called "merchandising engagement policy" is considered by Allied as "a violation of law and detrimental to the small independent theatre owner." He added, "In the pre-release of certain product, the film company has created its own headache."]

"We are not withholding pictures from subsequent run and thereby increasing clearance," Mr. Phillips said. "The fact of the matter is that clearance is not at all involved under our merchandising method of releasing certain pictures in a limited basis. When a picture is not made available for any theatre or theatres, in accordance with our plan of release, it is withheld only for a brief period. This is not clearance and therefore cannot be said to be an increase of clearance, for in these instances we have not granted clearance over theatres from which you claim availabilities have been withheld."

Mr. Phillips' defense of the merchandising engagements rested on the assumption, now widely held in distribution, that best box office results depend on wide and extensive pre-selling of a picture by the distributor. In this connection he said:

"The burden of the 'selling aproach' rests completely with the distributor, with little or no assistance from the exhibitor initially, i.e. in the creative stage. In order to determine how to most successfully arrive at the most palatable selling ingredients, we must have freedom in our method of distribution. This method, as herein described, where conscientiously and properly applied, has enhanced the market value of many motion pictures—profitably to the producer, distributor and exhibitor, and patron."

In connection with Mr. Myers' criticism of the handling of "Desperate Hours" Mr. Phillips said: "We even make changes in an announced plan of release, as soon as we think a change is indicated. This was the case in the latter part of October with respect to 'Desperate Hours.'"

"We are strictly within our rights in handling the merchandising engagements as we are doing," he continued. "In so doing, no discrimination whatever is involved, for the reasons which follow.

"First, we select cities in the United States which, by reason of their size and importance and the extent of their trading area, will have a wide sphere of influence on the exhibition of the picture in later exhibitions.

"Second, in non-bidding situations, we select the theatre which, in our judgment, affords the best outlet and is capable of producing the best terms and film rental, provided, of course, that the theatre's owner and ourselves can make a satisfactory deal.

Declares Exhibitors Given Opportunity to Bid on Films

"Third, where exhibitors have desired that they be afforded the opportunity to compete for the earliest exhibition, and they have theatres which are suitable and to some extent, at least, comparable, we afford them the opportunity requested, to compete by competitive bidding or competitive negotiation. We have done this to avoid a claim of discrimination."

Mr. Phillips later explained that "competitive negotiation" meant, in effect, informal bidding, that is, negotiation with several exhibitors orally or by telephone without the formality of written bids.

Paramount conforms "strictly to the provisions of the Decree", and licenses its pictures "theatre by theatre, solely upon the merits and without discrimination, in licensing our pictures in the manner above described. No 'handpicking' of theatres is involved," the letter said, "and our choice is based upon what we honestly believe to be sound business considerations."

Charges Allied Wants Fixed Release System

The Paramount counsel accused Myers of espousing "a fixed system of release to established runs, which means, very plainly, a freezing of runs and a possible violation of the anti-trust laws or the Decree, or both." This was in reference to Mr. Myers' alluding in his letter to "the system of releasing pictures." In the Government suit, Mr. Phillips reminded, Mr. Myers had taken an opposite position and had attacked "the system," thus causing the Government to argue for "the right to buy" and resulting in the injunction to prevent any "system of release" and any "established runs."

"That our product is outstanding has been acknowledged by all in the industry," Mr. Phillips said.

"Beside the tailoring that has gone into each picture, we are spending greater sums than ever before to pre-sell and sell our pictures to the public. Moreover, we are continually studying new marketing and merchandising methods for our pictures, so as to attract the greatest patronage, for the benefit of our customers and ourselves."

Commenting on Mr. Myers' speech at Winchendon, Mass., on October 24 last, Mr. Phillips assailed Mr. Myers' view that the "purpose and effect of the practice is to

(*Continued on following page, column 3*)

MPA LEGAL GROUP APPROVES DRAFT

The legal committee of the Motion Picture Association of America, meeting in New York Tuesday, approved the latest draft for an industry arbitration system. The approval of the committee, composed of major company attorneys, is regarded as tantamount to distribution's acceptance of the draft and had been expected for some weeks. The lawyers indicated that as far as they were concerned the plan now is ready to be submitted to the Department of Justice for its study and action. If approved by the Department, it then would have to be submitted to the statutory court before it could become effective. To date the draft has been approved by Theatre Owners of America and the Independent Theatre Owners Association, New York, and has been rejected by Allied States Association and the Southern California Theatre Owners Association. The Metropolitan Motion Picture Theatres Association last week tabled action on the draft.

AWARDS VOTING BIG "SUCCESS"

Exhibitors Nationally Say Audience Poll One of Best Gross Stimulants

On the eve of the announcement of the winners, exhibitors throughout the country this week were voting the first Audience Awards election a tremendous success. Wired reports from key cities, received at the headquarters of the Council of Motion Picture Organizations in New York, were unanimous in saying that the election had met with "great popular favor" and won unprecedented press support.

With just eight days between the close of the polls last Sunday night and the announcement of the winners at a press dinner in Hollywood next Tuesday night, exhibitors as well as Price Waterhouse & Company functionaries were busily tabulating the votes and sending the totals off to Elmer Rhoden, campaign chairman. The top five winners in each of the five categories were to be announced Friday. Meanwhile, all the reports received by COMPO were said to voice "an urgent demand" that the voting be continued as an annual event.

From Jacksonville came a report that the voting "had exceeded any municipal election in recent years." From Chicago it was reported that "most exhibitors feel that the campaign will be a box office stimulant." Denver reported that the "first national Audience Awards poll was a tremendous success." Canton, O., reported "industry will do well to build on a glorious beginning." One veteran Southern California exhibitor characterized the election "as the most remarkable stimulant to our business in twenty years."

All areas reported that the voting had picked up considerably in the closing days of the election, with the voting particularly heavy among the children and teen-agers. An examination of the ballots showed a discriminating taste on the part of the voting public, with most ballots intelligently marked. Relatively few ballots were voided, it was said.

There was no figure available at midweek for the national total of ballots cast. The reason for this, it was explained at COMPO headquarters, was that there was no over-all pattern of voting.

Results Quite Varied

Results varied widely, COMPO said, depending on the popularity of theatre attractions, the vigor with which exhibitors promoted the balloting, weather and cooperation of local newspapers. Delays in returns of the names of theatres participating in the election, were also said to have made it impossible to arrive at a national total.

Heavy Thanksgiving holiday business in various sections of the country helped pile up a heavy vote.

Although there has been a seasonal lull in business in several areas over the past few weeks, interest in the election continued at a high pitch right up to the close.

Due to the heavy labor and time involved in the counting and tabulation of the ballots, area chairmen stated that they were unable to either give an accurate count or estimate of the number of votes cast, but all of them were enthusiastic over the public reaction to the poll, and expressed a desire to have it made an annual promotion feature. Some changes may be necessary, some of them said, to simplify the procedure, but on the whole they expressed the opinion that it had helped to revitalize interest in motion pictures and personalities.

Comments Enthusiastic

Following are some of the election comments received at COMPO headquarters:

Myron Blank, head of the Central States Theatres in Des Moines and president of the Theatre Owners of America, reported that the public reaction of audiences in his area was better than had been anticipated. Between 30 and 50 per cent of theatre audiences, he said, were casting ballots, with the interest particularly keen in districts where prizes were awarded in local contests conducted in connection with the poll. He expressed hope that national and statewide prizes might be offered next year and a national TV show kickoff the ballotting.

LaMar Sarra, Florida State Theatres: "Audience Awards election gained popular favor here, exceeding any municipal election in recent years. Greatly enjoyed by the public and given full cooperation by newspapers publicizing it. Voting heaviest among teen-agers."

"Tremendous Success"

Paul Lyday, Fox Inter-Mountain Theatres: "First national Audience Awards poll tremendous success in Denver area. Number of total ballots difficult but would estimate in excess of a quarter of a million cast in Denver area. In Denver, approximately 80 per cent of patrons casting ballots and doormen report sizable number of people coming to cast ballots who are not ticket buyers."

Bill Hollander, Balaban & Katz Theatres, Chicago: "Approximately 40 per cent of theatres in this exchange area participated and 824,000 ballots distributed. Participating theatres found intense interest and approximately 70 per cent of theatre patrons who were handed ballots voted."

PARAMOUNT

(Continued from preceding page)

raise and maintain admission prices, and to impose new and increased clearances on subsequent run and small town theatres." The letter declared, "Exhibitors fix their own admission prices and are free to do so on our pictures."

Further on the Winchendon meeting, Mr. Phillips said: "While we are on the subject of the exhibitor being free to fix his admission price, it is of interest to note that in the question period, following your speech, Mr. Nathan Yamins asked you if there is anything in the Bill (I presume he meant the Bill sponsored by you, to regulate the film industry), which would involve regulating the prices a theatre should charge, and you answered hotly, according to the trade paper, 'Of course not. If it were, I could be strung up.'

"In fairness, Mr. Myers, is it not logical to say that if the industry is regulated by the government, and film rentals are regulated, as you are so anxious to have done, it would follow, as a corollary, that the admission prices of a theatre would and should also be regulated? Would it not have been fairer for you to have told your audience that at least the government regulation of the industry might bring regulation of admission prices?"

Ohio ITO Endorses All National Allied Action

COLUMBUS, O.: Resignation of the Independent Theatre Owners from COMPO and endorsement of National Allied's action in deferring until 1957 any attempt to obtain further relief from the admissions tax were approved by the board of directors of ITO of Ohio at a meeting here.

The board said that resignation from COMPO will remain effective until "reforms in management and changes in personnel have been effected as will insure the organization's operation in conformity to the bylaws and in accordance with the intent of the founders and until the Allied States Association renews its membership." The board commended the National Allied board of directors for establishing a national tax committee of Colonel H. A. Cole, Trueman Rembusch and Abram F. Myers. The Ohio board pledged "hearty support" and cooperation with the national committee.

Action in deferring the tax reduction attempt until the 1957 Congressional session was prompted by reports that if any tax cut is voted in 1956 it would be a general income tax slash for the public, not for special groups. Since the film industry got tax relief in 1954, it would be difficult to convince Congress that an additional cut should be made in 1956, said the board.

Sign for Drive-in Meet

COLUMBUS, O.: Thirty firms have signed contracts for 50 booths at the national drive-in convention, to be held February 21-23 at the Hotel Cleveland in Cleveland, Ohio, announces Robert Wile, secretary of the Independent Theatre Owners of Ohio.

EXAMINE THE PARAMOUNT 1955 BOXOFFICE LP* RECORD!



ITS HOT BOXOFFICE MUSIC WILL CONTINUE ALL THROUGH

1956

as PARAMOUNT *stays right in the groove with plenty of LP pictures!*

**Long Playing*

BURT LANCASTER · ANNA MAGNANI

in HAL WALLIS' Production
of Tennessee Williams'

THE ROSE TATTOO

also starring Marisa Pavan · Ben Cooper
with Virginia Grey · Jo Van Fleet · Sandro Giglio
Directed by Daniel Mann · Screenplay by Tennessee Williams
Adaptation by Hal Kanter · Based on the Play,
"The Rose Tattoo" by Tennessee Williams
Music Score by Alex North

VISTAVISION



THE RECORD FOR 1956 WILL



VISTAVISION

BING CROSBY · DONALD O'CONNOR
JEANMAIRE · MITZI GAYNOR
PHIL HARRIS

in

ANYTHING GOES

Produced by Robert Emmett Dolan · Directed by Robert Lewis
Music and Lyrics by Cole Porter · New Songs by Sammy Cahn and
James Van Heusen · Screen Story and Screen Play by Sidney Sheldon
From the play by Guy Bolton and P. G. Wodehouse
(Revised by Howard Lindsay and Russel Crouse)
Color by Technicolor



VISTAVISION

JAMES STEWART
DORIS DAY

in

ALFRED HITCHCOCK'S

THE MAN WHO KNEW TOO MUCH

Directed by Alfred Hitchcock
Screenplay by John Michael Hayes and Angus MacPhail
Based on a Story by Charles Bennett and D. B. Wyndam-Lewis
Songs by Jay Livingston and Ray Evans
Color by Technicolor





DEAN MARTIN and JERRY LEWIS
in HAL WALLIS'
ARTISTS AND MODELS
co-starring
Shirley MacLaine · Dorothy Malone · Eddie Mayehoff
with Eva Gabor · Anita Ekberg · George "Foghorn" Winslow
Directed by Frank Tashlin · Produced by Hal Wallis
Screenplay by Frank Tashlin, Hal Kanter and Herbert Baker
Adaptation by Don McGuire · Based on a play by Michael Davidson and Norman Lessing · Songs by Harry Warren and Jack Brooks
Color by Technicolor

VISTAVISION

AGAIN RECORD PARAMOUNT'S LEADERSHIP...

VISTAVISION



DANNY KAYE
in
THE COURT JESTER
with
GLYNIS JOHNS
co-starring
Basil Rathbone · Angela Lansbury · Cecil Parker
Words and Music by Sylvia Fine and Sammy Cahn
Written, Produced and Directed by Norman Panama and Melvin Frank
Color by Technicolor

VISTAVISION



ALFRED HITCHCOCK'S
THE TROUBLE WITH HARRY
starring
Edmund Gwenn · John Forsythe · and introducing Shirley MacLaine
Directed by Alfred Hitchcock · Screenplay by John Michael Hayes
Based on the Novel by Jack Trevor Story · Color by Technicolor

GEORGE GOBEL
MITZI GAYNOR
DAVID NIVEN
in

THE BIRDS AND THE BEES

co starring Reginald Gardiner · Fred Clark
Produced by Paul Jones · Directed by Norman Taurog
Screen Play by Sidney Sheldon and Preston Sturges
Based on a story by Monckton Hoffe
Musical Numbers Staged by Nick Castle
New Songs by Harry Warren and Mack David
Color by Technicolor

VISTAVISION



VISTAVISION

KATHRYN GRAYSON
ORESTE
in

THE VAGABOND KING

also starring
Rita Moreno · Sir Cedric Hardwicke · Walter Hampden
Directed by Michael Curtiz · Produced by Pat Duggan
Screenplay by Ken Englund and Noel Langley
Based on the Musical Play · Music by Rudolf Friml
Book and Lyrics by William H. Post and Brian Hooker
Presented on the Stage by Russell Janney
From a play by Justin Huntly McCarthy · Color by Technicolor



PARAMOUNT
1956

THE SCARLET HOUR

Produced and Directed by Michael Curtiz
Introducing Carol Ohmart · Tom Tryon · Jody Lawrance
with James Gregory and Elaine Stritch · Song: "Never Let Me Go"
sung by Nat "King" Cole, A Capitol Recording Artist
Screenplay by Rip Van Ronkel, Frank Tashlin
and John Merdyth Lucas
Story by Rip Van Ronkel and Frank Tashlin

VISTAVISION



'S



RECORD FEATURES BUILT-IN BOXOFFICE INGREDIENTS

MORE TOP RECORD BREAKERS FOR 1956

THE PICTURE BASED ON TOLSTOY'S FAMOUS NOVEL, "WAR AND PEACE"

Starring Audrey Hepburn, Henry Fonda, Mel Ferrer. With Anita Ekberg, Vittorio Gassman, Oscar Homolka, Milly Vitale. Also starring John Mills. Directed by King Vidor. Produced by Ponti-DeLaurentiis. In VistaVision and color by Technicolor

THAT CERTAIN FEELING

Starring Bob Hope, Eva Marie Saint, George Sanders. With Pearl Bailey. Produced and directed by Norman Panama and Melvin Frank. In VistaVision and color by Technicolor

THE PROUD AND PROFANE

A Perlberg-Seaton Production. Starring William Holden, Deborah Kerr. Co-starring Thelma Ritter, Dewey Martin. In VistaVision and color by Technicolor

PARDNERS

Starring Dean Martin and Jerry Lewis. Directed by Norman Taurog. In VistaVision and color by Technicolor

TO TAME A LAND

Starring Marlon Brando. In VistaVision and color by Technicolor

THE MOUNTAIN

Starring Spencer Tracy and Robert Wagner. Co-starring Claire Trevor. In VistaVision and color by Technicolor. Produced and directed by Edward Dmytryk. From the best-selling novel

THE RAINMAKER

Hal Wallis Production. Starring William Holden. Based on the Broadway hit stage play



PARAMOUNT'S 1956 RECORD WILL BE CLIMAXED BY

The Most Important Motion Picture Ever Made . . .

CECIL B. DeMILLE'S

production of

THE TEN COMMANDMENTS

in

VISTAVISION
MOTION PICTURE HIGH FIDELITY

and Color by Technicolor

For Every Date in 1956:
PARAMOUNT NEWS
and
PARAMOUNT SHORTS
many in
VISTAVISION
MOTION PICTURE HIGH FIDELITY

PRINTED IN U.S.A.

ColumbiaNet Seen Equal To Last Year

Despite a decided decline in earnings during the first and second quarters of the current fiscal year, Columbia Pictures by June 30, 1956, should "at least equal" the gross of $88,311,113 attained in the comparable 1955 period, Harry Cohn, president, reported at the company's annual meeting of stockholders at the New York home office Monday.

Cite Quarter Net

Mr. Cohn said that earnings for the first quarter of this year ended September 24 were 81 cents per share, compared to $1.25 per share in the like 1954 period. For the 13-week period ended September 24, 1955, Columbia's net profit before income taxes was $1,763,000, compared with $2,553,000 earned in the comparable period last year. After estimated Federal, state, and foreign income taxes, the net profit for the 13-week period was $899,000, compared with $1,349,000 last year.

In reply to a question from a stockholder, A. Schneider, vice-president and treasurer, said that "we cannot judge our business on a quarterly basis. Motion pictures such as 'Picnic' and 'The Eddie Duchin Story,' which we will release domestically in the second half of the current fiscal year, should help Columbia at least equal its gross of last year."

Mr. Schneider also reported that the company's investment in independent production in the fiscal year ending June 30, 1956, is expected to exceed the $13,810,830, which the company allocated in the previous fiscal year, and that Columbia's television subsidiary, Screen Gems, is expected to attain an $11,000,000 gross next year, compared with $5,000,000 this year.

The stockholders reelected the present board of directors, ratified the extension of the employment contract of executive vice-president Jack Cohn, and approved the granting of stock options to vice-president Leo Jaffe and assistant general sales manager Rube Jackter. The board is comprised of Harry Cohn, Jack Cohn, N. B. Spingold, A. Montague, A. Schneider, L. M. Blanke, Donald S. Stralem, A. M. Sonnabend and Alfred Hart.

Officers Reelected

After the meeting, the board reelected the following officers: Harry Cohn, president; Jack Cohn, executive vice-president; A. Schneider, vice-president and treasurer; A. Montague, vice-president; N. B. Spingold, vice-president; B. B. Kahane, vice-president; Jerry Wald, vice-president; Joseph A. McConville, vice-president; Louis J. Barbano, vice-president; Leo Jaffe, vice-president; Paul N. Lazarus, Jr., vice-president; Charles Schwartz, secretary; Mortimer Wormser, assistant treasurer; Bernard Birnbaum, assistant secretary; Duncan Cassell, assistant secretary; Arthur Levy, controller.

Box Office Champions For November, 1955

The box office champions for the month of October, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

The Desperate Hours
(Paramount)
VistaVision

Produced and directed by William Wyler. Written by Joseph Hayes (from the novel by Joseph Hayes). Cast: Humphrey Bogart, Fredric March, Arthur Kennedy, Martha Scott, Dewey Martin, Gig Young, Mary Murphy, Richard Eyer, Robert Middleton, Alan Reed.

The Girl in the Red Velvet Swing
(20th Century-Fox)
CinemaScope

Produced by Charles Brackett. Directed by Richard Fleischer. Written by Walter Reisch and Charles Brackett. Color by De Luxe. Cast: Ray Milland, Joan Collins, Farley Granger, Luther Adler, Cornelia Otis Skinner, Glenda Farrell, Frances Fuller, Philip Reed, Gale Robbins.

Man With the Gun
(United Artists)

Produced by Samuel Goldwyn, Jr. Directed by Richard Wilson. Written by Richard Wilson in collaboration with N. B. Stone, Jr. Cast: Robert Mitchum, Jan Sterling, Karen Sharpe, Henry Hull, Emile Meyer, John Lupton, Barbara Lawrence, Ted De Corsia, Leo Gordon, James Westerfield.

Rebel Without a Cause
(Warner Bros.)
CinemaScope

Produced by David Weisbart. Directed by Nicholas Ray. Written by Stewart Stern. Adapted by Irving Shulman (from a story by Nicholas Ray). In WarnerColor. Cast: James Dean, Natalie Wood, Sal Mineo, Jim Backus, Ann Doran, Corey Allen, William Hopper, Rochelle Hudson.

To Hell and Back
(Universal)
CinemaScope

Produced by Aaron Rosenberg. Directed by Jesse Higgs. Written by Gil Doud (based on Audie Murphy's autobiography). Technicolor. Cast: Audie Murphy, Marshall Thompson, Charles Drake, Gregg Palmer, Jack Kelly, Paul Picerni, Susan Kohner, Richard Castle. ***(Champion for the third month).***

Trial
(Metro-Goldwyn-Mayer)

Produced by Charles Schnee. Directed by Mark Robson. Associate Producer: James E. Newcom. Written by Don M. Mankiewicz from his novel. Cast: Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Rafael Campos, Juano Hernandez, Robert Middleton. ***(Champion for the second month).***

Robert Jones Heads Variety Tent Ten

Robert Jones, of Affiliated Theatres, Indiana, has been elected chief barker for the Indianapolis Variety Tent, No. 10. Other officers are: first assistant chief barker, Murray Devaney; second assistant, Dale McFarland; dough guy, B. N. Peterson; property master, William Carroll.

Industry's Workers Voted Increase in Pensions

An increase from $20 to $50 per month was voted last week by the Motion Picture Industry Pension Plan directors, in Hollywood, for retiring industry employees. The new payment schedule will be effective in January, 1960. It results from increased contributions by labor and management to the retirement fund, under a new pact.

Knowland Chief Speaker At Skouras Dinner

United States Senator William F. Knowland of California will be a principal speaker at the March of Dimes testimonial dinner to Spyros P. Skouras, president of 20th Century-Fox, next Monday December 5 in the Grand Ballroom of New York's Waldorf-Astoria Hotel. The Senator will join Basil O'Connor, head of the National Foundation for Infantile Paralysis, New York's Mayor Robert F. Wagner and a distinguished group of citizens. Mr. Skouras is to be honored by the polio-fighting organization for his many years of active service to humanitarian causes. Tickets are priced at $100 per plate and an attendance of 1,500 is expected to raise $150,000 for the 1956 March of Dimes.

I.F.E. Names Salesman

I.F.E. Releasing Corporation has appointed Arthur Manfredonia as sales representative in the Washington, D.C. area, it is announced by Manny Reiner, general sales manager.

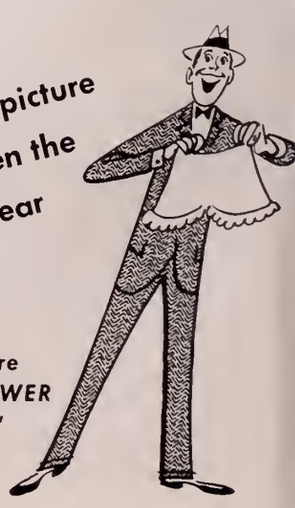


TOP DRAW PRODUCTION!

An Alexander Korda-London Film Production in CinemaScope and De Luxe Color against the fabulous background of England and the Swiss Alps

TOP DRAW STORY!

A magnificently acted CinemaScope picture about a married woman trapped between the the devil of infidelity and "THE DEEP BLUE SEA" of fear



"It's a pleasure to do TOP-DRAWER business with 20th!"



TOP DRAW...

TOP BOX OFFICE DRAW!

8th Smash Week—Plaza, New York;
3rd Week—Mayflower, Boston; Excellent—Palace, Fort Wayne;
Big—Civic, New Orleans

TOP DRAW STARS!

VIVIEN LEIGH—Two-time Academy Award Winner
"in a prize-winning portrayal"—VARIETY
KENNETH MORE—in his Venice Film Festival Award Performance
Co-starring Eric Portman and Emlyn Williams

TOP DRAW HIT!

Adapted from his Broadway and London stage hit
by Terence Rattigan, world-famous playwright

TOP DRAW DIRECTION!

By Anatole Litvak who brought
to the screen the memorable
motion picture success "Snake Pit"

A CINEMASCOPE Picture

EALING STUDIO SALE AT PROFIT

Associated Talking to Cut Melon, with Profit from Sale Put at £250,000

by PETER BURNUP

LONDON: As a result of the sale of Ealing Studios, the board of Associated Talking Pictures—the parent company—proposes to pay a special distribution, not subject to tax, of one shilling per five-shilling share.

As previously reported, the studios were sold to the BBC for £350,000 and the Broadcasting Corporation subsequently acquired certain equipment in the studios for the sum of £86,000.

Profits Are High

Profits on the sale are estimated at not less than £250,000. Ealing's debit balance of £48,710 at the year-end on June 25 is to be written off and Ealing will make a special distribution to the parent company to effect the latter's proposed payment. Of the remainder of cash realised, £350,000 will be used to extinguish Ealing's outstanding capital loan indebtedness to the National Film Finance Corporation.

Dealing with the reasons for the sale, Ealing's chairman, Reginald Baker, says that when the studios were erected in 1931 they were regarded then and for many years to come as modern and up-to-date. With advancing techniques over the last years and the different screen aspect ratios prevailing, he goes on, more recently built studios are obviously much more abreast of current picture-making requirements for those various new techniques.

Ealing Studios would still be economically operated for films on the small canvas, but are not necessarily so well adapted for the bigger pictures required to compete in the international markets with the best that can be produced in America and other countries, says Mr. Baker.

Annual Meeting Dec. 15

The parent company's balance sheet shows current assets at £559,992 against the liability of £237,115 which represents the balance of a debt to the National Film Finance Corporation of £674,599 after the deduction of total payments of £437,484. The debit balance remains to be repaid out of future film revenue.

The parent company's annual meeting is scheduled to be held on December 15, at which it is anticipated an announcement will be made regarding the studio at which the highly regarded Ealing concern will continue its production activities.

A further sale by auction of the now remaining equipment at the studios is being arranged.

Through his London office John Schlesinger announces that over 95 per cent acceptances have been received from ordinary shareholders in African Theatres of the offer made by 20th Century-Fox to acquire the Schlesinger interests in the company.

The Schlesinger statement added that acceptances were still being received and that steps were steps were taken to trace the remaining shareholders.

The statement disposes of rumours freely spread here that the 20th-Fox offer was not only unacceptable to African Theatres shareholders but that the Spyros Skouras arrangement was frowned on by the Union of South Africa's Government.

African Theatres ordinaries were at once marked up on the London Stock Exchange at 93s.9d. against yesterday's price of 88s.9d.

SELECTIVE IN U.S.

Returned from a visit to the U. S., C. J. Latta, ABPC's managing director, had some illuminating observations to offer on the trends of business there.

It's now the case of feast or famine in the film business with no middle course, said Mr. Latta. The customers have become completely selective. Big pictures are making bigger grosses than ever, but the remainder were often earning so little as to be unbelievable. The "programmer," said the ABPC chief, is as dead as the dodo.

Although the novelty of the thing has worn off, television competition is still there, he says. Producers, declared Mr. Latta, are after the best possible story properties. The "big" picture based on the "big" story is the industry's only salvation, opined Mr. Latta. There's no middle course now.

▽

Warwick Film Productions, Ltd., operating hitherto on a nominal issued capital of £100 is shortly to make a large public capital issue.

The company was formed by Irving Allen and Albert R. Broccoli to produce British pictures for Columbia release. Considerable success has attended the enterprise, which culminated in the latest offering, "Cockleshell Heroes," now playing at Metro's Leicester Square Empire. Mr. Allen and Mr. Broccoli plan leaving for New York shortly to initiate a nationwide exploitation campaign on "Cockleshell" in the U. S.

BRITISH EXPORTS UP

As reported, the latest statement from the Kinematograph Manufacturers' Association records a marked increase in the exports of British-made motion picture equipment from the U. K. In the first nine months of 1955, £1,635,000 worth was exported, compared with £1,447,500 for the same period in 1954.

The slowing down of the export rate due to the railway and dock strikes earlier in the year continued during July, but there was a rapid recovery during August and September.

There are a number of markets, the statement shows, where the figures during the first nine months of this year already exceed those for the whole of 1954. Leading the way in this respect comes Australia, where to the end of September exports from the U. K. totaled £306,000 as compared with £300,000 for the whole of 1954. Other markets where there were substantial increases over 1954 included South Africa with £75,500 (1954—£64,000), U. S. A. £54,000 (1954—£38,000), Indian £105,000 (1954—£66,000), Malaya and Singapore £51,000 (1954—£47,000), New Zealand £88,000 (1954—£85,000), Sweden £66,000 (1954—£44,000), Denmark £48,000 (1954—£29,000), Netherlands £59,000 (1954—£51,000), Italy £50,000 (1954—£47,000).

▽

A.B.C. (Associated British Cinemas) and the Rank Organisation are reported to have made rival bids for the theatres of the important Curran Circuit in Northern Ireland. The circuit comprises 12 houses, seven in Belfast and five in Londonderry, Portrush, Bangor and Newry. A figure in excess of £500,000 has been mentioned as the bidding price, but circuit chiefs here refuse to comment on the reported deal.

▽

The Duke of Edinburgh has headed the subscription list of the Walter R. Fuller Memorial Fund which has now been formally launched. The CEA has circularised all its members, who are asked to contribute whatever they feel able to give, with the suggestion that the basis might be a guinea a hall. At the same time, individual letters have been sent to all the major trade organisations and bodies soliciting donations.

Warner Air Force Short Has Detroit Premiere

Warner Brothers' special short subject, "24 Hour Alert," starring officers and men of the United States Air Force and Jack Webb, was to be given a full-fledged world premiere, complete with bands, lights and all the trimmings at Detroit's Michigan theatre Friday. Produced by Cedric Francis and directed by Robert Leeds, the short was filmed at major U. S. Air Force bases and shows the latest, fastest and deadliest jet aircraft in action never before photographed for the screen. Sharing the marquee with the short is Warners' "I Died a Thousand Times," starring Jack Palance and Shelley Winters.

20th-Fox Selling Disney Films in South Africa

Twentieth Century-Fox International will sell certain Disney shorts and six features in South Africa, the distribution company announced in New York this week. The features are "20,000 Leagues Under the Sea," "Lady and the Tramp," "The Vanishing Prairie," "The African Lion," "Davy Crockett" and "The Littlest Outlaw."







THE ACROBATICS, above, are from "Carousel" (February). At the right, Tom Ewell demonstrates in "The Lieutenant Wore Skirts" (January). At left, Van Johnson and Joseph Cotten in "Bottom of the Bottle" (also January).

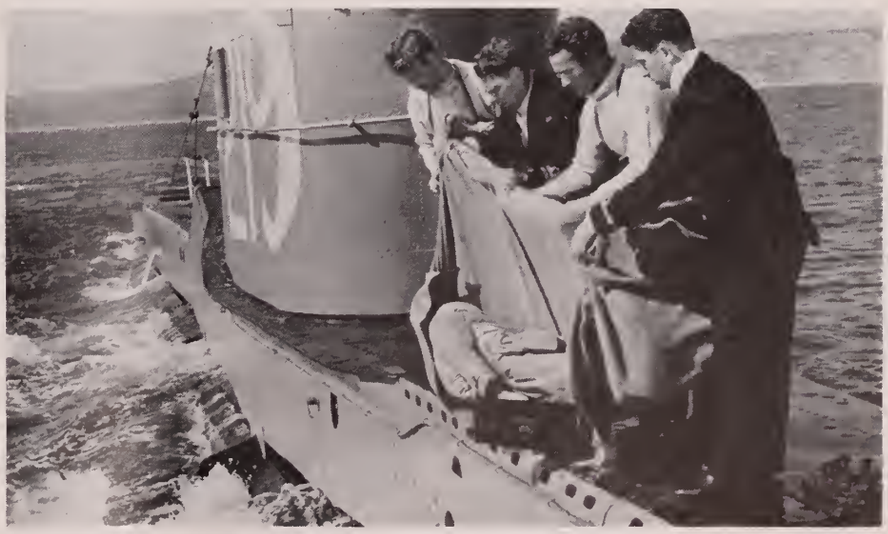
PREDICTIONS . . .

. . . meaning in this instance a preview of 20th-Fox's new year. Specifically a New Look is in "Carousel," which is Rodgers and Hammerstein's renowned musical in 55mm CinemaScope. There are five others coming, for Christmas and the first quarter of 1956, and they all are in established CinemaScope and in De Luxe Color. The campaign on "Carousel," the company promises, will surpass that given "The Robe." Joining the six noted on this page, and in time for the Easter season (with, of course, fashion tieups) will be "The Man in the Gray Flannel Suit."



A scene at left from "The Rains of Ranchipur" (December), with Lana Turner and Richard Burton. Right, Dean Jagger and Guy Madison in "On the Threshold of Space" (March), and, below, "The Man Who Never Was" (February).





GUYS AND



"GUYS AND DOLLS now in second week has smashed every record of the Stage Door Theatre since this theatre opened 9 years ago. Hope we do not have to wait 9 more years for another hit like this." **IRVING C. ACKERMAN, HERBERT ROSSNER** —Stage Door Theatre, San Francisco

"All-time greatest at the Adams Theatre. GUYS AND DOLLS is truly a lift for the entire industry." **ELMER BALABAN**—Adams Theatre, Detroit

"GUYS AND DOLLS a miracle picture. First week topped previous record holder by $10,000 and each week sets new record. We are turning away more people than we can handle."

DAN FINN—Astor Theatre, Boston

"GUYS AND DOLLS doing absolutely turnaway business at the Randolph Theatre. Not only breaking all records but actually benefitting other downtown theatres with the overflow crowds."

WILLIAM GOLDMAN—Goldman Theatres, Philadelphia

"GUYS AND DOLLS in its first week sets a new high for RKO Keith's, Washington, D.C.

Listen to the showmen who are playing it!

DOLLARS!

Promotional showmanship behind a great entertainment is paying off big. Starting its 3rd big week and going stronger than ever."

SOL SCHWARTZ—RKO Theatres, New York

"An all-time record for two successive weeks at the Chicago Theatre that will remain for a long, long time. There's only one GUYS AND DOLLS."

DAVE WALLERSTEIN—Balaban & Katz, Chicago

"Our GUYS AND DOLLS business to date broke all previous Hollywood Paramount house records and we turned away as many customers as we admitted. Even more important we have never before witnessed such enthusiastic audience reaction with spontaneous applause not only after musical numbers but after individual scenes and at the end of the picture."

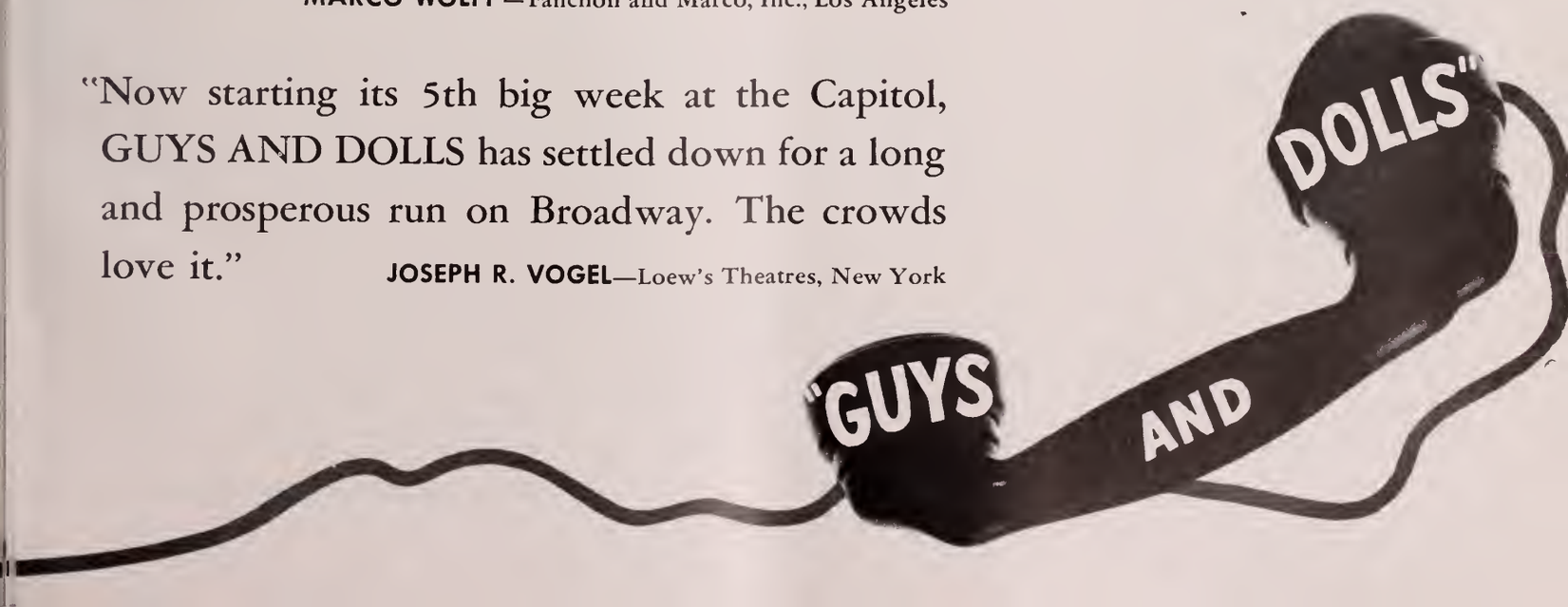
MARCO WOLFF—Fanchon and Marco, Inc., Los Angeles

"Now starting its 5th big week at the Capitol, GUYS AND DOLLS has settled down for a long and prosperous run on Broadway. The crowds love it."

JOSEPH R. VOGEL—Loew's Theatres, New York

Next!

Starting December 23rd—Rialto, Atlanta; Orpheum, New Orleans; Riverside, Milwaukee; Keith's, Cincinnati; Warner, Oklahoma City; Plaza, Charlotte; Ohio, Cleveland; Hippodrome, Baltimore; Florida, Miami; Colony, Miami Beach; Orpheum, Denver; Orpheum, Minneapolis; Orpheum, St. Paul; Roxy, Kansas City, Mo.; Cinema, Buffalo; Colonial, Dayton; Crosstown, Memphis; Broadway, Portland; Capri, San Diego; Majestic, Grand Rapids; Electric, Kansas City, Kan.; Palace, Wichita; and the following in Canada; Casino, Halifax; Odeon, Ottawa; Odeon, Toronto; Grand, Calgary; Odeon, Edmonton; Vogue, Vancouver; and Garrick, Winnipeg.



COMPO in Full Meeting December 15

Notices were sent out Tuesday by the Council of Motion Picture Organizations for a meeting December 15 of the Council's membership, board of directors and executive committee at the Sheraton Astor Hotel, New York.

The meeting of the members will open at 10 A.M., according to the notice issued by Sidney Schreiber, COMPO secretary, and will be held for the election of directors, adoption of a budget and to receive a report on COMPO's affairs.

Immediately after the annual meeting of the membership there will be a meeting of the board of directors, at which there will be an election of officers for the coming year and the election of members of the executive committee.

The meeting of the executive committee will follow the meeting of the directors. At this meeting it is proposed to present for the committee's consideration the following matters:

"Present and future COMPO status; recent proposed withdrawal from COMPO and consequent necessity for by-law revision affecting membership; COMPO management; the Audience Awards project; a renewed admission tax campaign; continued industry research; group and liability insurance; audience expansion; budget and financing; admission of new members and such other matters as may require attention."

The "recent proposed withdrawal" refers to the resolution by Allied States Association to resign from COMPO.

Circulate "Dove" Letter

Mrs. Dean Gray Edwards' letter recommending "Good Morning, Miss Dove" is being circulated by 20th-Century Fox among 1,000 executives of the National Council of Women of the United States. Mrs. Edwards is its chairman of motion pictures. She commends the picture to all who have at heart the interests of youth.

Lapidus Holds Warner Sales Conferences

Jules Lapidus, Warner eastern and Canadian division sales manager, presided over a meeting of the company's eastern and metropolitan district and branch managers in Philadelphia Tuesday, with discussion of the company's forthcoming Winter and Spring releases highlighting the talks. Mr. Lapidus was to hold a similiar meeting of the company's eastern district in Boston Friday.

Attending the meeting in Philadelphia were: central district manager William G. Mansell and branch managers James S. Abrose, Cincinnati; William Twig, Cleveland; C. W. McKean, Indianapolis; Charles Beilan, Philadelphia; Jack Kalmenson, Pittsburgh; Metropolitan district manager Ben Abner and New York branch manager Ernest Sands; Robert Smeltzer, district manager with headquarters in Washington, D.C. and Ben Bache, branch manager of the latter office.

Attending in Boston were to be eastern district manager Ralph J. Iannuzzi and branch managers Ray S. Smith, Albany William Kumins, Boston; Nat Marcus, Buffalo, and Max Birnbaum, New Haven. Home office executives attending both meetings include Norman H. Moray, short subjects general sales manager and Robert A. McGuire.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended November 26 were:

Albany: GOOD MORNING, MISS DOVE (20th-Fox); THE TENDER TRAP (MGM).

Atlanta: MY SISTER EILEEN (Col.); REBEL WITHOUT A CAUSE (W.B.); RETURN OF JACK SLADE (A.A.); THE TENDER TRAP (MGM).

Boston: GUYS AND DOLLS (MGM); MAN WITH A GUN (U.A.); THE SHEEP HAS FIVE LEGS (UMPO).

Buffalo: GOOD MORNING, MISS DOVE (20th-Fox); QUEEN BEE (Col.); THE TENDER TRAP (MGM); THE VIEW FROM POMPEY'S HEAD (20th-Fox).

Chicago: FORT YUMA (U.A.); THE GREAT WALTZ (reissue) 2nd week; GUYS AND DOLLS (MGM) 2nd week; I AM A CAMERA (D.C.A.) 2nd week; REBEL WITHOUT A CAUSE (W.B.) 2nd week; THE SHEEP HAS FIVE LEGS (UMPO) 2nd week; THE TENDER TRAP (MGM) 2nd week; THE VIEW FROM POMPEY'S HEAD (20th-Fox).

Cleveland: AFRICAN LION (B.V.) 2nd week; GOOD MORNING, MISS DOVE (20th-Fox); LAWLESS STREET (Col.); TEENAGE CRIME WAVE (Col.); THE MAN WHO LOVED REDHEADS (U.A.); THE TENDER TRAP (MGM).

Columbus: THE GIRL IN THE RED VELVET SWING (20th-Fox).

Denver: AFRICAN LION (B.V.) 2nd week; GOOD MORNING MISS DOVE (20th-Fox); I DIED A THOUSAND DEATHS (W.B.); THE MAN WITH THE GUN (U.A.); TREASURE OF PANCHO VILLA (RKO).

Des Moines: THE TENDER TRAP (MGM).

Detroit: GOOD MORNING, MISS DOVE (20th-Fox); TARANTULA (U-I).

Hartford: AFRICAN LION (B.V.) 2nd week; GOOD MORNING, MISS DOVE (20th-Fox); GREAT ADVENTURE (De Rochemont); HOLD BACK TOMORROW (U-I); QUEEN BEE (Col.); SINCERELY YOURS (W.B.); THE TENDER TRAP (MGM).

Indianapolis: GOOD MORNING, MISS DOVE (20th-Fox); THE TENDER TRAP (MGM); SINCERELY YOURS (W.B.).

Jacksonville: THE AFRICAN LION (B.V.); TARANTULA (U-I); THE TENDER TRAP (MGM); TEXAS LADY (RKO).

Kansas City: THE TREASURE OF PANCHO VILLA (RKO).

Miami: THE DESPERATE HOURS (Para.) 2nd week.

Milwaukee: THE TENDER TRAP (MGM); THE VIEW FROM POMPEY'S HEAD (20th-Fox) Holdover.

New Orleans: AFRICAN LION (B.V.); REBEL WITHOUT A CAUSE (W.B.); THE TENDER TRAP (MGM); THE WARRIORS (A.A.).

Oklahoma City: AFRICAN LION (B.V.); FOOTSTEPS IN THE FOG (Col.) 1st week; GOOD MORNING, MISS DOVE (20th-Fox) 1st week; THE DESPERATE HOURS (Para.) 2nd week; THE TENDER TRAP (Col.) 1st week.

Philadelphia: THE AFRICAN LION (B.V.); THE DESPERATE HOURS (Para.) 5th week; GUYS AND DOLLS (MGM) 2nd week; THE TENDER TRAP (MGM); TRIAL (Rep.) 4th week.

Pittsburgh: GOOD MORNING, MISS DOVE (20th-Fox).

Portland: AFRICAN LION (B.V.); REBEL WITHOUT A CAUSE (20th-Fox) 3rd week.

Providence: MARTY (U.A.) 7th week; THE GIRL IN THE RED VELVET SWING (20th-Fox).

San Francisco: AFRICAN LION (B.V.) 3rd week; GREAT ADVENTURE (De Rochemont) 5th week; NAKED SEA (RKO) 2nd week; REBEL WITHOUT A CAUSE (W.B.) 3rd week; THE SHEEP HAS FIVE LEGS (UMPO) 7th week.

Vancouver, B. C.: KENTUCKIAN (U.A.); REBEL WITHOUT A CAUSE (W.B.); SUMMERTIME (U.A.) 4th week.

Washington: AFRICAN LION (B.V.) 3rd week; DESPERATE HOURS (Para.) 2nd week; GUYS AND DOLLS (MGM); MY SISTER EILEEN (Col.); THE TENDER TRAP (MGM); THE VIEW FROM POMPEY'S HEAD (20th-Fox) 3rd week.

U.A. to Open "Golden Arm" At Victoria in New York

Otto Preminger's "The Man with the Golden Arm," starring Frank Sinatra, Eleanor Parker and Kim Novak, will have its world premiere at the Victoria theatre, New York, December 15, it was announced this week by William J. Heineman, vice-president in charge of distribution for United Artists, the company releasing the film. Mr. Preminger produced and directed the picture, which is based on the novel by Nelson Algren. Dealing with drug addiction, the film was refused a Production Code seal, which decision was appealed.

Two-Theatre Opening for "Mitchell"

HOLLYWOOD: Warners has started preparations for a simultaneous, two-theatre, Hollywood-style world premiere of "The Court-Martial of Billy Mitchell" starring Gary Cooper, in Zanesville, Ohio, December 14, as the highlight of the Christmas Seal sales drive of the National Tuberculosis Association. The picture will open at the Weller and Liberty theatres in Zanesville.

The premiere was awarded to Zanesville in tribute to the people of Muskingum County for leading the nation in first-week mail sales of Christmas Seals in proportion to population. Returns were tabulated by the N.T.A. and announced with an appeal for continuing support of the drive, which extends through the holidays.

In a similar arrangement with the N.T.A. last year, Warners staged the world premiere of "The Silver Chalice" in Saranac Lake, N.Y., with a planeload of stars from Hollywood and other essentials of a first night opening. "The Court-Martial of Billy Mitchell," a United States Pictures production for Warner release, was directed by Otto Preminger and produced by Milton Sperling.

Two Press Previews Set On "Goodman Story"

Universal-International will hold two invitational press previews of "The Benny Goodman Story," Technicolor production starring Steve Allen and Donna Reed, the first at the RKO Pantages theatre in Hollywood Monday evening, December 5 and the second at the RKO 86th Street theatre in New York Tuesday evening, December 13, following the pattern of the preview showings of "The Glenn Miller Story" two years ago. The Hollywood preview will be attended by the company's sales executives, holding their week-long sales conference at the studios. The New York preview will be heralded with all the ceremonies attendant on a gala opening and will be covered by television and radio.

Acquires Bergman Film

Robert M. Savini, president of Astor Pictures, has announced the acquisition of "Fear," Ingrid Bergman's latest feature, which will go into theatrical release in the near future. The deal for the production was made with Park Pictures.

Gets Argentine Film

"Dark River," produced in Argentina, has been acquired for distribution in the United States by Times Film Corporation, it is announced by Jean Goldwurm, president. The film co-stars Hugo Del Carril and Adriana Benetti, and was under the direction of Del Carril.

Hollywood Scene

HOLLYWOOD BUREAU

The start of five pictures and completion of three others accounted for the rise in the over-all shooting total from 32 to 37 as of the close of turkey week.

"The Revolt of Mamie Stover," a CinemaScope and DeLuxe color undertaking for 20th Century-Fox, started in Hawaii, with Jane Russell, Richard Egan, Agnes Moorehead and Joan Leslie heading the cast directed by Raoul Walsh. Buddy Adler is the producer.

"Written on the Wind," an Albert Zugsmith enterprise for Universal-International directed by Douglas Sirk, has Rock Hudson, Lauren Bacall and Robert Stack in the cast and has color by Technicolor.

Frank Sinatra's Kent Productions, which will release through United Artiists, got into action with the start of camera work on "Johnny Concho," directed by Don McGuire, which has Phyllis Kirk, Keenan Wynn and Wallace Ford appearing in support of the actor-producer.

Bel-Air Productions, the partnership of executive-producer Aubrey Schenck and producer Howard W. Koch, began filming "Emergency Hospital" for U.A. release. Lee Sholem is directing Margaret Lindsay, Walter Reed, Byron Palmer and Robert Kaye in this one.

Producer Vincent M. Fennelly, Allied Artists, started "Crime in the Streets," directed by Don Siegel, with James Whitmore, John Cassavetes, Denise Alexander, Sal Mineo and Mark Rydell.

Paramount completed "The Mountain," Hecht-Lancaster Productions finished "Trapeze," for United Artists release, and Warners wrapped up "Bad Seed."

To Make "Carnet del Bal"

An American version of "Carnet de Bal," outstanding French film of some years ago, will be made by the team of William Perlberg and George Seaton for Paramount. George Seaton will write the new screenplay and will direct, with William Perlberg producing.

RKO Gets British Film

"Cash on Delivery," a British comedy starring Shelley Winters, Peggy Cummins and John Gregson, has been acquired by RKO Radio for release in the Western Hemisphere, it is announced by Walter Branson, vice-president in charge of distribution.

U.A. Gets Stevens Film

Arthur B. Krim, president of United Artists, has announced his company has acquired for distribution "Timetable," the first film made by Mark Stevens Productions. Mr. Stevens stars in, and produced and directed the suspense drama.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA
He Died Laughing

20TH-FOX
The Revolt of Mamie Stover (CinemaScope; De Luxe Color)

UNITED ARTISTS
Emergency Hospital (Bel-Air Prods.)
Johnny Concho (Kent Prods.)

U-I
Written on the Wind (Technicolor)

COMPLETED (3)

PARAMOUNT
The Mountain (VistaVision; Technicolor)

UNITED ARTISTS
Trapeze (Hecht & Lancaster's Joanna Productions; CinemaScope; Eastman Color)

WARNER BROS.
The Bad Seed

SHOOTING (32)

ALLIED ARTISTS
Mother-Sir
Crime in the Streets
Screaming Eagles (Bischoff-Diamond Prods.)
The Friendly Persuasion (Wide-screen; De Luxe Color)

BUENA VISTA
The Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
Zarak Khan (Warwick Prods.; CinemaScope; Technicolor)
It Happened One Night
The Harder They Fall
Solid Gold Cadillac
Odongo (Warwick Prods.; CinemaScope; Technicolor)
Port Afrique (Coronado Prods.; Technicolor)

INDEPENDENT
The Weapon (Hal E. Chester; Superscope)
Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

MGM
The Rack
The Swan (CinemaScope; Eastman Color)
Lust for Life (CinemaScope; Ansco Color)

PARAMOUNT
Pardners (VistaVision; Technicolor)
That Certain Feeling (VistaVision; Technicolor)
War and Peace (Ponti-de laurentiis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Man Betrayed (Todon Prods.)

20TH-FOX
The King and I (CinemaScope; De Luxe Color)

UNITED ARTISTS
Bed of Fear (Harris-Kubrick Prods.)
Bandido (Bandido Prods.; CinemaScope; De Luxe Color)
Nightmare (Pine-Thomas-Shane Prods.)
Run for the Sun (Russ-Field Corp.; Superscope; Color)
The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman Color)

U-I
Toy Tiger (Technicolor)
Apache Agent (CinemaScope; Technicolor)
Cry Innocent

WARNER BROS.
Serenade (WarnerColor)
The Spirit of St. Louis (CinemaScope; Warner Color)

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NAGEL · VIRGINIA GREY · GLORIA TALBOTT Directed by DOUGLAS SIRK · Screenplay by PEG FENWICK · Produced by ROSS HUNTER

LOOK

WOMAN'S HOME COMPANION

COSMOPOLITAN

Silver Screen

Family Circle

Hollywood Stars

Screen stars

modern screen

PHOTOPLAY

Motion Picture

WOMAN'S DAY

Screen stories

seventeen

Filmland

MacLEAN'S (CANADA)

MOVIELAND

Universal International

The National Spotlight

ALBANY

Smalley Theatres, for its 42nd anniversary, presented special shows and ran distinctive newspaper copy in Cooperstown, Delhi, Walton, Sidney, Norwich, Johnstown, Dolgeville and Fort Plain. Founded by the late William C. Smalley and continued by his widow, Mrs. Hazel Smalley, the circuit has cut a pattern of successful small-town operation. Calling attention to progress from the small to the large screen of today, Smalley anniversary insertions proclaimed, "It is joyful to see big pictures on big screens." Upstate Theatres, Inc., of Albany, buys and books for the organization. . . . Meal service in the new Variety Club rooms at Sheraton-Ten Eyck Hotel began Nov. 28, luncheon and dinner being available weekdays to members and guests. Chief Barker Harold Gabrilove said the menu will be that offered in dining rooms. . . . An infirmary is one of the additions which Variety hopes to make at Camp Thacher, according to Heart Fund Chairman Harry Lamont. . . . The week of Jan. 10 has been set by U. S. District Judge Stephen W. Brennan for the trial of the anti-trust suit brought by James Papayanakos' St. Lawrence Investors, Inc., operating the American in Canton, against Schine Chain Theatres, Inc. et al. (including the eight major distributors), involving the Strand and Pontiac, Ogdensburg.

ATLANTA

The Co-At-C circuit of Toccoa, Ga. has closed the Franklin in Lavonia, Ga. . . . Cecil Brown, manager of the Paramount Theatre, Montgomery, Ala. offered $10 for a copy of the Montgomery *Advertiser* dated Feb. 5, 1907. It was part of the promotion for "The Girl in the Red Velvet Swing." On that date the paper carried a front page story of the trial of Harry K. Thaw. . . . Howard Spears, manager of the Starlite-Drive-In Winter Garden, Fla. has installed a plastic screen. . . . Amusement tax collections in Mobile, Ala., for the fiscal year ended September 30 amounted to $104,373.22. This was a decrease of $13,614.84 over the preceding year. . . . Harry Botto, manager of the Palace, Bradenton, Fla., for the sixth successive year is heading the Polio fund drive. . . . The Palatka Teentown house has been offered the use of the New Theatre here as a means of raising funds to carry on their work. Manager Lawson of the New Theatre would have a show on Saturday morning with all proceeds except actual cost going to the Teentown treasury.

BOSTON

The Third District of IATSE (New England) is tendering a testimonial dinner to William Scanlan, for 30 years New England representative, on December 4 at the Hotel Bradford. Guest speakers will be Richard Walsh, president of IATSE who is coming on from New York and Ken Kelley, secretary of the Massachusetts AF of L. Hy Fine, district manager of New England Theatres, Inc. will be toastmaster. Mr. Scanlan will be the recipient of a diamond-studded IATSE pin as a memento of the occasion. . . . Affiliated Theatres Corp. is handling the buying and booking for the University Theatre, Cambridge, starting Dec. 11, with manager Nick Lavidor continuing to supervise the buying. . . . About 75 independents and buyers and bookers will hear the plans for the launching of Walt Disney's "Song Of The South" in the New England territory at a luncheon at the Sheraton-Plaza, when Buena Vista officials will explain the campaign in detail. The re-release is to have a saturation booking in this area, timed to play the mid-winter school vacation holidays, prior to its national release date.

BUFFALO

Carl E. Bell, manager of the Buffalo Perkins Theatre Supply office for several years, has purchased the branch from Perkins Electric Company, Ltd., which has branches in Montreal and Toronto and which company had been operating the office in Buffalo until its sale to Mr. Bell. . . . Peter Bifarella, owner of the Joyland theatre in Springville and the Mrs. celebrated their golden anniversary on Saturday, Nov. 26 with an anniversary mass and reception. . . . Roger Baker, WGR radio and TV Channel 2 sportscaster, was the speaker November 28 at the stag luncheon in the Variety Club. Dave Cheskin and Richard T. Kemper of the club's entertainment committee planned the event. . . . George MacPherson has arrived in Jamestown from Wheeling, W. Va., to take over management of the Dipson Palace in the Chautauqua Lake city, succeeding Jerry Germaine, who has been appointed manager of the Capitol in Steubenville, O., also a Dipson operation. Carl Degenhart has come to Buffalo from Olean, where he managed the Olean for Dipson, to take over the managerial reins at the Abbott theatre in South Buffalo. Dipson has reopened the Bradford theatre in the Pennsylvania town of the same name and has appointed Timothy Valanos as manager.

CHARLOTTE

Thousands of persons have voted in the audience awards poll being taken in six theatres here, the Carolina, Imperial Dilworth, Plaza, Manor and Center. . . . Mrs. Beattric McClure, an employe of National Screen Service, died here suddenly last week. She collapsed at her job and was pronounced dead on arrival at the hospital. A son, Bobby McClure, a film salesman for the Charlotte branch of United Artists, is among survivors. . . . Mrs. Walter Griffith, executive secretary of the Theater Owners Association of North and South Carolina, is out of the hospital and is spending some time in her office each day. She recently underwent an operation after breaking her hip. . . . Over 10,000 persons flocked to Charlotte's coliseum to see the Harlem Globetrotters basketball game here Friday night, Nov. 18. A football game at Memorial stadium drew 8,000 the same night. The sports events had a big effect on the box office grosses of Charlotte theatres that night.

CHICAGO

David Barrett is expected back at his post as manager of the Carnegie theatre soon after the holidays. He has been on leave of absence to produce "Pajama Game" in London. In his absence, Frances May, assistant, has been holding down the fort. The twin bill of "Quest for the Lost City" and "Naked Sea" at the Carnegie brings a waiting line in the lobby. This influx in business also pepped up the COMPO voting. . . . Funeral services were held November 28 for George H. Meissner, member of Chicago Moving Picture Machine Operators' Union Local 110. . . . Leonard Grossmann, manager of the Rena, says he can't join a number of neighborhood managers who cite a slackening at the box office now that people are preoccupied with holiday activities. He attributes the continuous sizable volume of business to attendance incentive programs set up with the cooperation of the community merchants. . . . Myron Mandy, manager of the Belmont during the 25 years the theatre was owned by Balaban & Katz, has been appointed to manage the Will Rogers. Jerry Cohn, who spent several months at the Will Rogers, is back on the Chicago theatre managerial staff. Mr. Cohn was married to Miriam Tieman November 30.

CLEVELAND

Thanksgiving Day business was generally good in this area. First run theatres played to big crowds with outstanding attractions including "The View from Pompey's Head", "The Tender Trap" and "Good Morning Miss Dove." Neighborhoods also report satisfactory holiday business. . . . Audience Awards reportedly went all right at the downtown theatres but was weak in the neighborhoods. Sub run theatre managers say the ballots are too complicated to interest patrons. . . . Jack Maloney, Universal star, was here Saturday (26) to act as grand marshall in *The Press* Christmas Parade. . . . Ellis Levin, Warner booker and Joanie Levine will be married December 18. . . . Word comes from Florida that Abe Schwartz, co-owner of the local Lexington theatre and Mrs. Rose Goldstein of Cleveland, are married. . . . A. K. Veach has ordered wide screen and CinemaScope equipment for his Twilite drive-in, New Philadelphia, from Ben L. Ogron of Ohio Theatre Supply Co.

COLUMBUS

Loew's Ohio, Loew's Broad, RKO Palace and RKO Grand are cooperating with the *Ohio State Journal* and *Columbus Dispatch* in three Saturday morning special pre-Christmas shows for children. The promo-

(*Continued on opposite page*)

(*Continued from opposite page*)

tion is the biggest such event here in many years. . . . "I Am a Camera" went into a sixth week at the World. . . . James Malavazos, Ohio, New Boston, Ohio, purchased the La Salle Hotel at Portsmouth, Ohio, from his father, Chris. The younger Malavazos will continue to operate the Ohio. . . . Screen actors Arthur Kennedy and Richard Kiley are the stars of the new Theatre Guild legitimate play, "Valour Will Weep" which held its initial pre-Broadway tryout engagement December 1-3 at the Hartman here. . . . Manager Walter Kessler, Loew's Ohio, arranged with members of Sigma Chi fraternity of Ohio State University to join the nationwide Bachelors Protective Association as a plug for "The Tender Trap." The *Columbus Dispatch* ran an eight-column art feature on the stunt.

DENVER

Art Burnham, formerly branch manager for Azteca Film in Chicago, now traveling representative, has been making a survey of the territory preparatory to setting up an office in Denver. He has set up an exchange. . . . Robert Ryan, Allied Artists salesman, has broken away from apartment life and has bought him a house, and he and Mrs. Ryan are in the process of getting located. . . . The Denver Film Center is handling the big grossing "Rock 'n' Roll Revue" in this and the Salt Lake City territory. . . . Rodney Knox, city manager for Knox Theatres, Durango, Colo., and Donna, are parents to their first child, Ronald Keith, born at Mercy Hospital there. This makes Ted and Elsie Knox, of Service Theatre Supply, grandparents for the third time. . . . Variety Tent 37, at the mercy of the contractors, have set December 10 for the grand opening of their new club rooms in the Cosmopolitan Hotel. They will elect officers for 1956 December 15. . . . Ted Halmi, long in theatre publicity, has joined Lore-Lotito Productions as a partner. It's an ad agency.

DES MOINES

Election of crew members and officers for the Variety Club was held in Des Moines. Frank Rubel was named to a second term as chief barker. Charles Isles was elected first assistant chief barker, and Carl Olson, second assistant chief barker. Kermit Carr was named property master and Lou Levy, dough guy. Other members of the crew include Bob Sandler, Bill Feld, Stan Soderberg, Bob Dillon, Ed Utay and Myron Blank. . . . Mr. and Mrs. Clifford Anderson have sold their theatre at Ayrshire to Mr. and Mrs. Bob Bowman. The new owners will show two changes a week. . . . The Grand Theatre at Sheffield has been sold to Mr. and Mrs. Walter Friedrichs. Jim Robinson, former owner of the house, will move to Elk Point, S. D., and will operate a theatre at Bridgewater, S. D. . . . The Wieting Theatre at Toledo was broken into and about $75 in cash taken. The theatre is operated by Mrs. Lucille Sichra. The city owns the house. . . . Branch Manager Jack Kennedy has named Harold Rose to the post of salesman at Allied Artists. . . . Don Beal of Warners is completing the second week of his vacation. . . . Frank Shipley, veteran exhibitor in Lenox, held an auction of his State Theatre there. Mr. Shipley, who built the house in 1939 and has run it since then, plans to retire and live in California.

DETROIT

Homer Jones will replace Ted Rose as manager of Moe Teitel's Rogers theatre. . . . Jack Zide is back in the office after an operation. . . . Jerry Scanlon has left the booking staff of Universal. . . . LeRoy Van Petten is in the Krim booth having left the Temple. . . . Val Mikiel, Film Truck Service, has again proved herself Detroit's leading bowler by scoring top woman's score of 667. . . . G. E. Leveque has taken over Simon Film Service, added Syl Cohan to the staff. . . . Roy Ruben, IATSE Local 199 secretary, has returned to the Fox from a Crittenton Hospital stretch. . . . Death of John Featherston of the Washington, Royal Oak, left a gap filled by William Schmitz, who came out from the Cameo. . . . The Kal at Kalkaska is being reopened by a new owner. . . . George Fletscher's West End has been closed. . . . Happiest reviews in recent months appeared in all three dailies as "Othello" opened at the Krim and "Guys and Dolls" hit the Adams.

HARTFORD

Donald McPhee has been named manager of the Lockwood & Gordon Danbury drive-in, Danbury, Conn., replacing John O'Sullivan, named Lockwood & Gordon district manager for central New England, supervising theatres in Massachusetts, New Hampshire and Rhode Island. Harry Sullivan, manager of the East Windsor drive-in, East Windsor, Conn., moves to the Pix drive-in, Bridgeport, Conn., in a similar post, with no assignment named at East Windsor as yet by Doug Amos, the circuit's Hartford division manager. . . . Fred McCarthy, no relation to the late James F. McCarthy, who served as Connecticut district manager, Stanley Warner Theatres, has been named assistant manager of the Strand, replacing Robert Miller, resigned. . . . Hartford visitors: Sam Hart, Columbia, home office exploitation department, working on "Queen Bee;" Sperie Perakos, general manager, Perakos Theatre Associates, New Britain, Conn.; Harry Browning, New England Theatres, Boston. . . . Chester Pickman, Paramount salesman, and his bride, the former Francine Shane, honeymooned in the Bahamas.

INDIANAPOLIS

Marc Wolf, chairman of the Cerebral Palsy Telethon sponsored by the Variety Club Saturday night and Sunday morning, estimated that final returns would exceed $100,000. . . . Trueman Rembusch has been appointed to a second term on the Indiana State Fair Board by Governor George N. Craig. . . . Alex Borkenstein, operator of the Wells at Fort Wayne for 36 years, has sold the house to Everett Trowbridge. . . . Bob Sutton of Fort Wayne has been named manager of the Roxy at Delphi, to succeed Pete Sklavounis, who is returning to the Alliance circuit's home office in Chicago. . . . Don McCord has leased the Moroko at Morocco from Mr. and Mrs. Harold Heyer, who have left on a vacation in California. . . . The Variety Club will install officers for 1956 December 29.

JACKSONVILLE

Initiation ceremonies were held at the Hotel Roosevelt for a large group of new members in Variety Club Tent 44 November 26, followed by a dance and cocktail party attended by members and their wives. . . . The Starlite drive-in theatre, Wauchula, owned by Floyd Theatres, has been converted to CinemaScope. . . . Roy Smith, theatre supplier, returned from a tour of the Tampa-St. Petersburg area. . . . Exhibitors in were Chris Carratt, Park theatre, Starke; R. C. Mullis, High Springs drive-in, High Springs; E. C. Kaniaris, Beach drive-in, St. Augustine, and Bill Lee, Community drive-in, Keystone. . . . Bill Baskin, Florida State booker, journeyed into his northeast Florida territory, and Tom Gerard, another booker, visited his home town of Haines City. . . . Mark DuPree, Florida State executive, returned from a business trip to Miami and environs. . . . Everyone at the 20th-Fox branch office and exchange has signed up for the U. S. savings bond payroll deduction plan, reported branch manager Thomas P. Tidwell. . . . An election of a new Variety Club crew has been set for December 5.

KANSAS CITY

Senn Lawler, general manager of Fox Midwest circuit, is at St. Luke's Hospital, for examination and rest. . . . Robert Whitman, student assistant at Loew's Midland, has been appointed by Maurice Duker, manager, as assistant manager, replacing Richard Purvis, assistant manager 14 months, who has returned to Pittsburgh. . . . Following the Supreme Court decision in the case of "The Moon Is Blue", this picture has been given the Kansas state board of review seal, and is now being shown in drive-in and covered theatres of the state. . . . Ten drive-ins operated the weekend of Thanksgiving; weather snappy and clear. Four operated the evening of Thanksgiving Day. . . . The board of directors of the Kansas-Missouri Theatre Association met Wednesday, in a combined session for November and December, for further planning on the spring convention. . . . Most first runs had below average business on features in the week before Thanksgiving; but the new bills, starting on the holiday or a day before, include some that are doing as well as anything recently. . . . The annual meeting of the Motion Picture Association of Greater Kansas City will be held Monday, December 5, at the Bellerive Hotel. Four directors are to be elected.

LOS ANGELES

At a rally held at the Boulevard theatre on Film Row, showmen and sales-personnel were told that southland exhibitors and distributors could be instrumental in making the Community Chest campaign a success in the territory. O. N. Srere of the Metzger-Srere circuit, exhibitor chairman of the drive, and Al Taylor, Paramount branch manager, who is distributor chairman, presided. Speakers included Steve Broidy, head of Allied Artists and John Lavery, Fox West Coast circuit executive. Screened at the session was a two-minute appeal trailer, in which President Eisenhower addressed his unseen audience. Exhibitors were asked to exhibit the trailer, and it was stressed that there is to be no pass-the-hat collections among film audiences. . . . Film Row's condolences were extended to Dick Sheer, manager of the Midway theatre, whose parents were killed in an automobile accident while en route to Murietta Hot Springs. . . .

(*Continued on page 36*)

The Sweep Of "RED RIVER"...



ALSO STARRING

Walter MATTHAU · Diana DOUGLAS · Walter ABEL · WITH LON CHANEY · EDUARD FRANZ · ALAN HALE

PHOTOGRAPHED IN

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Screenplay by

FRANK DAVIS and BEN HECHT · Directed by ANDRE DE TOTH

Produced by

WILLIAM SCHORR · A BRYNA PRODUCTION

The Drama Of "HIGH NOON"... The Violence Of "SHANE"...

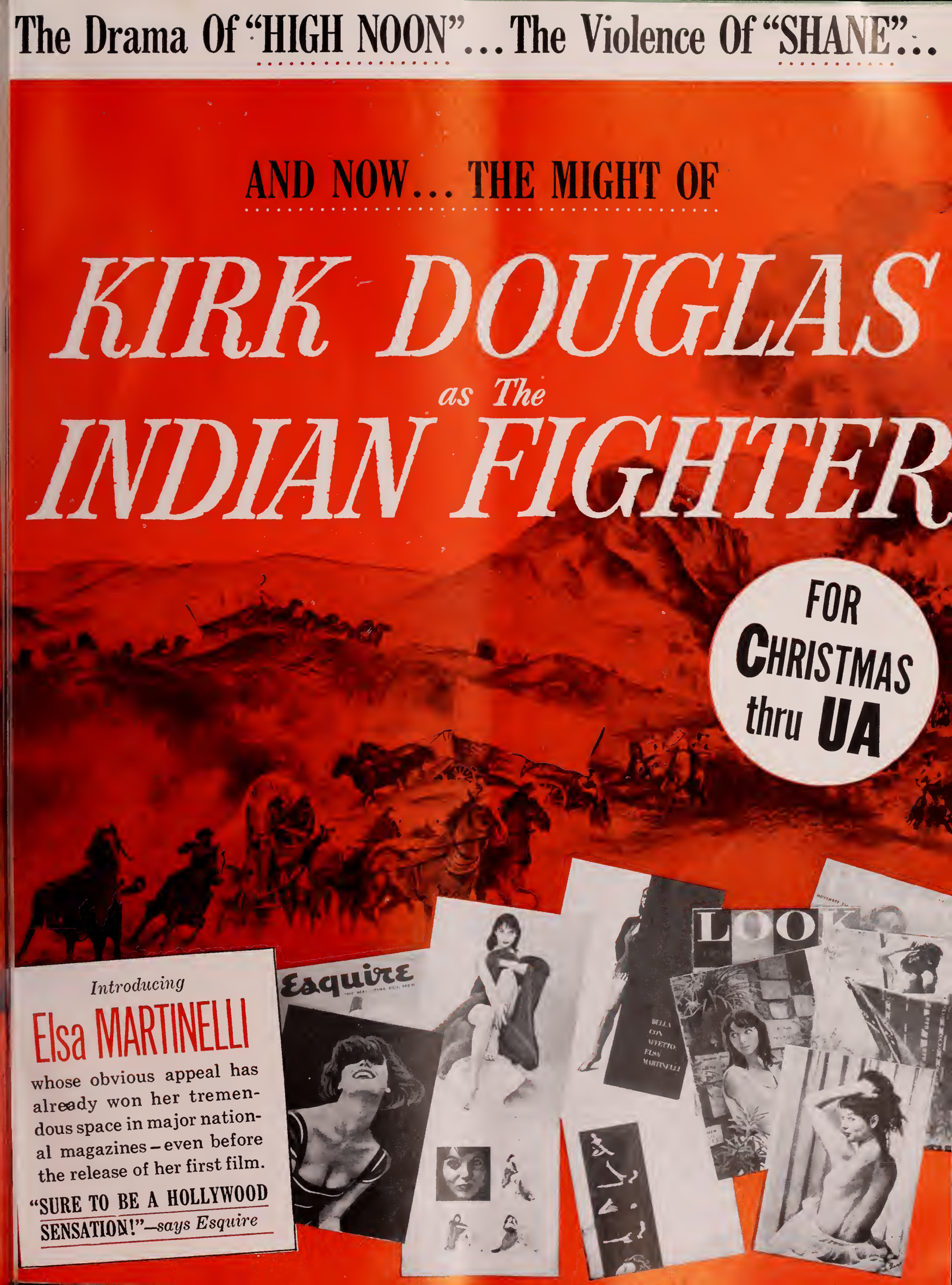
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KIRK DOUGLAS

as The

INDIAN FIGHTER

FOR CHRISTMAS thru UA



Introducing

Elsa MARTINELLI

whose obvious appeal has already won her tremendous space in major national magazines – even before the release of her first film.

"SURE TO BE A HOLLYWOOD SENSATION!"—*says Esquire*

(*Continued from page 33*)

Corrine Weimar, daughter of Fred Weimer, National Screen Service salesman, will be married December 9 to William Rosekranz. . . . Leland Allen, Pacific Drive-ins, has returned to his desk after an illness. . . . John Ash, former MGM auditor, is back in town after a six-month trip to Europe. . . . Murray Peck, Kranz-Levin salesman, has resigned his post. . . . Seen on the Row were Henry Slater, manager of the Harbor drive-in, Chula Vista; and W. G. McKinley, who operates the Willow theatre in Buttonwillow.

MEMPHIS

Watson Davis, manager of Malco Theatre in Memphis and assistant advertising manager for Malco Theatres, Inc., for the past three and one half years, has resigned to become city manager of theatres operated by United Theatres Corporation at Conway, Ark. Mr. Davis has been replaced by Ray Thome, formerly of San Francisco, who has managed theatres in Hollywood, Los Angeles, San Francisco, St. Paul, Boston and New York. . . . A cocktail party and dinner was given at Hotel Gayoso by the Memphis chapter of Women of the Motion Picture Industry for their bosses. Alton Sims, Variety Club treasurer, spoke. Miss Lois Evans, WOMPI president, presided. . . . Tim (Crash) Brown, the "human bomb," was injured during his performance at Sunset Drive-In when the dynamite in the coffin high above the spectators didn't go off at the right time. He is recovering from burns and bruises at Crittenden Hospital in West Memphis, Ark., and will fill his Sunset engagement after he leaves the hospital.

MIAMI

Death cancelled the January retirement plans of long time Florida State Theatre's Leon Highsmith, the head of the maintenance department, whose passing added another victim to the heart disease total. . . . Down from Jacksonville on business were Florida State Theatres executives LaMar Sarra and Mark DuPree. . . . Arthur Davis, head of Gold Coast Pictures Co., reports he is handling the Florida distribution of the Alec Guinness films formerly handled by Universal. Universal-International cameras are grinding out footage in the area on background shots of "Written in the Wind," which will star Rock Hudson. . . . Newspaper cooperation aided in stimulating public interest in the COMPO Audience Awards poll, but Al Weiss of Florida State Theatres reported it as being "not especially strong." Mark Chartrand of WOMETCO reported a very definite patron interest, with intelligent study of the ballots consuming quite a bit of the customers' time.

MILWAUKEE

Distributors and exhibitors were guests on a morning television program here this week over Channel 12, the Breakfast Hour. The half-hour discussion was mainly on the Audience Award poll. Angelo Provinzano read the proclamation of the Governor of Wisconsin. Francis Bickler, manager of the Fox-Wisconsin theatre here, gave a very interesting talk on theatres and the motion pictures. Others on the program, adding to the discussion of motion pictures were: Harry Olshan, branch manager of Columbia; John Mednikow, manager, National Screen; Jack Frackman, branch manager, Republic; Erv Clumb, Riverside; Joe Reynolds, Towne theatre; Billy Pierce, Savoy; Harold Pearson, Wisconsin Allied; Pat Halloran; Tony LaPorte and Frank Reimer, branch manager Warner exchange. . . . Gran Enterprises closed their Palace theatre at Wisconsin Rapids this week. . . . Irving Werthamer, branch manager at Paramount here, has returned from New York. . . . A new receptionist at the Warner exchange here is Delores Anthowiak.

MINNEAPOLIS

Fire completely destroyed the Isis theatre at Fargo, N. D., operated by S. D. Dietz. Loss was estimated at about $50,000. . . . Reno Wilk, operator of drive-in theatres in the territory, and his wife have left for Florida. . . . Ralph Maw, MGM district manager, is back from a trip to the west coast. . . . John Farley, booker at Theatre Associates, buying and booking combine, is vacationing in Miami for two weeks. . . . Hy Chapman, branch manager of Columbia, spent the Thanksgiving weekend in Des Moines. . . . Donna Larsen, MGM assistant cashier, was hostess at a coffee party for the office staff at her home. . . . North Central Allied will again send out to Minnesota legislators its annual pass to all independent theatres as a Christmas remembrance. . . . Herbert Lang, Clara City, Minn., and M. R. Debbaut, Minneota, Minn., were recent exhibitors on film row. . . . Three theatres in the area have closed because of poor business. They are the Park at Pelican Rapids, Minn., the Rialto at Chester, S. D., and the Pix at Pickstown, S. D. . . . Preliminary work has been started on a new drive-in being built by Ray Hanson near Fertile, Minn. A spring opening is planned.

NEW ORLEANS

Mr. and Mrs. John Caldwell, Royal Bernice, La., on their visit here announced they have taken back the Kay, Farmersville, La. and that they will start operation January 1. . . . Harry Weise, RKO Orpheum division manager, was in town to visit with manager Asa Booksh and staff. The division headquarters is in Minneapolis, Minn. . . . Two girls from U.A. exchange announced their betrothals; Janice Berggren to Raymond C. Raspino and Mary Murphy to Franklin McLaughlin. . . . The Rio, Kaplan, La., has been shuttered. It is a unit of Joy-Oke Theatres. . . . Joy's Theatres reassumed ownership of the Olla, Olla, La. For the past five or six years it was under the management of Jack Saunders. The new owners are having it equipped for CinemaScope presentations. Hodges Theatre Supply handled the sale and will make the installations. . . . The WOMPI's gladdened several needy families with Thanksgiving baskets full of canned foods, vegetables and a large turkey. Cleo Moore on her visit here in connection with her new movie "Hold Back Tomorrow," now playing at the Joy, donated $5 toward buying a turkey.

OKLAHOMA CITY

Both Will Rogers and May theatres, Oklahoma City, held a "Kiddie's Thanksgiving Variety Show" Thanksgiving Day at 10 A. M. Cartoons, football headlines and comedies were shown. All seats were 25 cents, Dad was invited too. . . . "I Am a Camera" was shown at four suburban theaters in Oklahoma City this weekend. . . . The Bison theatre, Shawnee, Okla., gave free comic books to the first 300 children attending the show November 19. . . . Fire destroyed the only theatre in Waskom, Texas, November 18. . . . At Houston, Texas, The Blue Bird Circle's 20th annual children's movie matinee was held November 25 at eight Interstate and the independent Bellaire theatres. Mrs. Erwin Nelms has been chairman of the project since the first matinee 20 years ago. As in previous years, proceeds went to the children's clinic maintained by the Bluebird Circle at the Methodist Hospital. Shows were made up of cartoons and comedies selected for young audiences. . . . Columbia Pictures moved into its new 12,000-square-foot building at 1900 Young Street, Dallas, November 19.

PHILADELPHIA

Voters in Pennsylvania are still divided on the question of permitting Sunday films. Final returns show that 20 areas which previously banned Sunday showings voted to permit them, while 17 communities reaffirmed their stand against Sunday movies. . . . Floyd Edward Grayek, who built a large theatre in East Scranton, Pa., only to have high winds topple it before it was completed, filed a bankruptcy petition in Federal Court. He had built the Park in Scranton, Pa., during the last decade and listed debts of almost $237,000 against assets of $90,000, of which $75,000 was in real estate. . . . Johnny Schaeffer, independent distributor, now has American Releasing Corporation product, starting with "Apache Woman." Company formerly had Screen Guild as its area distributor. . . . Don Gillis, son of Maxwell Gillis, Allied Artists branch manager, passed his bar examinations last week. . . . Income from amusement taxes in Reading, Pa., is under the 1954 mark, city officials state. Admission taxes for the first nine months of the year have been $92,585, about eight per cent below the total for the same period last year. . . . Ralph Pries, former chief barker of the local Variety Club, served as chairman of the dedication committee at the Main Line Reform Temple. . . . David Milgram, who heads the Milgram theatres, has incorporated the Milgram Booking Service. . . . The Pennsylvania State Board of Motion Picture Censors has banned "Garden of Eden" from showings in this state.

PITTSBURGH

The Penn has booked "Man Alone," its first Republic picture, for a December date. "A Scarlet Coat" will also reach this house before the holidays. . . . December bookings in the Stanley include "I Died A Thousand Times" paired with "Tennesse's Partner;" "Texas Lady" and Disney's "Music Land;" "Artists and Models" and "The Court Martial of Billy Mitchell." . . . Father of Fred Kunkel, assistant manager of the Penn, died. . . . Despite a critical drubbing, "I Am a Camera" proving a hefty draw in the Squirrel Hill. . . . "The Sheep Has Five Legs" will be the Christmas offering in the Guild. . . . Shirley Jones coming home for the holidays from Hollywood, deluged with night club offers, but she's turned them all down in favor of a rest. . . . The Fulton will follow its current "Good Morning, Miss

(*Continued on opposite page*)

(*Continued from opposite page*)

Dove" with "The Rains of Ranchipur" and "The Lieutenant Wore Skirts." . . . Cinerama will be three years old in Pittsburgh December 7. . . . Jack Doldie, formerly here with Loew's, spending a short vacation here, en route from a Chicago drive-in to another Loew's drive-in in Miami Beach.

PORTLAND

Joan Crawford completed her month's personal appearance tour for "Queen Bee" last week. She easily won over the natives with her charm. Evergreen Oregon district manager Oscar Nyberg and Columbia field man Sammy Siegel did a big job of setting her day's activities. . . . Allen Miner in town to plug his new picture, "The Naked Sea". Alexis Smith and Craig Stevens here with "Plain and Fancy." . . . The Audience Awards campaign really moved into high gear here. The local men that worked on the program deserve a lot of credit for completing a big program and getting a 1956 Plymouth for an additional award. . . . James Runte, newly appointed executive of Evergreen Circuit, in town for a few days. Dinah Shore set to appear here December 9-11 for Hi-Teen club. Will Hudson, new manager of Hamrick's Liberty theater, doing a big job for the circuit. "African Lion" doing record-breaking business at the Guild.

PROVIDENCE

Establishing, what was believed to be an all-time record, locally, for longest continuous runs, "Marty" went into a seventh week at the Avon Cinema. In checking the records it was found that several other attractions had played for six weeks, continuously in this city, and that others had returned after brief interruptions, but insofar as consecutive performances are concerned, "Marty" is claiming the record. . . . Seeking to determine relative reaction between men and women as to the popularity and merits of Liberace, the Providence *Journal-Bulletin,* took infra-red pictures of the audience watching "Sincerely Yours", at the Majestic. The stunt resulted in a full page of pictures in the *Sunday Journal,* divulging widely-mixed emotions, ranging from rapt attention to sheer boredom. . . . Patrons of the RKO Albee have been admiring the beautiful flowers that have been gracing the box-office, recently. Supplied by the Campus Florists, one of the city's leading establishments, the daily bouquets enhance the entrance to the theatre, and put the moviegoers in a cheerful mood. . . . A sudden cold blast, put the damper to some extent, on the surrounding drive-ins. Breaking records of recent years, the thermometer plunged to the middle 'teens, especially in the outlying areas where most of the open-air situations are located.

ST. LOUIS

The Fulton theatre at Fulton, Mo., recently staged what it called "Senior Citizens Courtesy Matinee" at which all citizens of Fulton and Callaway county over 50 were admitted free. . . . Mr. and Mrs. Eugene M. White of Liberty, Mo., won the first place trophy in Kansas City Movie Makers annual 8mm film contest. It was the fifteenth annual contest held by the group, made up of persons who are not professional motion picture photographers. . . . The City Council of Bloomington, Ill., has set a theatre license fee of 35 cents per seat per year. The fee, which will bring in about $700 for the city treasury, was decided upon with but very little discussion on the part of the Councilmen. It replaces a four per cent admission tax, which the lawmakers repealed because it was considered unfair. It has brought in about $18,000 annually to the city. . . . The third annual Harvest Moon Festival was staged by the St. Louis Variety Club at the Missouri theatre November 26 for the benefit of the St. Louis-St. Louis County Day Nursery Care Program. . . . The Strand theatre at St. Charles, Mo., recently inaugurated Wednesday as dime night when everybody was admitted for 10 cents. This is a Frisina theatre.

SAN FRANCISCO

Roy Cooper, Cooper theatres, general chairman of Audience Award poll in Northern California, reports on a sampling of the 235 participating theatres as most satisfactory. . . . Les Smith, now head shipper for the Warner Bros. office, was formerly head booker for MGM, and more recently manager of the Enceno Drive-In, Santa Cruz. . . . Una Sherman, cashier in the same office, is the proud mother of a baby girl. . . . George T. Carmone, office manager and head booker of the local Paramount office is receiving congratulations on his induction as a member of the "100 Per Cent Club." New personnel include Ray Lockerman, contract clerk who transferred from Los Angeles, Ken Derucha, biller, and Albert Castello, shipper. . . . Variety Club's Bowling League is in its 11th week of play, with the No. 1 team, Westland Theatre: Stan Lefcourt, Genevieve Sutton, Larry Dilger, Dick Hamilton, and Rotus Harvey, in the lead. . . . Visiting the office of United Artists, was Barbara Lawrence, here for personal appearances for "Man with a Gun", the Sam Goldwyn Jr. picture. . . . The Bay Point Theatre, Port Chicago, closed Nov. 1. The owner is H. W. Riedman. The Valley Drive-In, Pleasanton, Roy Cooper theatres, will close for the season, Sunday. . . . The Vogue theatre is arranging special Boy Scout, and school group showings of the "The Great Adventure".

TORONTO

Ben Sommers, owner of the State, Winnipeg, joined the staff of Sterling Films Ltd. and will be Foto-Nite representative for western Canada. . . . J. G. Ganetakos elected president of United Amusement Corp., Montreal, while first vice-president and managing director is W. G. Lester and second vice-president, W. H. Giles. . . . Capitol, Kitchener, and the Waterloo, Waterloo, introduced chinaware giveaways. . . . Hamilton Drive-in, operated by J. Dydzak, opened for the first time last summer, was the last survivor of the season in district. It wound up by conducting shows Friday and Saturday nights only for its final period this month. . . . Don Summerville, manager of the Prince of Wales, B & F unit, has been nominated again in the elections for civic alderman. . . . Agnes O'Neill, after 21 years service with Warner Bros. Pictures, retired from her post in the St. John office. . . . Amusement tax collections in Moose Jaw, Sask., at the end of September totalled $30,239, compared with $38,425 for the nine months' period in 1954. . . . Jerry Cass who left Fox as a salesman is now selling insurance. . . . Suburban Famous Players houses raised their admission price in the evening to 65 cents from 60 cents. . . . Jim Hardiman, Odeon publicity head, has documentary proof, in the form of a certificate, as to having completed a TV production course.

VANCOUVER

The British Columbia Government have passed an order-in-council directing ability tests for projectionists who are over 70. The new order surprised Vancouver theatre owners and union officials. Some 10 old time booth workers in Vancouver and Victoria will be affected. The order means they can only continue in there jobs if they are fit to do so in the annual tests. They have the same law in Saskatchewan but the age limit is set at 65. . . . George McEwan, former Vancouver theatre owner, is now operating BEN'S Tavern at Blain, on the B. C. Washington border, with his son, Robin, recently out of the U. S. Navy. . . . Mel Towriss, 49, owner of the Capitol theatre at Princeton who was here as a member of the Princeton Curling Club at the Totem Bonspiel, suffered a heart attack while curling and died in North Vancouver Hospital. . . . Showmen in this area say that there is an overemphasis on sex in stills and posters connected with many films—and that this type of advertising was used even when the film content did not support it. . . . Floods caused heavy damage to the contents of the now closed FPC Kitsilano theatre. . . . Elsie Bronger International Film Distributors cashier is a grandmother for the tenth time. . . . Harvey Levin, Paramount shipper, moved over to JARO as assistant booker. He was replaced at Paramount by Mel Hayter, former film inspector. . . . Maynard Gray, formerly of the Plaza theatre in Shaunavon, Saskatchewan, has been named supervisor of Rothstein theatres' recently acquired theatres at Weyburn, Sask. They are Twin-Lite drive-in, Soo and Hi-Art.

WASHINGTON

All of the Stanley Warner neighborhood theatres had special matinees on Thanksgiving Day, plus matinees on Friday, November 25. RKO Keith's had a special late show on Thanksgiving Eve of "Guys and Dolls." . . . Winners of the seven automobiles in the Variety Club's Welfare Awards Drive were: Samuel Goldstein, Pittsburgh, Pa.; Jack Fruchtman, Baltimore, Md.; Willie M. Sims, Washington, D. C.; Jake Fisher, Washington, D. C.; Malcolm Taylor, Gate City, Va.; Dudley Gardiner, Seat Pleasant, Md.; Howard Hardman, Lexington Park, Md. . . . Sara Young, 20th Century Fox booker, spent Thanksgiving with her son Richard, in Albany, New York. . . . George Flax, nephew of Jake Flax, Republic Branch Manager, was married on Thanksgiving Day. . . . The following men have been approved for membership in the Variety Club of Washington, Tent #11: Associates: Albert Abramson, Tower Construction Co.; David Rothberg, president, Central Liquor Stores. Regular members: William G. Brooks, Photo Division, Peoples Drug Stores; Philip Berne, Kal, Ehrlich & Merrick Advertising; Kenneth Friede, General Manager *TV Guide;* Irwin Lust, distributor 16mm film; Theodore P. Noyes, Evening Star Broadcasting Co. . . . The Variety Club Board of Governors will meet on Dec. 5.

Awards to Pittsburgh Tent at Banquet

PITTSBURGH: Four awards were made at the 28th annual banquet of the Variety Club of Pittsburgh recently. The tent itself received an award from the International organization for its charity work at its Roselia Hospital. Marc J. Wolfe, international main guy, who made the presentation, was followed by George W. Eby, second assistant international chief barker, who presented the tent with $150,000 on behalf of the Murray Foundation. The prize is awarded to the charity fund of the tent which wins the charity award. Shirley Jones, star of the new pictures "Oklahoma" and "Carousel," was named Pittsburgh's outstanding show personality. The tent's annual heart award went, for the first time, to a member of the organization. William Rowswell accepted the award on behalf of the late Albert K. "Rosey" Rosewell, former international chairman of the Humanitarian Award committee and for many years a radio personality in Pittsburgh.

Pioneers' Fund-Raising Committees Report Jan. 5

Special committees which will ask segments of the industry for contributions to the Motion Picture Pioneers' funds will report to the general committee in New York January 5. Sam Rosen, George Dembow and Ned Depinet comprise the committee covering production and distribution; Harry Rosen, Spyros Skouras and Harry Brandt will make contact with all phases of exhibition. There also will be campaign advertisements in the trade press. Pioneers' board meetings hereafter will be five times instead of once per year.

Martin Talks to WOMPI

The Atlanta chapter of Women of the Motion Picture Industry was to have as chief speaker and guest at a luncheon meeting Wednesday E. D. Martin, president of Martin Theatres, and former TOA head.



Italian-U. S. Pact Signed By MPAA

American film companies will continue to import into Italy 190 pictures per year.

This is guaranteed them by the new agreement signed Tuesday between the Italian Government and the Motion Picture Association of America.

The agreement thus extends the present one beyond August 30, 1956, and covers eight firms with their own distribution outlets. It also continues the rate of remittances at $3,000,000 per year, at the official exchange rate.

Permitted uses of this money remains unchanged. The American companies also will sell most of their outstanding dubbing certificates for 70,000,000 lire, in instalments, these to be remitted in dollars. The Italians agree to limit dubbing fee increases to 5,500,000 lire per feature. Previously, the total per feature was 2,500,000.

Steve Allen Honored by Washington Variety Club

WASHINGTON: Steve Allen, host of NBC-TV's "Tonight," was named winner of the seventh annual "Personality of the Year" Award by the Variety Club of Washington, D.C. recently. Mr. Allen, who is also to star in U-I's "The Benny Goodman Story," was presented the award by Nathan D. Golden, for his "creative and unique form of entertainment, for the high standard maintained in its presentation, and for the patriotic and humanitarian causes which you have sponsored." Chairman of the dinner, and newly-elected chief barker of Tent 11, was Orville Crouch. One of the highlights of the dinner-dance was the singing of a choral group, which opened the show.

FCC Chairman Predicts Toll TV Decision "Long Way Off"

WASHINGTON: Decision by the Federal Communications Commission on the subscription television authorization is not near, chairman George C. McConnaughey indicated this week. He told the National Association of Professional Baseball Leagues convention at Columbus, O., that he believed it "but fair to warn against any false hope of an immediate solution. . . ." He cited the "voluminous nature of the record, mandatory procedures, and the issues involved"—and that there also is opinion the new medium can be authorized by the commission without Congressional legislation. He disclosed the FCC has received thus far about 25,000 letters.

Snaper Opposes Loew's Request for Drive-In

Loew's Theatres' request it be allowed to build an 850-car drive-in theatre on Route 35, near Keyport, N. J., struck a snag this week when Wilbur Snaper, circuit owner in that state and former president of Allied States and the local Allied unit, filed an affidavit of protest in New York Federal Court. This is where Loew's next Tuesday is to have its request examined by the Department of Justice—which said earlier it had no opposition if no exhibitors were opposed. Mr. Snaper has the Strand, Keyport, which he said is two miles away. He adds other houses also may be adversely affected.

Form Company in Texas

William J. Locklin, president, has announced formation of Locklin Pictures, which is described as a major motion picture company operating in Dallas. It will be financed by selling 50,000 shares of $1 par value stock to Texans. It plans to produce low budget quality pictures. It hopes to sell to theatres and television. It also will make recordings.

All Will Be Heard By Senate Unit

WASHINGTON: Senator Humphrey (D., Minn.) last week promised to give distributors, producers and all exhibitor groups a full chance to be heard by his Senate Small Business Subcommittee when it starts hearings January 25 on trade practice complaints registered by Allied States Association.

The Senator said he expected that Government agencies such as the Department of Justice and Federal Trade Commission would also have to be heard. In addition, he emphasized the subcommittee would want to hear any other parties who have anything to contribute to the controversy.

The subcommittee staff already has sounded out—informally—several exhibitor and distributor representatives as to whether or not they want to be heard. "We will try to keep the hearings as short as possible," Senator Humphrey said. "All the subcommittee members will be very busy with other committees and bills. But we certainly intend to give all parties all the time necessary to present whatever they feel bears on the case."

Two Columbia Films To Play Music Hall

Two of Columbia's outstanding productions will be shown at the Radio City Music Hall, it was announced at the company's annual stockholders' meeting by Harry Cohn, president. The pictures, both in CinemaScope and color by Technicolor, are "Picnic" and "The Eddy Duchin Story." "Picnic" will begin at the Music Hall following the engagement of "I'll Cry Tomorrow," and stars William Holden and Rosalind Russell, with Kim Novak.



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STUDIO EQUIPMENT

NEUMADE EDITING TABLES WITH WORKlight, $58 value. $33.95; Moviola 35mm composite sound/picture $495; Art Reeves 35mm Recording outfit, $5,000 value. $495; Bardwell McAlister Studio Floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value. $29.50; Quadlite heads only $4.95, stands only $19.95. Fluorescent Floodlite heads, 400 W. worth $60. brand new $29.50; 10' Title Animation Stand, motorized zoom, stop motion, $2,500 value, $975. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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U. A. Circuit Net $44,394

BALTIMORE: The consolidated net income of United Artists Theatre Circuit for the year ended August 31, 1955, amounted to $44,394, it was announced here at the annual meeting of stockholders Monday. However, it was explained that under the accounting practice adopted last year, the undistributed earnings of Metropolitan Playhouses and companies less than majority-owned now are excluded from the consolidated income statement. If these earnings had been included, the net income would have been increased by $297,738.

It was pointed out that the remaining 50 per cent in Rowley United Theatres was acquired prior to August 31 and that if the acquisition had taken place at the beginning of the fiscal year, the consolidated net income would have totalled $233,920, which added to the earnings of Metropolitan Playhouses, would have resulted in earnings of $546,548.

All directors of the circuit were reelected at Monday's meeting. They were Charles Allen, Benjamin Buttenwieser, A. H. Frisch, James Landis, Douglas Moffat, Bertram S. Nayfack, Edward H. Rowley, Joseph M. Schenck, Joseph M. Seider, Milton Shubert, George P. Skouras, George Textor, Milton C. Weisman and Raymond V. Wemple.

Legion Reviews 11, Finds Only One Objectionable

Reviewing 11 pictures this week, the National Legion of Decency found "Artists and Models" morally objectionable in part for all. Placed in the category unobjectionable for adults are "Inside Detroit," "Jail Busters," "The Square Jungle" and "Sudden Danger." Termed suitable for all are "Bobby Ware Is Missing," "Good Morning, Miss Dove," "Gun Point," "Target Zero," "Toughest Man Alive" and "The Vanishing American."

Plans Film on Ataturk

Plans to produce a film based on the life of Ataturk, who is known as the "father of modern Turkey," as one of its most ambitious projects has been announced for Universal-International by Edward Muhl, vice-president in charge of production. The film is to be called "Ataturk," and will be produced by Aaron Rosenberg on location in Turkey.

Philadelphia Showman Sues Majors Under Trust Laws

Raymond Schwartz, operator of the Walton theatre, Philadelphia, has begun suit in that city against the major distributing companies. He seeks injunctive relief and states his house needs first run as a neighborhood theatre; and he also asks damages. He alleges conspiracy to deprive him of run, and he assails competitive bidding as a system aiding the defendants.

Joseph Lawler Dies

HOLLYWOOD: Joseph Lawler, newspaperman and publicist, died November 25 at St. Joseph's Hospital here, after an appendectomy. He had been with Universal-International. He joined the company in 1942, and previously had been with The Chicago *Herald-Examiner* and the Chicago *Daily News.*

Shemp Howard

HOLLYWOOD: Shemp Howard, comedian who was one of "The Three Stooges," died at the age of 59 November 22, at his home here. Death was caused by a heart attack. Mr. Howard's widow, a son and two brothers survive.



. . . as the shadows lengthened across the field, State threw into high the drive that's destined to linger long in football memory . . .

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Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Our Greatest Competition Reveals Growing Strength

RECENTLY, television has moved into its Fall season—with proper fanfare and drum-beating—and the new programs indicate what is to be expected from now until summer. And more than that, we show a contrast in our industry's own "new season"—which was formerly celebrated each Fall with equivalent displays of showmanship. We lost ground that we have never quite recovered when we stopped the formal habit of pointing out our new product.

And there is another factor that becomes apparent at this time—the ability of the television industry to raise their own standards, and the ante—in the competitive game of trying for the public's amusement dollar. At least one program can be pointed to as a distinct step forward, for television, and perhaps, the answer from the commercial networks to the question of Toll-TV. The Ford Star Jubilee show, "The Caine Mutiny Court Martial" over CBS-TV, was as fine as anything that will ever be seen, for a fee-in-the-box, when, as and if, Toll-TV is ever allowed by the F.C.C.

The very successful book was followed by the very successful motion picture—but there was another version, the stage play, which followed the plot as a Court proceeding—ideal for the limitations of television, since it required small sets and closeups of fine actors in good material. We couldn't have made another film of it anyway—but we'll have to concede that this version had very special merit, and there won't be anything in the Toll-TV bag to match or better it, in the reasonably near future. Organized opposition to Toll-TV will never prevent even better shows for free, and this is only one example of what is here and yet to come. As one good authority has said, "The going will get tougher."

Another thing that sticks in our mind is the further fact that the Ford "Omnibus" 1½ hour shows are produced by the Ford Foundation, with tax-exempt funds. We, in film industry, pay taxes multiplied over and beyond the usual for any business, but television escapes many tax levies, and even has the advantage of putting production into a tax-exempt bracket, with a fund of five hundred million dollars to work with! We have to re-finance our production investment every year, out of earnings, and currently, 20th Century-Fox have announced an $80,000,000 program for the year ahead.

GUYS AND DOLLARS

We hesitate to discuss wages and salaries in these columns—but there are reasons why the subject should come up, in a Round Table meeting, as applied to certain situations.

We're all in favor of more money for managers, but we know there are circumstances which must also be considered in the Round Table, editorially, and by individual managers, in their own behalf. First, let's consider the effect of Cinerama and Todd-AO on the current problem. Both are effected by the union scale for Broadway, and both pay what legitimate shows pay, here and "out of town"—on what used to be "the road."

Remember when we had "cashiers"—well, both Cinerama and Todd-AO employ only "treasurers"—the top man gets $150, the second man gets $100 and all the rest get $75 each. At one time, Cinerama employed eight "treasurers" at one theatre in New York. This scale applies, also, to the theatre manager, $150, and the press agent, $150—with "more out of town"—as if on tour. The penalty of charging legitimate theatre scale at the box office is that you also pay legitimate theatre scale to all employees.

A theatre manager whom we saw recently was getting $150 as city manager in a town of 26,000 population. We advised him to keep his job, which was above the average. Another, in New York City, was getting $130, and again, we told him to stay put. New York is the worst area in the country for re-employment. The big circuits demand that everybody start at the bottom, regardless of how good they say they are—until they prove it.

¶ THE BIJOU, one of the most attractive of the smaller theatres, located on 45th Street opposite the Astor, one of the two best theatre blocks in New York city, seems to have trouble in finding enough "art film" product, although the house is managed by Robert W. Dowling's City Investment operation on Times Square. Maybe it's figured that "art films" must be shown in "little art theatres" on the remote, but fashionable, East side. We'd like to suggest that Mr. J. Arthur Rank could make a worse move than to christen the house the "Bijou-Odeon" and have the benefit of this show window.

The Bijou is in the news, right now, for another reason. Joyce Grenfell is playing there with her "one woman" show—relieved briefly by a dance trio, who give her a chance to change costumes. But the theatre has forty employees, to support this talented actress. There are fifteen stage hands, believe it or not; and seven pit musicians, for the dance trio, in addition to three wardrobe attendants, two box office men, a company manager, house manager, press agent, ticket taker, stage doorman, engineer, watchman, porters and ushers.

We compliment Joyce Grenfell for her theatrical skill in paying for all this, as she has been making a modest operating profit, after payroll, with only 558 seats.

¶ IT COULDN'T have been the heat or the humidity, but we "erred"—as *Time* says, in saying that E. G. Forsythe was president of Odeon Theatres (Canada) Ltd., when we reported his speech at the annual meeting of the Motion Picture Theatres Association of Canada. Mr. Forsythe is president of the Association and Mr. Leonard W. Brockington is president of the Odeon circuit. Perhaps we had the thought in the back of our alleged mind, that Mr. Brockington is one of the great orators in our industry—comparable to Sir Winston Churchill in style—and so, the moment we read the word "speech" in Jim Hardiman's dispatches, we followed that lead. —*Walter Brooks*

These Are the Letters That Won the Contest

When Lige Brien invited us to be a judge in the letter-writing contest which United Artists provided for "Summertime" we didn't expect to find such interesting results —probably because we had never been as interested personally in a promotion of this kind. But here was one that really grew into magnificent proportions, with lots of pleasure for the three prize-winners who won all-expense vacations in Venice, and profitable cooperative advertising for the sponsors who furnished the incentive.

Four Trips to Venice

It was quite something to have so many happy people awarded—there are really four lucky couples, because one was selected last summer, when "Summertime" was playing at the Astor theatre on Broadway, and Rossano Brazzi was the sole judge—on a basis of beauty, rather than letters. We have no real complaint—except that they didn't ask us to see those contenders in person. We'll concede however, that Brazzi qualified, and his judgment was good.

Now, it's interesting in this Round Table meeting to let you read the three prize-winning letters, in the adjoining column. There were more than 4,000 entries, from all over the country. Between UA and LAI, the Italian Airlines, who donated the trips for a total of eight persons—the letters were first winnowed down to about 100, and the three judges, representing the trade press, were then asked to pick three winners. By careful elimination, we finally got down to a few finalists—and then, with all judges concurring in each instance, these were one by one eliminated, until only the lucky three remained. It was the survival of the fittest—and good policy in procedures of this kind, to reach a final judgment by a process of elimination. But to Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists, our compliments for a wonderfully successful promotion that proved to be a delight to our sense of showmanship.

Eighty-Five LAU Fans

Nor was that all of the contest—and we wonder how those eager beavers at UA managed to wangle so many "consolation" prizes—there are *eighty-five* LAU portable circulating window fans, worth a total of $5000, for the runners up—as a very nice reminder of "Summertime" next summer. If there were "consolation prizes" for judges, we'd be standing in line. Anyway you view it, the trips to Venice, plus the substantial value of the LAU fans, was a fine piece of promotion.

Lige Brien, who handles these special events for UA, has two Quigley Grand Award plaques on his office wall—won, in 1939, when he was at the Prince theatre, Ambridge, Pa., and in 1944, when he was manager of Warner's Enright theatre, Pittsburgh. Lige is one of Max Youngstein's boys, who came up through Eagle Lion to his present post, and he is proof of the fact that Quigley Grand Award winners are champion showmen, who go places and do things in this business. —*W. B.*

"I Would Like to Fly LAI—
Italian Airlines, to Venice,
Where 'Summertime' was Filmed,
Because . . .

This could be the perfect honeymoon we never had, but much more than that, it could bring the happiest day of our lives, the day my husband, who was drafted, trained and sent to Germany during the months we were waiting for our baby, sees his son for the first time. It will be well over a year before he can come home, but if Johnny and I could make this trip, he could take a 'leave' and be with us in Venice to spend the happiest days of our lives in a city we have always dreamed of visiting."

Mrs. Boyd O. Gantt,
Route 3, Box 127R
Charlotte 3, N. C.

"I Would Like to Fly LAI—
Italian Airlines, to Venice,
Where 'Summertime' was Filmed,
Because . . .

Let's face it. . . . I'm fiftyish . . . past the Summertime of life, and BIG TEXAS is all I know. I want to visit those far-away places with the strange sounding names . . . to leave the DOGIES behind, and explore the domains of the DOGES. For almost a half a century wanderlust has kept me lonely in the Lone Star State; now I'd like to visit the Old World 'City of Canals' where there are no wide-open spaces and romance does not strut in a ten-gallon hat."

Mrs. Kathleen Robertson
310 Jefferson Street
Pittsburgh, Texas

"I Would Like to Fly LAI—
Italian Airlines, to Venice,
Where 'Summertime' was Filmed,
Because . . .

Of a promise made several years ago at a cafe on the Piazzo San Marco. It was on the last evening of my furlough and postponed honeymoon. My bride lamented that our otherwise perfect holiday was so short—so I promised that we would return. Military contingencies intervened, however.

And now the demands of law school and an infant career are rigorously testing our early vows. The magic carpet of 'Summertime' returned us briefly to our honeymoon city. But when the screen showed the San Marco cafe, a meaningful nudge reminded me that my promise was not forgotten."

Richard C. Torbert
11 Dana Street
Cambridge, Mass.

Fox Leads In The 'Opinion Makers' Poll

Last year, it was for "The Man Called Peter" that Fox conducted special previews for pastors of all faiths, in many cities. Last week, we reported that "more than 12,000 important educational leaders and community opinion makers" had seen special previews of "Good Morning, Miss Dove" in ten key cities—but that was on a basis of incomplete returns. Now, we can say that an attendance record of more than 115,000 educators and teachers will have seen the previews of "Miss Dove" in more than fifty key cities in the United States—with a special series to follow in Canada.

The national public relations project engaged in the pre-selling of this satisfying family picture has received full and enthusiastic support from leading educational groups, across the nation, in the recent Thanksgiving holiday recess from school hours. Overall audience penetration to be realized is expected to exceed 20,000,000 through the mobilization of such educational groups as the PTA, the clergy, the women's clubs and similar organizations, since each viewer will report back to his home group.

The domestic showings, covering every geographical area, are sparking local campaigns for the attraction, with a team of 11 industry figures, headed by Arthur De Bra, community relations director of the MPAA, outlining plans for theatre-level cooperation. Each person reached directly is expected to produce at least 25 persons as paying customers on the box office line—a fact which has been proven in the previous experience with earlier 20th Century-Fox pictures.

"Marty" Wraps Up Big Order at the Sutton

"Marty"—the amusing story of a contented butcher boy who aspired in love—will complete 36 weeks run at the Sutton theatre, in New York on December 18th, where it has already grossed half a million dollars. Other runs now include Philadelphia (20 weeks), Boston (17 weeks), Los Angeles (13 weeks), Cincinnati (11 weeks), Columbus (9 weeks), Providence (8 weeks), Dayton (6 weeks), Buffalo and Omaha (6 weeks), Dallas, San Francisco and Ottawa (5 weeks) and Toledo (4 weeks)—all the latter continuing in phenominal style.

Only Second Greatest

Universal-International is conducting a post card poll of the trade press, under the psuedonym of "The Second Greatest Sex Committee" Room 504B, 445 Park Avenue, N. Y., asking for dimensions, specifications, illustrations and descriptions which will enable them "to find a girl whose features and proportions are so outstanding, so exquisite, so exciting . . ." Will Uncle Miltie please write to this box number?



Danny Kaye, who travels the world for the exploitation of his motion pictures, and who marched in the Macy Parade on Thanksgiving Day, in New York for a waiting audience of 2,400,000 fond parents and their youngsters, is seen here in Cincinnati—(Vas you effer in Zinzinnati?) posing with the wives of prominent exhibitors in the area—who like Danny and he likes them! From left to right: Mrs. Lou Wiethe, Mrs. Ruben Shor, Mrs. William Onie, Danny himself, Mrs. Phil Charkeres, and Mrs. Vance Schwartz. Danny Kaye will soon be seen in "The Court Jester"—a Paramount Picture.



Dana Wynter, who is highly popular with theatre managers, visits Philadelphia, on her personal appearance tour, and is flanked by William Goldman, leading exhibitor, and Lester Kreiger, Stanley-Warner executive, taking part in the Audience Awards drive.



Sam Gilman, manager of Loew's State theatre, Syracuse, had a colony of bees as lobby display for Joan Crawford's new picture, and invited the folks to "Watch the 'Queen Bee' and her swarm, at work"—starting Thursday, which attracted a buzz of interest.



Carl Rogers, manager of Loew's theatre in Dayton, Ohio, with Pat Young, who is "Miss Flame of 1955"—and no explanation is asked or given—with Charlton Heston, star of Universal's "Private War of Major Benson," who was touring key cities.



Ernie Warren, manager of the Elgin theatre, Ottawa, Canada, selling "Not As a Stranger" at the Ottawa Fair, with internes and ushers recruited for the ballyhoo. Not a "Stranger" in the lot—taking pulse as dance specialists, rather than doctors and nurses.



Parasol parade beats the bush for "Gentlemen Marry Brunettes" on the streaming streets of Portland, Oregon. Manager M. M. Mesher, of the Paramount theatre, used these transparent umbrellas and something to attract interest through them, as part of promotion which had a $500,000 national advertising budget, by United Artists.

Short Films As Tropical Holiday Now

Rex Hopkins, manager of Evergreen's Hollywood Theatre, came up with one of the best promotion ideas in many a year. The Hollywood District of Portland is several miles away from the downtown district and is extremely active. Hopkins belongs to many organizations in the district including the Lions Club.

On Nov. 15th, he was entertainment chairman and set up a deal whereby the Lions Club would attend his theatre from noon till 1:30, have a short business meet, eat a box lunch, and see a show. 130 men turned out for the "Tropical Extravaganza".

Hopkins sent along the following in a letter:

"As you can see from the enclosed program I carried out the idea of flying them around the world through the tropics with the magic eyes of five Cinemascope short subjects. We catered box lunches to the group right in the theatre seats and to add color to the affair I had a couple of cute girls dressed up as airline hostesses and suitable signs directing members to the proper airport gates, etc. Before showing the short subjects, we played a record of sound effects of a plane warming up and taking off to get the audience in the proper mood. As an additional effect, I had three cute "Hula" girls on stage."

"The whole thing worked out very well and I had a great many of the Lions Club tell me how much they enjoyed the show and what a treat and difference there was between my huge Cinemascope Screen and their home TV set."

Hopkins not only came up with a terrific idea, entertained his group, and got a full turnout, but more important—showed a lot of people a Cinemascope Screen with Stereophonic Sound for the first time. In checking a few days later, the entire Hollywood District is talking about the deal.

Tom Grace, manager of the Eastwood theatre, East Hartford. Conn., tied in the opening of the safety short "Devil Take Us" with the beginning of a local safe driving campaign and invited civic and educational leaders to a morning screening.



Selling Approach

THE TREASURE OF PANCHO VILLA—RKO Radio Pictures. SuperScope, Print by Technicolor. Rory Calhoun, Shelley Winters, Gilbert Roland, with all-star supporting cast, in a colorful production, filmed in Mexico's wildest regions, where it once happened, as it once happened. A slice of living history, out of Pancho Villa's fabulous saga! We've often said that RKO-Radio pressbooks are unique in the quantity and quality of the showmanship offered. This is one to draw to—and to draw profits, if followed by good showmen on the prowl for good ideas. Like all RKO pressbooks, this also offers a free 24-sheet, and a good one, if you will use or post it. For "Treasure" you get a treasure with striking pictorial art and star drawings against Mexico's background of color. Other posters equally good for lobby and marquee display. Pressbook asks "Are you using enough paper to give you a GOOD flash? A set of deluxe 8x10 color prints sells color with color in a special lobby frame. The herald keys the campaign with all of the best selling ideas. Newspaper ad mats are good and in good variety for your selection. There's something for every situation. The 35c mat has six ad mats and slugs, two publicity mats, sufficient for small theatres, and a choice at the press. Special one-half pags mats, to run on opposite sides of reading matter, are unique, and a good buy if you can afford the space, for you get more than the usual break for what it costs. They cost a half-page, but they are worth it, since they dominate a full page, without any other advertising. Two ads face into the center to make the two panels. RKO's pressbook ads are among the best in the industry; and we're glad to see ten good members of the Round Table represented with "Do It Yourself" ideas.

THREE STRIPES IN THE SUN—Columbia Pictures. Most extraordinary title for most extraordinary motion picture! O'Reilly was a guy who hated Japanese—till the night he met the girl in the pink kimono! Aldo Ray, Phil Carey, Dick York and pretty Mitsuko Kimura. "What will your father say when I change your name to O'Reilly?" Folder herald keys your campaign in a majority of situations. No poster larger than the 6-sheet, but all have good pictorial art for marquee and lobby display. Newspaper ad mats are all good, and with some quite unusual variations from routine. The composite mat, selling for 35c at National Screen, has six ad mats and slugs, two publicity mats, enough to take care of a small theatre with the benefit of a choice when it is time to go to press. Take the whole mat to your newspaper, and be guided by the advice and help of a printer. Go Japanese in your campaign as much as possible, to get atmosphere.

THE TENDER TRAP—MGM in Color and CinemaScope. What every girl sets for a man! Great as a stage success, terrific as a motion picture. With four fine stars—Frank Sinatra, Debbie Reynolds, David Wayne and Celeste Holm. Blondes, brunettes, redheads—many tried, but only one succeeded. Learn how she set "The Tender Trap" to get her man. Every man would be a bachelor, if they could escape this marriage plan. 24-sheet sells the idea that Love is "The Tender Trap"—with superior pictorial art of the four stars, and company. Two color herald from Cato Show Print has all the best selling approach and proves that "This gentleman prefers girls!" MGM had one of the most effective trade paper inserts on "Tender Trap"—and you should refer to it as a guide. Newspaper ad mats are in varied sizes, but similar style. It's always hard for MGM's legal department to get all the credits in every ad, but they do it. There's some cute stuff here, and some that is strictly routine. The complete campaign mat, for 35c at National Screen, is not quite as well selected as usual, but gives you ten ad mats and slugs, two publicity mats and a furlong of linotype borders, all for the price of just one measley mat, if you take the bargain. A "conversation piece" mouse trap, for Very Important Persons, is advertised in the pressbook at 65c each, including mouse. Exploitation aimed at bachelors and bachelor girls is recommended in MGM's pressbook. "The Tender Trap" is unfair to bachelors, and should be picketed, because it reveals the techniques that cause so many casualties in the tender game of love.

THE VIEW FROM POMPEY'S HEAD—20th Century-Fox. CinemaScope, Color by DeLuxe. What kind of a town is Pompey's Head, and what kind of respectable people are these? Not since Scarlett O'Hara has the South produced such a woman! Filmed in America's Southland, on authentic locations. Today's best seller, about the modern South. Richard Egan, Cameron Mitchell and introducing a new star, Dana Wynter. 24-sheet and other posters will make distinctive and artistic marquee and lobby display, with the most pictorial art for the least money. There is one particular pose that becomes the advertising trademark for this picture, so you find it in all accessories. Some teaser ads have slightly different and possibly more exciting advertising approach. Newspaper ads generally in good assortment, from very large down through the more practical sizes, and the complete campaign mat has six ad mats and slugs, plus two publicity mats, for 35c. The new star, Dana Wynter, has lots of box office appeal in her pictures for publicity purposes. Two color herald from Cato Show Print keys the campaign. The novel has been on the hit parade for 39 weeks.

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

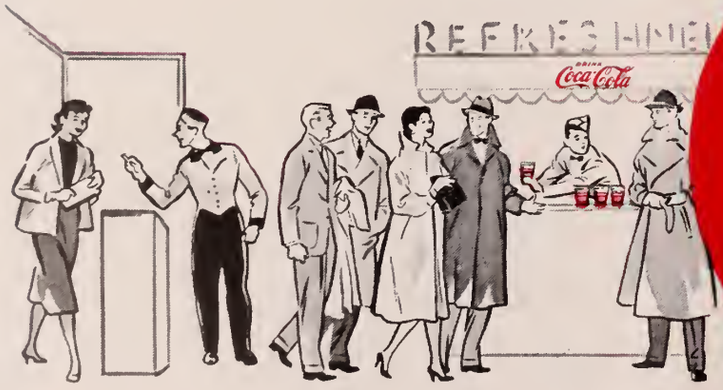
Coca-Cola is first choice at cup machines*



1. In the growing cup vending business, Coca-Cola outsells all other soft drinks combined.



2. The thousands who select Coca-Cola at cup machines want their favorite beverage in your theatre too.



3. When you meet this demand, you turn proven preference into profit.

SELL Coca-Cola for extra profit

Of theatres handling beverages more than 3 out of 4 sell Coke!

*1954 surveys by Alfred Politz Research, Inc.

Better Refreshment Merchandising





CANDY . . POPCORN . . BEVERAGES . . FOOD . . AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . CARL R. MOS, RICHARD GERTNER, Associate Editors

How to Pop Better Corn

By H. E. CHRISMAN

Director of Sales,
Cretors Corporation, Nashville, Tenn.

Methods of producing top quality popped corn, as outlined in a speech delivered at the 1955 convention of the International Popcorn Association in Chicago.

FOR SOME TIME now the conviction has been growing in me that the proper method of popping corn is a lost art. It is common knowledge that customers sometimes buy popcorn at one situation, and take it to another situation, where popcorn is also being sold, to eat! In other words, there is a significant and noticeable difference in the taste and the eating qualities of the popcorn produced at these two situations.

The poor quality of the popcorn being sold—or *not* sold—at many locations today is one of the most serious problems facing the popcorn industry, and unless something is done about it, we may very well see the shrinking of our (the theatre) market. All we are selling is enjoyment, fun, a pleasant emotion that originates right here with the taste buds in the mouth, and when our product seases to be enjoyable—look out! Therefore, it is my opinion that we must make a concentrated effort to convince concession operators that the most important factor in selling popcorn is to pop *good* corn at all times, and today there is really no excuse for anything else with the high-quality popcorn, oil, seasoning, and popcorn machines that are available.

[Mr. Chrisman here pointed out that his remarks were based on personal observation and experience and he would express no opinions that were unsubstantiated. He reminded his listeners that Cretors has been in the popcorn machine business since 1885 and that Charles Cretors, founder of the company, originated the process of popping corn directly in the oil, often referred to as the "wet" or "French Fry" process; and that he manufactured and patented the first machine for "wet" popping.]

Now, poor-quality popped corn has been blamed on many things. In many instances, the blame is put on the popcorn itself; others blame the oil; still others think it is the machine. *All* of these things can be, and frequently are, factors in poor-tasting popcorn. And right here is as good a place as any to observe that it is unwise to buy cheap equipment or supplies, because there are no "bargains" in popcorn, oil, or machines these days.

Also, remember that it is false economy to insist on and pay for high-volume corn—corn with a 34- or 35- or 36-to-1 expansion—and then use it in a machine that pops out 26 or 28 volume. And that very thing is being done in hundreds of theatres today. One volume on the Official Volume Tester is worth about $4.00 in sales potential at the popcorn machine—*providing* an efficient machine is being used. Otherwise, it's money wasted.

Now, one more word on the quality of the supplies before proceeding: Every concession owner, every concession operator should remember one thing at all times, and that is this: Popcorn is a *food,* and the same pride and care should go into its selection and the selection of the oil in which it is popped, that a good cook devotes to the ingredients of a souffle, for example.

Yes, the popcorn, the oil, or the machine can be blamed for a poor-tasting product, but it can also be attributed to several other factors, and because there are several, I will touch on them briefly.

I am sure you are fully aware that the kettle of a popcorn machine has a "popping cycle". This means that there is an "optimum", or "best" elapsed time for maximum popping efficiency. The kettle of any popcorn machine, I believe, has completely heated to maximum efficiency after the third or fourth popping. When the kettle has reached this point, the corn should begin to pop after about 40 seconds (or about 360 degrees F.) and the popping should be complete after two to two-and-a-

Patrons Like Varied Stand Displays





At Famous Players' Capitol theatre in North Bay, Ontario, patrons have become so accustomed to frequent changes in the snack stand decor that they now register complaints with manager R. Harvey when no special display has been provided! Two recents ones that excited admiration are depicted here, the one above designed to feature Hallowe'en and promote a soft drink simultaneously and the one at right devised to push sales of ice cream cones.

half minutes from the time the charge of corn, oil, and seasoning is placed in the kettle. The kettle temperature at the conclusion of the cycle is in the neighborhood of 480 degrees F.

It has been our experience that a kettle of corn should never be completely popped in less than two minutes, nor more than two and a half. If it pops in less than two minutes, it means that the kettle is too hot, this tends to "ball" the kernels, resulting in a loss of expansion and "hard tacks" rather than large, tender kernels. Anything over two and a half minutes represents wasted heat, and also tends to alter the moisture content of the corn slightly. Two and one-quarter minutes, therefore, is the best average time. If your equipment does not do this, I suggest increasing the charge of corn, if it completes the popping in less than two minutes, and decreasing the charge if it takes more than two and a half minutes, as a temporary correction.

If your machines aren't popping within this optimum two-and-one-quarter minute cycle, two or three things may be wrong. The first thing to consider is the power supply. Popcorn machines must have adequate current, and this requires a direct line to the box. At no time should there be an electrical appliance of any type pulling from the same line, because this will materially reduce the efficiency of your machine. The standard popcorn machine is designed to operate on 110-220 volts (118-236V), but in some instances where the buildings are old, the size of the feed wire may be too small—maybe No. 12 wire.

Kettles should then have 220 volts, and the rest of the machine 110 volts for proper efficiency. Therefore, it is most desirable to have at least size 10 wire for the supply line on a large machine. In some sections of the country, 208 volts is prevalent, but the machine manufacturers are frequently not notified and 110-220 volt equipment is shipped. Needless to say, it will not operate efficiently on 208 volts. Fluctuating current also affects the efficiency of your popcorn machine, and this problem is worse in some sections than it is in others. And, of course, it just may be that the kettle elements need replacing. This is the exception rather than the rule (as far as our equipment is concerned), but it is a matter that can be easily checked by an electrician.

One of the major factors involved in producing good popped corn is popping oil. There are two types of oil commonly used and with which you are familiar. Although one has more advantages than the other, both are superior products and will give excellent results if they are used properly.

RATIO OF OIL TO CORN

There is some disagreement as to the proper ratio of oil to corn. Some of the ratios I personally have seen range anywhere from 20% to 50%, or from 5-to-1 to 2-to-1. Tests over the years have proven these to be entirely out of proportion, and inefficient. Some operators feel they are saving money on oil by keeping the ratio low, but they are only fooling themselves. The proper amount of oil improves corn in two ways: First, it assures maximum expansion. Second, the product is much tastier. Hence, more satisfied customers, more sales.

I have noticed that 25% oil is popular. This is a 4-to-1 ratio, or four ounces of oil to 16 ounces of corn, and for short popping periods this ratio yields almost as good a pop-out as 33⅓% oil, but over an extended popping period a 3-to-1 ratio is better for maximum expansion and it certainly improves the product. And remember this: today's high-volume corn requires more oil than 30 or 32-volume corn, and this is an important reason why a 3-to-1 ratio is more desirable. If you will watch closely, you will notice that the grains that pop first produce the biggest kernels, because there was plenty of oil, but as the last grains pop there is less oil available and smaller kernels result. I feel that over 35% oil serves no useful purpose, but don't make the mistake of using too little an amount of oil.

Then, there is the problem of dirty popcorn machines, and I am talking particularly about kettles. Most unappetizing, and so unnecessary. They not only drive away your customers—which is really enough to say—but dirty kettles with a heavy layer of carbonized oil on the inside reduce the efficiency of the machine and often lead to expensive replacement parts. Oil on agitator and drive shaft also imposes an

In your theatre, too, these girls bring you more soft drink sales—

More Drinks Per Gallon
More Profit Per Drink



Pepsi-Cola's national advertising appeals to today's figure-conscious women. That's why Pepsi is today more popular than ever. This booming popularity sells more Pepsi in more and more theatres—and at a higher profit to operators in whatever form it's served.

Pepsi profit tops all nationally advertised and nationally available cola syrup lines. Pepsi's syrup price is the *lowest* of any nationally advertised cola. Add *extra* profits from Pepsi's *extra* drinks—128 drinks per gallon, compared with 115 for other comparable colas.

In your own theatre operation, Pepsi-Cola can boost your beverage sales and profits all along the line. Write today for full details.

PEPSI-COLA

PEPSI-COLA COMPANY—3 West 57th Street, New York 19, N. Y.

extra load on motor, blades, shafts, and other parts, and you can be sure that this reduces the popping efficiency of the kettle. One type of oil creates a much greater problem in this regard than the other, but there is a cleaner available that will lick this serious problem with just two applications per week.

Another major factor affecting the eating qualities of popcorn is atmospheric moisture, or humidity. I believe popcorn sales all over the country would increase substantially if more operators would do something about this problem. There are a few arid areas where humidity is not a problem, but I feel that the majority of theatres, both conventional and drive-in, should dehydrate their popcorn by means of circulating heat.

That is the reason the machine manufacturers have spent so much time and money to incorporate hot-air heating systems in their machines. It provides a superior product, and results in more satisfied customers. A word of caution on this point, however: If there is too much heat, or if the air flow is too fast, it may take all the taste out of the corn, and there is some equipment with that problem being used today. Popcorn sales have declined considerably in some drive-in theatres and I urge all of you who do not use circulating heat to be sure to install such equipment before your season opens next year. You will be amazed at the increase in sales.

TRICKS OF THE TRADE

Then, there are a number of little tricks of the trade which will enable you to get the best results from the machine and turn out a better-tasting product. One, for example, is cutting the kettle off when the attendant gets busy doing something else and doesn't have time to recharge the kettle. For best results, a fresh charge of corn, oil, and seasoning must be placed in the kettle immediately after the previous charge has been dumped. If the operator has to leave the kettle for even a minute without a charge of corn, it should be switched off. If the batch is popped anyway, it will not be good and should not be used. Throw it away.

And here's another tip: To determine the proper moment to dump in the first charge of corn, drop three or four "test" grains into the heating kettle, and when these "test" grains pop, dump in the full charge.

Now, about thermostats, which seem to confuse a lot of people. Actually a thermostat has nothing to do with the popping of corn. It is nothing more than a safety device, to prevent the kettle from overheating. On our equipment, the thermostats do not cut in until the temperature reaches 535 degrees F., and during a normal popping period, the kettle heat never gets above 500 degrees F., so the thermostat isn't called upon unless the kettle is left on by accident. One big mistake that operators frequently make is tampering with the thermostat. This is about the worst thing they can do. It is not necessary on our machines.

If the equipment you are using doesn't have an elevator well, but a warming pan, agitate the corn occasionally so that all of it has a chance to come in contact with the warming pan. Be careful with the scoop, however, because the more breakage, the more waste and lost profits.

CARE OF THE KETTLE

If the kettle is to be idle for a while, it is best to wipe off the exterior after the last popping and put a charge of oil in the kettle. This will keep the bottom of the kettle from charring. This is not necessary when closing for the day, however, as a good operator will clean his kettle and machine thoroughly while it is still warm and before the oil has a chance to accumulate and char.

Because you realize an excellent profit from popcorn, and because you depend on it for important revenue, you owe it to your customers and to yourself to give them the best product possible. This means the right *amount* of oil, the best raw popcorn, the best oil, the best seasoning, the best equipment, and a periodic check of the items we have mentioned here. This will result in less complaints, less operating and maintenance costs, fewer breakdowns, and will assure you of the best popped corn possible—more profits for you.

"MISTER ROBERTS" AT THE REFRESHMENT STAND



To promote "Mister Roberts" at the Fox West Coast's Academy theatre in Inglewood, Calif., Manager Stephen Smolak dressed the refreshment stand with this material supplied by the local Navy office. Also contributing to the nautical atmosphere was the garb of the stand attendants who are shown above with a naval recruiting officer. The Navy was glad to help out in this display which attracted much attention from patrons, Mr. Smolak reports.



INCREASES YOUR BUSINESS BECAUSE IT

Makes popcorn 4 ways better!

* Adds delicious buttery flavor
* Brings out all the natural goodness of the corn
* Gives popcorn an appetizing butter-like appearance
* Accentuates and intensifies all these wonderful flavors

AVAILABLE AT ALL GOOD POPCORN SUPPLY DEALERS

The Savorol Co., Popcorn Bldg., Nashville, Tenn.

A Survey of the Candy Market

"Dime" Candy Bars Shift in Popularity Positions



Photo courtesy of Candy Industry

"Dime" bars named as "best-sellers" by buyers and distributors.

SEVERAL IMPORTANT changes in the popularity standing of ten-cent candy bars were revealed in the fourth annual "dime-bar" survey made by the publication *Candy Industry* among 2,000 candy buyers and distributors recently. While the survey showed that by and large the leading candies in this field continue to hold their positions, there were a number of "dramatic" advances made by a few products.

Continuing as the two biggest selling dime bars were *Mounds* and *Almond Joy* (both products of Peter Paul, Inc.). Again this year, as last, they both tied for first position. For the second year, the report revealed, the *Mars Bar* (made by Mars, Inc.) continued as a strong second—and a much stronger one than last year. Holding the number three position for the second year was *Power House* (Walter Johnson) and it also revealed greater strength than before.

Most outstanding among the bars showing advances in selling power was the *Nestle Dime Almond Bar,* which jumped from its 27th position for last year to the number nine spot. It thus joined the group of the elite "10 best dime bar sellers." *Nestle Crunch,* incidentally, continued to hold eighth position.

The *Nestle Almond Bar's* gain was attributed by the publication to the company's withdrawal of all nickel bars from the Far Western market and its concentration on dime bars exclusively "in this important and growing area." Since the dime bar survey is national in scope, it was pointed out, the impressive advance does not tell the full story of the *Almond Bar* on the Pacific coast. "Practically all candy buyers," the report noted, "from the Western states placed the *Nestle Almond Bar* high on their lists of the best-selling bars in that market."

Among other important gains observed in the dime bar field was the jump of *Payday* (Hollywood Brands) from ninth position last year to the number six spot this year. Since this bar was not among the best sellers in 1953, it provides an instance of what a "full-value dime bar properly promoted and merchandised can do," the publication declared.

Other developments and interpretations of the results reported by the trade magazine were as follows:

Although dime bars are becoming increasingly popular, they have not yet caught up with nickel goods and "will not as long as manufacturers continue to bring out five-cent items at the same time."

There is no company or segment of the candy industry promoting the consumption of dime bars in theatres. Other industries serving theatre stands promote their products with profit, it was stated by men in the theatre industry.

The roster of "best-selling" candy bars as revealed in the survey is as follows: (Manufacturer is listed only when not evident from the brand name.)

No. 1 (tie)—*Mounds* and *Almond Joy* (Peter Paul, Inc.). No. 2—*Mars Bar.* No. 3—*Power House* (Walter H. Johnson Candy Company). No. 4 (tie)—*Hershey Almond* and *Hershey Milk Chocolate.* No. 5 (tie)—*Wayne Bun* and *Walter Johnson's Butter Sweet Fudge.* No. 6 (tie)—*Payday* (Hollywood Brands, Inc.) and *Mars Twin Milky Way.* No. 7—*Cadbury Dime Bar Line.* No. 8 (tie)—*Nestle Crunch* and *Curtiss Baby Ruth.* No. 9 (tie)— *Sperry Nut Roll Line* and *Nestle Almond.* No. 10—*Clark Double Bar.*

Also No. 11—*Seven Up* (Pearson Candy Company). No. 12—*Mars Twin Snickers.* No. 13 (tie)—*Klein Royal Peanut Cake* and *Pearson Nut Goodies.* No. 14—*Oh Henry!* (Williamson Candy Company). No. 15—*Cadbury Caramello.* No. 16 (tie)—*Van Houten Milk Chocolate* and *Kit Kat Bar* (Drake America Corporation). No. 17 (tie)—*Fenn Royal Brazil* and *Brock Bar.* No. 18 (tie)— *Queen Anne Pecan Caramel* and *Reese Peanut Butter Cups.* No. 19 (tie)—*Cadbury Milk, Fruit & Nut* and *M & M's* (Hawley & Hoops, Inc.). No. 20 (tie)—*Hershey Kisses* and *Hollywood Milk Duds.*

Also No. 21 (tie)—*Mountain Bar* (Brown & Haley) and *Mr. Goodbar* (Hershey). No. 22 (tie)—*Necco Peppermint Miniatures* (New England Confectionary Company) and *Denver Sandwich* (Sperry Candy Company). No. 23 (tie)—*Richardson Mints* and *Brach Bag Line.* No. 24 (tie)—*Farley Bag Line* and *Cadbury Hazel Nut.* No. 25 (tie)—*Hersheyettes, Toff-O-Mints* (John Mackintosh & Sons, Ltd.) and *Cadbury Dairy Milk.* No. 26 (tie)—*Cherry Mash* (Bunte Brothers—Chase Candy Company), and *Curtiss Coconut Grove.* No. 27 (tie)—*Heide Jujyfruits, Duncan Almond Bar* (International Food Distributors) and *Welch Junior Mints.*

Also No. 28 (tie)—*U-No-Bar* (Cardinet Candy Company, Inc.), *Charms 25 Carat* and *Hershey Krackel Bar.* No. 29 (tie)—*Banner Jordan Almonds* and *Cup-O-Gold* (E. A. Hoffman Candy Company, Inc.). No. 30 (tie)—*Annabelle Rocky Road* and *Cook's Wheels.*

The fame of the bottle...



SERVE CANADA DRY QUALITY...

sells the name on the cup!



THE FLAVORS THEY LIKE—
THE NAME THEY KNOW

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Automatic Vending Machine Package

THREE ROWE automatic vending machines for candy, soft drinks and cigarettes are assembled as a single unit for display merchandising in theatres in a new "vending package" recently developed by the Rowe Manufacturing Company, Inc., New York. Two of the three vendors—an 11-column "Candy Merchant" and a 1200-cup soft drink machine—are completely new in design and modern styling, it is pointed out. Like their companion Rowe cigarette vendor, they feature illuminated "showcase" displays recessed into the body of the machine for "sales-increasing eye appeal."

All three vendors have square-cut cabinets so that they can be aligned side-by-side without space wastage. The deep charcoal grey cabinets of the vendors are set off by the multi-colored display fronts and a yellow and charcoal grey striped canopy which covers the entire unit.

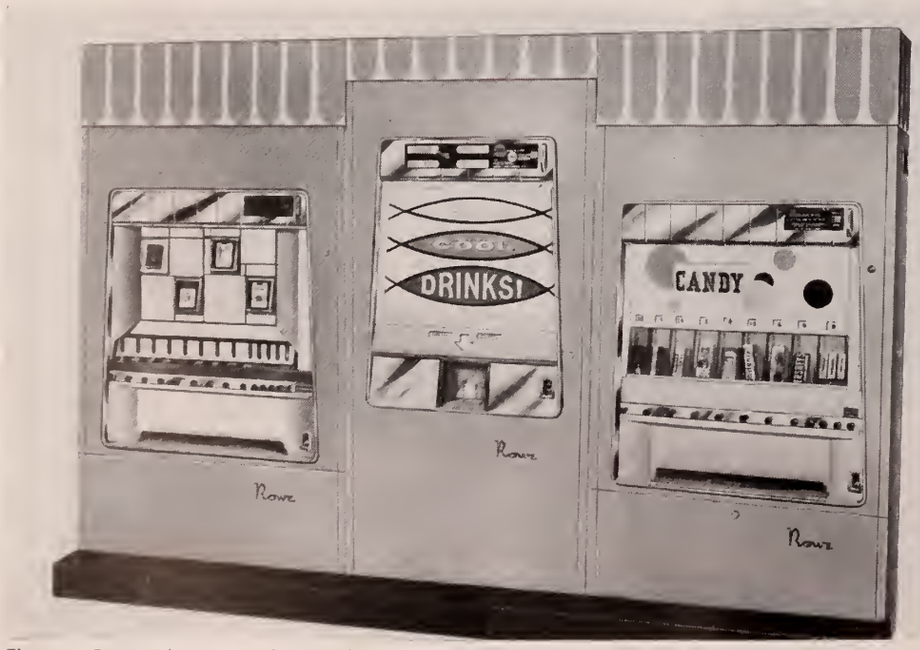
The special Rowe "theatre package," whose machines will also be available individually, if desired, includes the following components:

The highest capacity Rowe candy vending machine yet placed on the market with eight columns for candy bars and three for gums or mints. Each of the candy bar columns can be adjusted to vend 15, 20 or 30 bars, giving the machine a maximum capacity of 240 bars, and each of the gum and mint columns holds 50 packages, a total of 150. The unit vends at both five and ten cents and has a nickel changemaker as standard equipment.

There is also a new "D-1200" Rowe-Spacarb cup drink vendor, which will be available in two models—one vending six drinks (four carbonated and two non-carbonated), the other, four carbonated drinks. This machine has all the features of other models in the Rowe-Spacarb line, it is stated, including "Mix-a-Drink" (which permits customers to mix flavors while the drink is flowing) and "Select-O-Carb" (which is designed to meet precise individual carbonation standards for nationally-advertised drinks). It has four syrup tanks with a total capacity of 20 gallons.

Selection of drinks is made by a dial, with pointer, placed at convenient, eye-level height. The multi-colored "showcase," illuminated from inside by fluorescent lighting, advertises "Pure, Cool Drinks." A coin-changer is standard equipment. This machine will be available in standard green, red and blue, as well as charcoal grey.

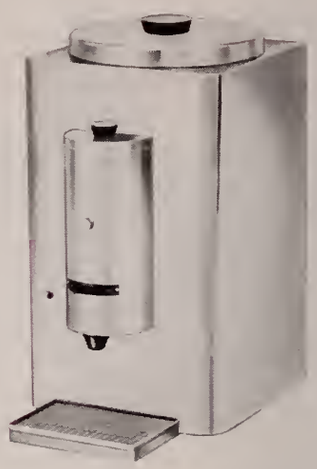
The 14-column Rowe "Ambassador" cigarette vendor, which accommodates 510 packs of all cigarette brands and types now in demand, sells at three different prices and various coin combinations. Its "showcase" displays four leading cigarette brands in individual velvet-lined cases inside an illuminated shadowbox.



The new Rowe "theatre vending package."

Counter-Size Automatic Coffee Dispenser

A COUNTER-SIZE automatic coffee maker equipped to make the beverage with instant powders in three different strengths—mild, medium or strong—has been placed on the market by Barvend, Inc., San Marcos, Calif. The unit, which is designed to eliminate brewing and all it entails, does not require cleaning, according to the manufacturer.



Designated as the "CD-1" model, the unit has a tank containing temperature-controlled hot water and a chamber for any brand of instant powdered coffee. When a button on the front of the dispenser is pushed, hot water is automatically mixed with the powder with selections for mild, medium or strong.

The water level and temperature are kept constant automatically, it is pointed out, and pure hot water may be drawn at any time for tea or other purposes. The machine measures 12 inches in width and 17 inches in overall depth.

•

HELMCO-LACY APPOINTMENT

R. A. (Al) Steiner has been appointed assistant general sales manager for the Helmco-Lacy line of food and fountain

products, according to an announcement by F. R. Lacy, Jr., executive vice-president of Helmco, Inc., Chicago. Mr. Steiner has been with the company for 15 years, and prior to his new appointment was service manager and city sales manager. In his new post he will assist Mr. Lacy, Jr. in directing the expanding national sales program of Helmco-Lacy products, including electric hot cups, counter-service "soup kitchens," hot chocolate dispensers, fudge warmers, fountainettes and similar items.

Multiple Automatic Washroom Venders

AUTOMATIC WASHROOM venders equipped to dispense a variety of products including hand lotions, pocket combs, facial tissues, aspirin tablets and handkerchiefs, have been placed on the market by Mechanical Servants, Chicago. The machines are constructed for both wall and floor mounting.

For women's washrooms the company supplies a "Mechanical Maid," which holds sanitary napkins, emery boards, combs, aspirin, hand lotions, facial tissues, sanitary belts, bobby pins, cologne, lipstick, and safety pins. For men's washrooms, there is the "Mechanical Valet," which holds handkerchiefs, alka-seltzer, combs, aspirin, hair tonic, facial tissues, blades, shoe laces, adhesive strips, nail clips, deodorants, and ball point pens.

There are individual coin slots for each product—some of which are sold at 10c and others at 25c. The overall size of the



machine is 27 inches wide by 36 inches high by 8½ inches deep.

The machine is finished in three-color baked enamel, and the cabinet is heavy 18-gauge steel. While wall mounting is standard there is a slight additional charge for floor mounting. The coin mechanisms are ABT, and the coin slides lock in when empty.

6-Gallon Beverage Unit With Aluminum Cabinet

A NEW ANIMATED and illuminated beverage dispenser with a cabinet of "stucco" aluminum and a capacity of 6 gallons, has been added to its line of such equipment by Heat Exchangers, Inc., Chicago.

Designated as Model "DR-160," the unit is equipped with a clear glass bowl, which is shock and heat resistant, through the inside of which the beverage flows. The bowl can be removed instantly for cleaning and there are no hoses or clamps to disconnect.

Beverage cooling is said by the manufacturer to be from 75° to 40° in a matter of minutes. He states further than an 8-ounce drink may be drawn in less than three seconds.

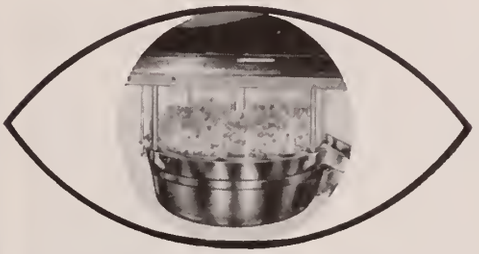
A new switch for the dispenser allows the selection of three positions—off, pump only and cooling. The counter space required is 14 by 14 inches square by 31 inches high. The compressor is 1/6 h.p. and current is 115-volt, 60-cycle a.c. Both ends of the cabinet may be easily removed for service. The "stucco" aluminum has a "mar-proof" finish, it is pointed out.

TO BOOST POPCORN SALES



Point-of-purchase display materials with a Christmas theme (above) designed to boost popcorn sales are being supplied its customers this month by Manley, Inc., Kansas City, Mo. The material is part of a regular merchandising service provided by the company to users of its products seven times a year free of charge. The schedule and subject of material are as follows: February, general promotion; April, Easter; May, general promotion; July, Independence Day; September, "back to school" theme; October, Halloween; and December, Christmas.

You **SELL** because they **SEE!**



Customers see corn popping in the Manley VistaPop Kettle . . . you see sales and profits soar!

The all new Manley VistaPop Kettle has the new, exclusive "see-through" feature. Customers see their own corn popping. Appetites are stimulated. Impulse buying goes into action. Your sales go up.

What's more, new "hot air-conditioned" warming pan keeps corn fresh, hot, crisp . . . delicious. No more soggy popcorn. You produce a top quality product that pays off in repeat sales!

GET THE FACTS ON HOW YOU CAN **INCREASE PROFITS** WITH THE MANLEY Vista Pop

Write Monley todoy for complete detoils on how the VistaPop can meon new sales, more repeot soles, greoter profits for you. Or osk to have a Monley representotive coll, without obligotion. Manley, Inc., 1920 Wyondotte Street, Konsos City 8, Missouri. Address Dept. MPH-1255.



Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 56, provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, New York 20.

People & products

by Carl R. Mos

• • •



EVERYBODY, but *everybody,* who attended the recent theatre concession convention and trade show in Chicago, knew it was the biggest, most exciting ever. Officially under the auspices of the International Popcorn Association, it covered the *whole* field of theatre refreshments. On display were, from left to right or any order you wanted to take 'em:

Gleaming, multi-drink machines for serving a complete rainbow of colored and flavored beverages; frankfurter grilles, bun warmers, deep friers, pizza ovens, and pies and crusts for them; quick-serve drink racks, shrimp rolls, turkey-in-buns, cigaret machines, candy venders, and scores of candy bars and specialties; ice cream cabinets and soft ice cream makers; salted nuts, spectacular 20-foot-long stainless steel, all-purpose drive-in counters—you name it, it was there! Plus, of course, popcorn, and gorgeous machines to make it, warm it and catch the roving eye.

And before it was all over, IPA met the reality and voted to change their title to the more descriptive Popcorn and Concessions Association. The initials, PCA, could also stand for *Promote Concessions activity* — or, *Prevention of Cruelty to Audiences* by serving them top quality merchandise, properly prepared.

Wisely, the PCA re-elected by acclamation two men whose energy, enthusiasm and devotion "made it what it is today"; namely, BERT NATHAN of the Theatre Popcorn Vending Corporation, as president; and J. J. FITZGIBBONS, JR., Theatre Confections, Ltd., as chairman of the board of directors *(see photo).*



Bert Nathan (right), re-elected president of the Popcorn and Concessions Association, receiving a plaque for distinguished service from J. J. Fitzgibbons, Jr., who was also re-elected as chairman of the board of directors at the group's convention and trade show in Chicago last month.

LEE KOKEN of RKO Theatres, got the post of 1956 general convention chairman, succeeding SPIRO J. PAPAS, "Atom"-atic Vending Corp., who put this year's session over with such smashing success.

•

SECRET FORMULA: Here's a way to glorify the frankfurter, passed on to us by our colleague, Walter Brooks, to whom it came from Hugh G. Martin, head of MCM Theatres in Florida. We quote:

"I taught the manager of the (name deleted) theatre how to make a 'Georgia Scrambled Hot Dog.' I use fresh, crisp popcorn, instead of oyster crackers, in covering the scrambled hot dog. Then pour on hot chile, garnish with a slice of pickle, stick a wooden fork into the pickle and serve, getting 35¢." In a town where there is an oil field, Mr. Martin said the theatre got 25¢ for the plain hot dog and 50¢ for the scrambled variety. There's a "special" for you. If you have any recipes to match it, send 'em in.

•

CANDY PUSH

NESTLE RECENTLY used a special promotion to stimulate chocolate sales among high school students by sponsoring a 16-page, four-color comic book insert in "Scholastic Magazine," a national prep school mag. Included was a premium offer for a Dorsey Brothers recording. Sounds like a natural, and *was,* according to reports, what with those terrific teen-age appetites.

Nestle also announces appointment of WILLIAM SIEGRIST as editor of *Nestle Spotlite,* home office house organ, and *Nestle News,* new company publication.

Better Refreshment Merchandising Advertiser's Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
1	THE COCA-COLA COMPANY	46
2	CANADA DRY GINGER ALE, INC.	52-53
3	MANLEY, INC.	55
4	THE PEPSI-COLA COMPANY	49
5	THE SAVOROL COMPANY	50

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

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MOTION PICTURE

HERALD

Better Theatres

Choosing from today's

TEN WAYS TO PROJECT A MOTION PICTURE

DECEMBER 1955

What's in a name?

To an exhibitor, the name "SIMPLEX" stamped on a projection and sound system means much more than a mere trade mark.

It tells him that this system is of the highest quality... built by the industry's finest craftsmen and designed with all the very latest advances. It tells him he can count on it to stand up under long, hard wear . . . to perform smoothly and efficiently . . . to operate with a minimum of maintenance costs.

It's a name that stands for long years of experience in projection and sound techniques. It stands for pioneering and research, strength and dependability, foresight and imagination.

It's a name that's known and respected throughout the world . . . a name that stands above all others . . . an honored, respected name that truly deserves your attention and consideration.

Simplex X•L

T.M. REG U.S. PAT. OFF.

PROJECTION AND SOUND SYSTEMS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION

announcing the new "Red Arrow"

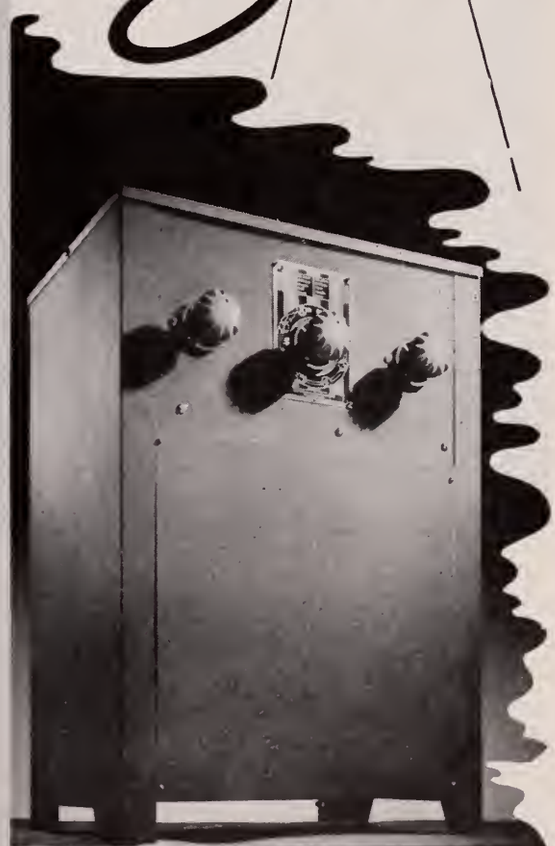
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Ventilation is by forced draft provided by a heavy duty fan which cools the plates to room temperature. The plates are sufficiently spaced so that the draft passes between them and in direct contact with the rectifying surface.



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THE STRONG ELECTRIC CORPORATION

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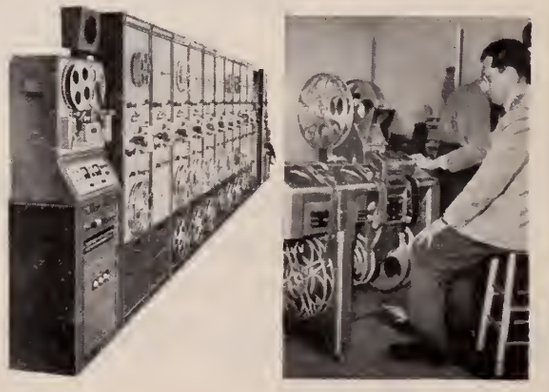
16 6-channel groups... 96 input channels

This huge console, custom built by Westrex for the Todd-AO production, "Oklahoma", was designed, manufactured, and delivered in six months as part of the complete recording, re-recording, and editing equipment supplied by Westrex.

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

111 Eighth Avenue, New York 11, N. Y.
Hollywood Division: 6601 Romaine Street, Hollywood 38, Calif.



AT LEFT: Lineup of dubbing machines and dubbing recorder. Re-recorded version is 6-track stereophonic sound on 35mm magnetic film. AT RIGHT: Westrex Editer—with 70mm film in the picture gate, and two 35mm sound films, one in the regular gate and one in the special sound head attachment.

Your Show

Is Your Merchandise



Your attraction panel is your all-important point-of-sale business clincher. Be sure yours is the kind that is designed by show merchandisers—Wagner, the big favorite by far. They're available in any size and readily serviceable without removing frames.

You also have a wider selection of sizes and colors when you use Wagner changeable letters. Immovable by wind or vibration, yet easier to change.

If you're building or remodeling, you'd better have the Wagner catalog.

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218 S. HOYNE AVE. CHICAGO 12, ILL.

WAGNER SIGN SERVICE, INC.

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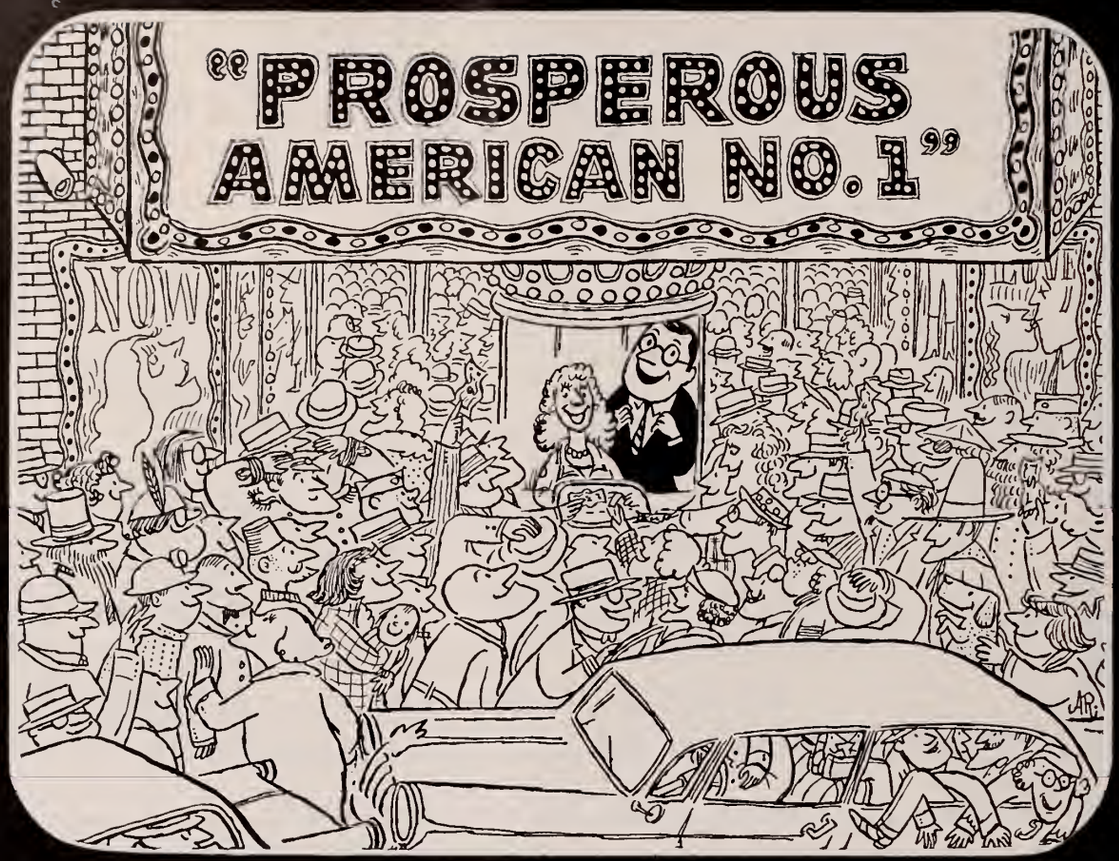
Please send BIG free catalog on Wagner show-selling equipment.

NAME_____

THEATRE_____

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CITY & STATE_____



A theatre owner named Joe
Was frantic with boxoffice woe.
RCA saved the day
The easy-pay way
And his troubles are now s.r.o.

Joe knew all about the equipment he needed to draw patrons into his house. Steady, clear, bright pictures in new wide-screen processes. High fidelity, natural sound. Comfortable, relaxing seats in a house that looks smart and trim all around. But where would all the cash come from? And then Joe discovered the perfect way to bring his house right up to date *without* a big cash outlay.

TODAY'S EASY CREDIT TERMS

on latest RCA Theatre Equipment did the job for Joe. And now's the time to put *yourself* in his plush position. Let your independent RCA Theatre Supply Dealer show you how you can acquire the equipment you need on terms you can afford . . . projectors, lamps, sound systems, screens, chairs, carpet. See him or call him . . . but do it soon!

the Line that builds Lines at Your Box-Office

RCA THEATRE EQUIPMENT

RCA RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION · CAMDEN, N.J.

Better Theatres

For DECEMBER 1955

GEORGE SCHUTZ, Editor

Standardization—Hope or Myth?

Opinion was expressed at the "equipment clinic" of the Allied-Tesma-Teda-IPA conventions and trade shows in Chicago last month, that the new screen techniques were moving toward standardization. This view had a technical atmosphere of such authority that one had to give it serious consideration. It sounds to us, however, like wishful thinking, or faith in what seems to be the logical course of events.

Far more tangible is the fact that there are more processes at work and in development than ever since Cinerama and 3-D started the chain reaction that produced wide-screen technique. We spoke of this in the preceding issue of BETTER THEATRES, and elsewhere in this issue Gio Gagliardi's discussion reflects the same conditions. It is a situation complicated by proprietary interests which cannot be readily adjusted to the requirements of standardization without mighty pressure, most likely economic, that may or may not develop with time.

•

What do we mean by standardization, anyway? Methods of production in every way the same for every picture? Prints of constant specifications, precisely alike in film photograph and sound? The motion picture became so standardized, but under quite different conditions from those of today. Standardization provided the simplification of application usually necessary to the exploitation of a new invention.

It is not beyond reasonable calculation that the motion picture by now has outgrown such simplicity. It may be quite feasible, economically, to fit the process to the material. That need not limit exhibition of a production on technological grounds. Emerging already is a pattern of exhibition by which pictures presented with wide-film prints and four- to six-track stereophonic sound can be exhibited also where 35mm prints and one-track sound may be thought more practicable.

Important to the industry as a whole is to have the motion picture technically and creatively responsive to taste, interests, habits of the public, and it may be necessary to appraise these less in the mass, more according to large segments of society. Rigid standardization, primarily for sake of general convenience, might prove too much of a restriction upon that response. —G. S.

EDITORIAL INDEX:

CHOOSING FROM TODAY'S TEN WAYS TO PROJECT A MOTION PICTURE, *by Gio Gagliardi* 8

1500-CAR MIDWESTERN DRIVE-IN FOR OPERATION ALL YEAR 'ROUND: THE STARLITE, MILWAUKEE 10

THE NEW SCREEN'S BUSINESS

CONSTRUCTIVE PLANNING ACCORDING TO THE FIGURES, *by Curtis Mees*.. 12

THE OLD THEATRE NEEDS MODERNIZATION FOR PROFIT, *by Ben Poblocki*.. 14

TELEVISION IN SMALL TOWNS, *by Charlie Jones*..... 15

ABOUT PRODUCTS 18

ALTEC SHOWS EDITOR SERVICE TECHNIQUES..... 26

DRIVE-IN department:

EXTENDING THE SEASON WITH IN-CAR HEATERS..... 28

ABOUT PEOPLE OF THE THEATRE 31

BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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Choosing from today's

Ten Ways to Project a Motion Picture



Summarizing the wide-screen systems now in general use, with comparative data to aid in determining practice for a particular theatre

by GIO GAGLIARDI

THERE WAS a time in this industry when the size and shape of a motion picture in a theatre was seldom a major problem. In the 1930's the size of the projected picture frame was established as a standard, at .825-inch in width and .600-inch in height. For theatres with an average projection angle of 14 degrees, the aspect ratio of the picture on the screen automatically became 1.33-to-1, and any variation or change was considered an oddity or a mistake.

This particular film aperture size and aspect ratio evolved from the physical size of the 35mm print with its standard sprocket perforations and its single 100-mil optical track. A width of .825-inch for the film photograph was the maximum obtainable when space was provided for shrinkage and variation in printing. The size of a projected picture was limited in practically all instances by the light made available from the existing lamphouses and optical systems. From 3000 to 5000 lumens on the screen were considered high values, and pictures 24 feet wide just fell within the prescribed limits of brightness. Pictures 30 feet in width could not obtain sufficient light and were considered sub-standard in brightness.

To some extent this brightness deficiency seemed to impose a size limit to most projected pictures, and this automatically prevented the over-magnification of the .825x.600 picture frame. Most of us remember the magnascope screens and frames of the 1930's. Some newsreel shots and special scenes were projected on these extra large variable-frame screens. It is true that the results were startling, but these sizes could be maintained only for short periods because of the resulting poor quality of the picture with respect to resolution and brightness.

Then came CinemaScope. This ingenious process, which now seems familiar enough, solved some of the perplexing problems of projection, but paradoxically introduced other problems which the industry now has to face and solve. Cinerama had given a grand introduction to large screen presentation. CinemaScope was designed for projection on the widest screen which could possibly be installed in a theatre. If a theatre previously had a picture 18 feet high by 24 feet wide, it could now change its complete appearance by projecting a CinemaScope picture 18 feet high by 46 feet wide—practically double the width of its original presentation. This miracle was accomplished by a more or less involved series of changes:

1. In order to produce the wide scope ratio, the anamorphic method of picture compression and expansion was rediscovered and perfected. More information was squeezed into the film laterally in photography, and more picture was reproduced laterally in projection.

2. In order to keep magnification down as much as possible, the size of the projected picture frame was increased from .825x.600 to .912x.715, a film area increase of 30%.

3. In order not to scrap all projectors, the width of the film—35mm—was maintained.

4. In order to improve the quality of sound reproduction, the single 100-mil optical track was replaced by four magnetic sound tracks capable of producing stereophonic sound.

5. In order to provide room for the above changes, the sprocket perforations in the film were reduced in size. This change required the replacement of sprockets, idlers.

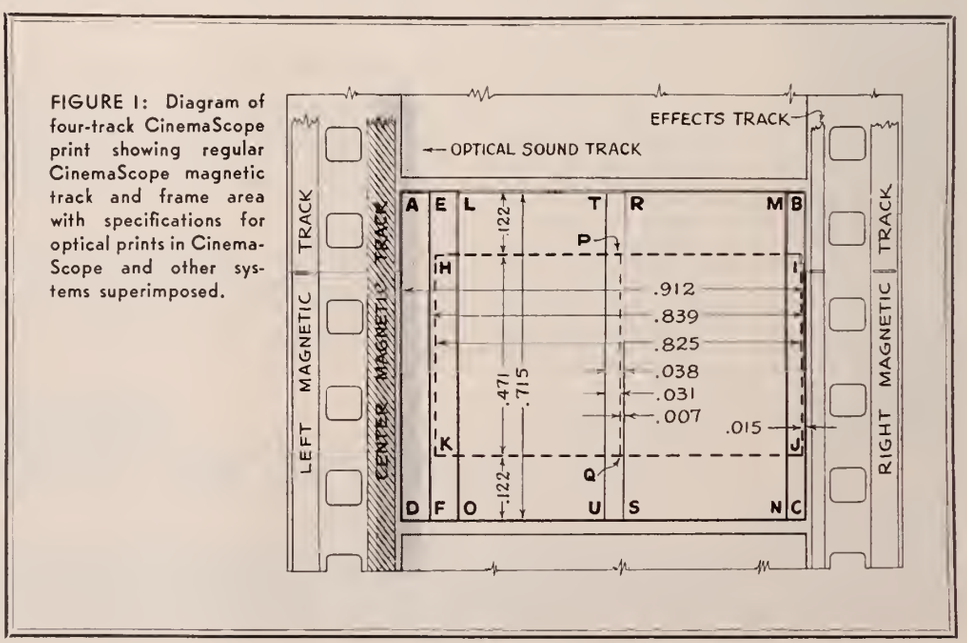


FIGURE 1: Diagram of four-track CinemaScope print showing regular CinemaScope magnetic track and frame area with specifications for optical prints in CinemaScope and other systems superimposed.

Column 1	Column 2	Column 3	Column 4	Column 5	Column 6	Column 7	Column 8	Column 9
	1.33-to-1	1.66-to-1	1.75-to-1	1.85-to-1	2-to-1	SuperScope (Squeeze) 2-to-1	C'Scope (Optical) 2.35-to-1	C'Scope (4 track) 2.55-to-1
	Aperture .825x.600 .495 sq.in.	Aperture .825x.497 .410 sq.in.	Aperture .825x.471 .389 sq.in.	Aperture .825x.446 .368 sq.in.	Aperture .825x.412 .340 sq.in.	Aperture .715x.715 .511 sq.in.	Aperture .839x.715 .600 sq.in.	Aperture .912x.715 .652 sq.in.
Lens Size	Pict.Size	Pict. Size	Pict.Size	Pict.Size	Pict.Size	Pict.Size	Pict.Size	Pict.Size
1.50	71.5x52.0	71.5x43.1	71.5x41.2	71.5x38.6	71.5x35.8	X	X	X
1.75	61.3x44.6	61.3x36.9	61.3x35.0	61.3x33.1	61.3x30.6	X	X	X
2.00	53.6x39.0	53.6x32.3	53.6x36.0	53.6x29.0	53.6x26.8	X	X	X
2.25	47.7x34.6	47.7x28.7	47.7x27.2	47.7x25.8	27.7x23.8	82.4x41.2	97.0x41.2	X
2.50	42.9x31.2	42.9x25.8	42.9x24.5	42.9x23.2	42.9x21.5	74.2x37.1	87.3x37.1	94.8x37.1
2.75	39.0x28.4	39.0x23.5	39.0x22.3	39.0x21.0	39.0x19.5	67.4x33.7	79.3x33.7	86.2x33.7
3.00	35.8x26.0	35.8x21.5	35.8x20.4	35.8x19.3	35.8x17.9	61.8x30.9	72.7x30.9	79.0x30.9
3.25	33.0x24.0	33.0x19.9	33.0x18.9	33.0x17.8	33.0x16.5	57.2x28.6	67.1x28.6	73.0x28.6
3.50	30.6x22.3	30.6x18.5	30.6x17.5	30.6x16.6	30.6x15.3	53.0x26.5	62.3x26.5	67.7x26.5
3.75	28.6x20.8	28.6x17.2	28.6x16.3	28.6x15.5	28.6x14.3	49.6x24.8	58.2x24.8	63.2x24.8
4.00	26.8x19.4	26.8x16.1	26.8x15.3	26.8x14.5	26.8x13.4	46.4x23.2	54.5x23.2	59.3x23.2
4.25	25.2x18.3	25.2x15.2	25.2x14.4	25.2x13.6	25.2x12.6	43.6x21.8	51.3x21.8	55.8x21.8
4.50	23.8x17.3	23.8x14.4	23.8x13.6	23.8x12.9	23.8x11.9	41.2x20.6	48.5x20.6	52.7x20.6
4.75	22.6x16.4	22.6x13.6	22.6x12.9	22.6x12.2	22.6x11.3	39.0x19.5	45.9x19.5	49.9x19.5
5.00	21.5x15.6	21.5x12.9	21.5x12.3	21.5x11.6	21.5x10.7	37.2x18.6	43.6x18.6	47.4x18.6
5.25	20.4x14.8	20.4x12.3	20.4x11.7	20.4x11.0	20.4x10.2	35.4x17.7	41.5x17.7	45.2x17.7
5.50	19.5x14.2	19.5x11.8	19.5x11.1	19.5x10.5	19.5x9.8	33.8x16.9	39.7x16.9	43.1x16.9
5.75	18.6x13.6	18.6x11.2	18.6x10.6	18.6x10.0	18.6x9.3	32.2x16.1	37.9x16.1	41.2x16.1
6.00	17.9x13.0	17.9x10.8	17.9x10.2	17.9x9.7	17.9x8.9	31.0x15.5	36.4x15.5	39.5x15.5
6.25	X	X	X	X	X	29.8x14.9	34.9x14.9	37.9x14.9
6.50	X	X	X	X	X	28.6x14.3	33.6x14.3	36.5x14.3
6.75	X	X	X	X	X	27.6x13.8	32.3x13.8	35.1x13.8
7.00	X	X	X	X	X	26.6x13.3	31.2x13.3	33.9x13.3
7.50	X	X	X	X	X	24.8x12.4	29.1x12.4	31.6x12.4
8.00	X	X	X	X	X	23.2x11.6	27.3x11.6	29.6x11.6

FIGURE 2: Various picture sizes for different projection lens focal lengths at a throw of 130 feet.

guides and aperture plates on projectors and soundheads.

The arrival of CinemaScope with its large picture sizes was accompanied by the necessity to make certain expenditures for new items of major equipment. New large screens with their proportional frames were required in large numbers. In order to maintain, or actually increase, the brightness of the picture, more powerful lamphouses were needed. But even these could not supply sufficient light for white screens, therefore metallic surfaced screens were developed which had special directional effects giving gains in reflectivity of 1.5 to 2.5 times the incident light.

Anamorphic lens attachments were developed by various companies. In most instances the cylindrical fixed-magnification type was used. However, some companies produced the prismatic type with variable horizontal expansion ratios which permit changing the width of a picture at will. All these developments made it possible to increase the picture sizes in theatres from the old-time width of 24 feet to a new panoramic width of 60 feet, and to present them with sufficient brightness.

Sound on the first series of CinemaScope films was recorded stereophonically on four magnetic tracks. This required a theatre to install magnetic reproducers and multichannel sound equipment. Such equipment could only by supplied at a cost which generally far exceeded the cost of a new screen, frame, new projection and anamorphic lenses.

Many exhibitors balked at the cost of multi-channel sound installations, and at their insistence all CinemaScope producing companies began to release the greater por-

(*Continued on page* 24)

1500-Car Midwestern Drive-In for Operation All-Year 'Round

In Milwaukee the new Starlite drive-in has been designed by owner Ben Marcus for the longest possible operating season with the installation of in-car heaters. Notable also for its expansive refreshment facilities, the 1500-car drive-in is described and pictured here.



The screen tower of the Starlite (left) is adjacent to the entrance where two box-office booths serve four separate entrance lanes.





Beyond the name sign of the Starlite (left) at the highway, two roads converge into a single, large entrance drive leading to the box-office structures (shown at right).

THE NEW Starlite drive-in theatre, located near Milwaukee, was first opened for business early in September—a somewhat late date in the season for a midwestern drive-in to begin operations. But Ben Marcus, president of the Marcus Theatre Management Company, Milwaukee, plans for the latest acquisition of his circuit to function throughout most of the year. For that purpose he has installed 750 in-car heaters (half of the 1500 total car-capacity), and patron response to date has been most gratifying, he reports.

Located on a main highway outside of Milwaukee, the Starlite is at an intersection, where a double-faced name sign directs attention to the drive-in and its current attraction. Roads on either side of this sign (see photo) converge beyond it and lead to the entrance area, where two box-office structures connected by a steel canopy are adjacent to the rear of the screen tower to serve four entrance lanes.

On the rear of the tower the name of the theatre is spelled out in 14-foot channel letters with yellow neon lighting. In the base of the tower are located the manager's offices and locker rooms for employees. A fence surrounds the drive-in grounds; it is aluminum painted coral and aqua.

The box-offices are constructed of Roman brick and separated by a plant box, one of which is also placed on either side. The booths have sliding glass doors designed and set at a low level, so that automobiles may drive up close and the customer be served directly by the cashier. This eliminates the need for additional attendants.

To achieve its capacity of 1500, the



In the extremely spacious refreshment building of the Starlite (right) service is in cafeteria style from a U-shaped counter divided into four individual stations. The color scheme is charcoal and grey; the ceiling natural wood. Flooring is asphalt tile. Beyond the back portion of the counter is the kitchen. (See text for equipment.)

Starlite has 19 ramps, which are spaced 40 feet apart. The distance between speaker posts is 18 feet.

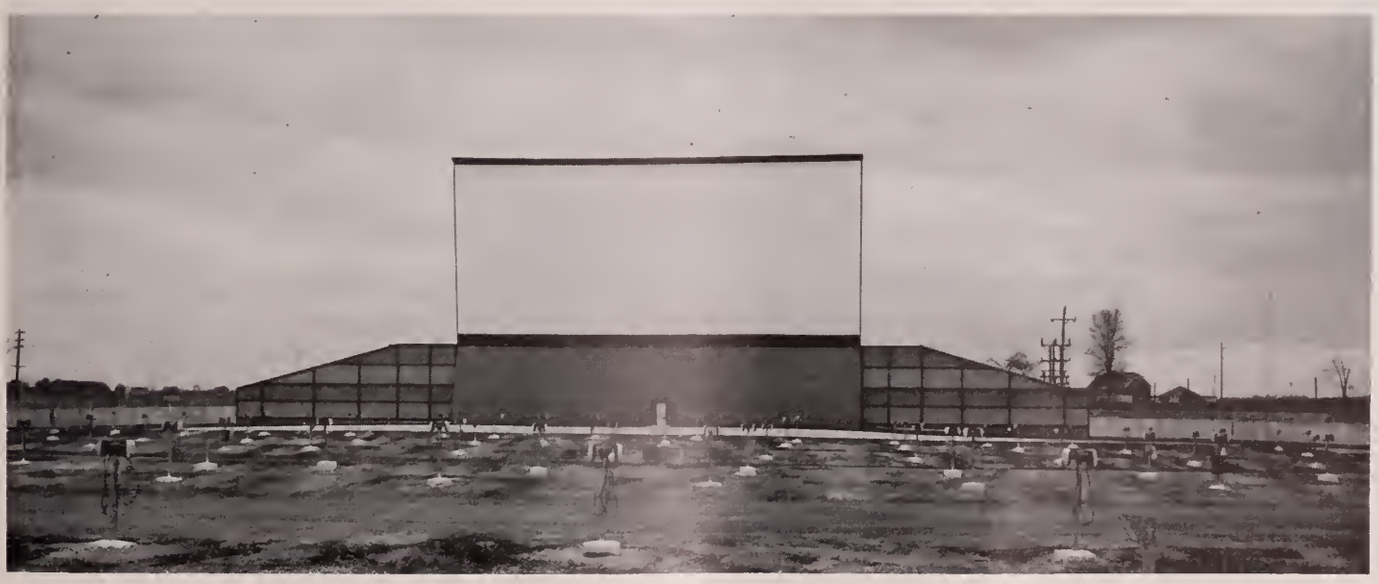
Refreshment and projection facilities are housed in one building in the center of the grounds. The screen tower, constructed of steel with the screen itself plywood painted flat white, is 130 feet wide by 84 feet high. The tower is tilted at 8° and curved at a radius of 3 feet. The projection throw is 440 feet.

For CinemaScope the Starlite presents a picture 130 feet wide by 60 feet high while non-anamorphic prints are projected 110 feet wide. The projectors are Century and sound equipment, including in-car speakers, is RCA. Projection illumination is by RCA lamps with 11mm positive trim, operated at 120 amperes. Lenses are Bausch and Lomb. The in-car heaters are Arvin.

Entrance can be made into the large refreshment building, which is constructed of cement block painted in coral with an aqua trim, on either side or from the rear. Rest rooms are to the right and left of the rear entrance to this building.

With a color scheme of charcoal grey and coral and enhanced by a ceiling of natural wood, the refreshment section is extremely spacious, occupying 7,000 square feet. Service is in cafeteria style at a U-shaped counter, 144 feet in length, separated into four stations. Back of the counter, from which it is set off by a high partition of stainless steel running all the way around, is the kitchen. The front counter is Formica. The floor throughout is asphalt tile in blending colors of grey and coral.

Each section of the cafeteria has the same merchandise. Equipment used includes Selmix drink dispensers, Savon warmers, Cretors popcorn machines, Supurdisplay ice cream freezers, and Hotpoint grills and deep fryers.



The screen tower, constructed of steel, is 130 feet wide by 84 feet high.

THE NEW SCREEN'S BUSINESS

. . . that problem of profit — from three points of view

Constructive Planning According to the Figures

By CURTIS MEES
THEATRE MANAGER



TIME, almost, to tear off that last page of the '55 calendar and put up a new one! Time, therefore, to balance out activities of the year. Cold figures are easily arrived at, but they can be deceiving if wishful thinking or a fuzzy understanding of bookkeeping enters into the calculations. You're the best judge of this, so get what assistance you deem necessary to tote up the columns.

If you have put into practise some of our previous articles on accounting, you should be in fairly good position to know the immediate condition of your theatre.

Did you make a profit for 1955? We hope so. We hope that your Balance Sheet and Operating Statement reflect a healthy condition. And there is nothing like a comparison with previous records to *prove* to you the direction in which your operation is proceeding.

Looking first at income. Did your total number of admissions increase over last year and the year before? If not, can you find the reason? And if it did increase, was it only in proportion to the normal growth of your community, or did it actually build as a result of your own salesmanship and the product you had to offer?

The money listed under income may have a false comparative value with relationship to preceding years if the average admission prices have increased perceptibly. This has been true in many cases, sometimes as a result of "roadshow prices," and other times through management increases across the board. But if we did increase our admission scale, let's not kid ourselves about the reason for an improved showing, other than to be happy such an increase could be put into effect without adverse patron reaction resulting in reduced grosses.

Generally speaking, we'd say that most theatre patrons realize that our admission prices have been low in relation to the increases put into effect in the past ten years on most other consumer products and services. If we grant this premise as true in your particular situation, there isn't too much reaction to slight increases that can be justified.

As a matter of fact, we believe that our patrons will go along much better on a higher price level that is consistently observed than an up-today, down-tomorrow policy according to the available product. This just leads to public thinking that exhibitors are price-marking their pictures, with the lower-priced features being not worth their patronage! All too frequently, the higher-priced "specials" were regarded out of their amusement budget range.

The only other income items are those rare birds that come home to roost as a result of outside activities, such as leasing the theatre at flat rates for special meetings or similar occasions, trailer advertising sales, lobby space rental for special tie-ins or dealer promotions, plus profit from refreshment sales.

You may have some extra income as a result of rental of office space, if your building has such facilities for outside use, but this is pretty well fixed well in advance. And there may be a parking lot to be considered, though this may really be a separate enterprise.

Without delving again into accounting procedures for the refreshment sales, the same consideration should be given to its comparative standing for 1955 with preceding years. And a target should be set for a ratio of sales per person. There is no reason improvement cannot be made in this department as well as in ticket sales. Considering the handsome profits possible from concentrated effort in refreshment selling, this deserves more than a little bit of the Managers' personal attention.

WHAT'S NEW IN EXPENSES

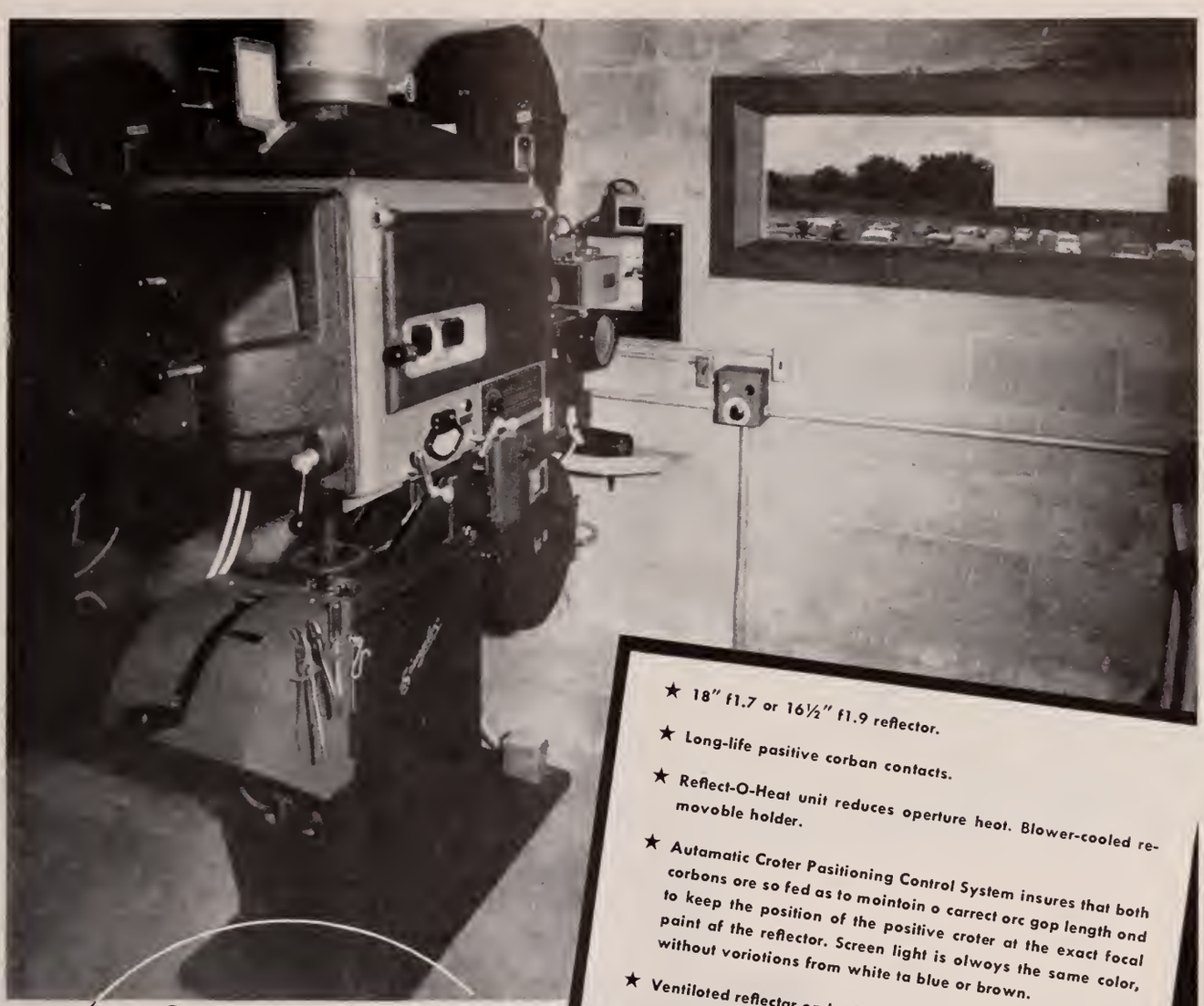
Reviewing the debit side of the ledger, what can you learn from the expenses? How do they compare with last year? Which accounts fluctuated upward, or (let us hope) downward? If we have been watching our expenses as we go along, the outcome at year's end should be no major surprise, and the reasons for the changes showing up should be known in a general way.

For example, any upward movement of payroll figures should be known to result from either additional personnel put on the payroll, or from any raises granted. It is those changes for which no apparent reason is evident that should act as danger signals at this time. There *has* to be a reason for these cost increases or decreases, and now is the time to dig up the facts so that we are in position to decide our course for the coming year.

If cold hard figures on a Balance Sheet and Operating Statement do not mean much to you, perhaps it would be wise to get some help and have them translated pictorially in the form of a graph. In that way, these figures might be more easily compared with preceding years and furnish a better guide to the pattern you would like to bring into being for the future. Sometimes a graph will scare hell out of you, which is exactly what it should do to bring about the kind of action necessary to keep you in business!

If your income and expense are fairly equal, in other words you are barely breaking even, there are only two things which can be done to show a profit. One is to increase the income, the other is to decrease the expenses! Simple, eh?

We know of one company which operates on a theory it is easier to control expenses than income, and if the house normally operates on, say, a $2500 break-even point, they set up a budget of $2200 to allow a $300 profit! And while this is something of a negative approach, we can



★ 18" f1.7 or 16½" f1.9 reflector.

★ Long-life pasitive corban contacts.

★ Reflect-O-Heat unit reduces operture heot. Blower-cooled removoble holder.

★ Autamatic Croter Pasitioning Control System insures that both corbons ore so fed as to maintoin o carrect orc gop length ond to keep the position of the positive croter at the exact focal paint af the reflector. Screen light is olwoys the same color, without voriotions from white ta blue or brown.

★ Ventiloted reflectar ond reflector frame.

★ The arc is stabilized by on air jet which olso prevents the hot toil flame from reaching the reflector, supplies enough axygen sa thot no block soat is produced, and keeps white saot and resultont scum from forming on the reflector.

★ Burn o choice of yaur corbon trims (9, 10, or 11 mm regular, ar 10 mm Hitex). Correct omperoge selection is by a single control.

★ Water-cooled carbon cantocts (optionol).

★ Unit construction permits easy removol of elements for inspection in servicing.

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say that it *does* work, so there may be the germ of a good idea for *your* operation here.

WHERE DO WE GO FROM HERE?

Should we make some resolutions for 1956? Let's consider, for a moment, the desirable things we would like to do, and the results we would like to see accomplished at the end of the next calendar year. Remember, success does not just *happen* (except to some lucky few, who seem born with it) but must be *planned* for. If we do not set a conscious goal for an ambitious year, the chances are we will find the net results considerably below our target. With that thought in mind, let's examine some objectives which might be both practical and desirable. *Be it resolved, therefore, that in 1956 we shall:*

1. *Decrease our expenses 5% overall.* This is to be accomplished by advance planning and month to month study throughout the year.

2. *Increase our Gross Income 5% overall.* To do this we will have to burn the midnight oil even longer, as much will depend upon unusual personal effort to sell more tickets (perhaps at a slight tilt in admission prices?) or to make some side deals to bring in extra income for screen advertising, lobby rentals, etc.

3. *Achieve a 2c per patron average increase in refreshment sales.* (Divide gross sales by total theatre attendance for the average.) Thought as to merchandising and display methods enters into this, as well as the wholehearted assistance of the sales attendants. Incentive bonuses for surpassing the goal make the extra effort interesting and remunerative for these employees. Buy for quantity and cash discount to increase net profit.

4. *Plan picture campaigns more thoroughly.* Get press books well in advance, read early reviews, so that adequate planning for each promotion can be implemented in time for financial benefits to be noticeable. Set co-op deals as soon as possible.

5. *Work for improved public relations.* Formulate a thorough plan for getting our story across to the public at every opportunity and in all media practicable. Cultivate a positive attitude; don't sell the Industry short!

6. *Try to improve exhibitor-distributor relations.* Calling each other names is not going to make for better feelings or more profitable deals. Film deals obviously can make or break an exhibitor, therefore extreme tact and diplomacy, as well as shrewdness, are required to live with our suppliers under difficult conditions.

7. *Give increased personal attention to press, radio and TV relations.* Get to know the names and something of the personal habits, likes and dislikes of those in each medium who are important to us in day-

(*Continued on page* 17)

The Old Theatre Needs Modernization for Profit

By BEN POBLOCKI
THEATRE OWNER, BURLINGTON, WIS.
HEAD OF POBLOCKI & SONS, MILWAUKEE

WHEN I BOUGHT the Plaza theatre in Burlington, Wis., in January, 1954, I was without any experience as an exhibitor. I had spent some thirty years in the motion picture business, but always as a manufacturer of theatre equipment. All during the preceding half-dozen years I had been hearing exhibitors complain about pictures and the rentals which distributors were asking for them. With the Plaza theatre I was going to find out for myself who was at fault in this constant ruckus, the film companies or the exhibitor.

Well, I soon learned that the Plaza couldn't turn in a profit at rentals averaging more than 40%. Study of the former owner's figures for 1953 convinced me that the Plaza had lost money largely because of film buying out of line with the possibilities of this theatre and its community, which is a small town of necessarily limited patronage in the late fall and winter months, but having a considerable added summer population and many tourists.

I was also convinced that the run-down condition of the Plaza was partly to blame. Whereas merchants had refurbished their stores, some of them modernizing extensively so as to give their businesses a look of progressiveness and liveliness, the Plaza was the same old movie house, dingy with age, old-fashioned, down at the heel. We modernized at a cost of close to $50,000, including a wide screen, CinemaScope and other equipment so as to put on a show with the latest developments in projection and sound. Last June we finished paying all bills, at which time we increased our overhead in order to amortize or depreciate the investment.

At the same time we increased our adult admission price from 60 to 70 cents (children's admission prices we left the same—35 cents during school term only, 70 cents during vacation, and 20 cents at all times for children under twelve). Our adult increase was a wise move. It is my experience that people are more critical of the pictures they want to see and a dime more



Lobby of the Sidney theatre, Chakeres Theatres operation in Sidney, Ohio, following recent modernization of the entire building. The entire front has been refaced in Vitracon porcelain enamel, and in the lobby "Herculite" glass doors, "Super-Deluxe" stainless steel poster cases, and concealed light sources were installed. A stainless steel box-office at one side is lighted in colors selected especially to "set off" a blond cashier.

doesn't make any difference. If the picture doesn't measure up to their liking, they just won't come at a lower price either.

With the figures on our investment and overhead, we have approached the film companies with the argument that we are entitled to 10% as a profit and have not found any objection to that amount, with them being entitled, as I had to admit, to a corresponding amount. I now expect that figures at the end of the year will show a net profit of 10% on the box-office gross for 1955.

MODERNIZATION PAYS

Several months ago our manufacturing business supplied materials and advertising equipment for the remodeling of the Sidney theatre in Sidney, Ohio, a house purchased from Warner Bros. by Chakeres Theatres. This remodeled theatre has now been in operation about two months. Recently, I was talking to Phil Chakeres and his general manager, Frank Collins, and they said that from their experience in Sidney that modernizing is a big part of the answer to profitable operation. From my experience in Burlington I can say the same. Mr. Chakeres said that he expects to modernize all of this circuit theatres as fast as possible.

In many instances a losing operation can be made profitable if the owners have the courage to modernize in accordance with present day standards. Phil Chakeres and others have done it. We did. Where else can one invest money and make 10% on the revenue.

Just a token improvement isn't enough. If the theatre is sub-standard, it takes, at present dollar values, about as much as was originally put into the building and equipment to make it modern in appearance, comfort and projection and sound. On a theatre 25 years old or more, don't try to modernize for less. Go all the way or don't do it at all.

•

Television in Small Towns

By CHARLIE JONES

THEATRE OWNER, NORTHWOOD, IA.

NOBODY SEEMS to have done any master-minding lately on the impact of television on theatre attendance. Looking upon this as a deplorable deficiency in the life of an exhibitor, we are here undertaking to supply something along that line.

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CinemaScope production, "The Rains of Ranchipur," filmed with B&L CinemaScope Camera Lenses.



Bausch & Lomb Super Cinephor Projection Lenses



Bausch & Lomb CinemaScope Projection Lenses

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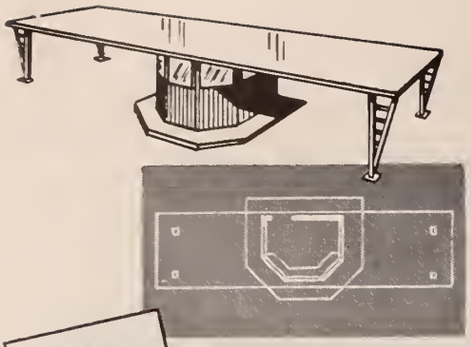
PERFECT-PICTURE PAIR! The better they *see,* the more they'll enjoy the movies you show . . . and the oftener they'll come back. Insist on the B&L Perfect-Picture Pair for today's clearest, brightest full-screen views. Complete line for all projectors . . . from neighborhood theatre to largest drive-in . . . for Wide Screen, CinemaScope, SuperScope.

SEE THE BIG DIFFERENCE . . . FREE DEMONSTRATION! Write for demonstration, and for Catalogs E-118, E-123 and E-141. Bausch & Lomb Optical Co., 67948 St. Paul St., Rochester 2, N. Y. (In Canada, General Theatre Supply, Toronto.)

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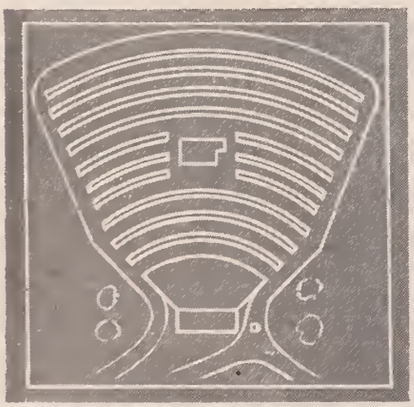


Plan your New Drive-In NOW and let us HELP

When it comes to drive-ins The Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in.

That's why we offer these services.

If you have purchased land for a new drive-in, just send us the general plan and elevations. Without cost to you we will lay out the entire theatre. If you need layouts for a projection booth, a refreshment area or ticket entrance, as illustrated above, we'll be glad to furnish them without charge. And of course, we furnish you with complete wiring diagrams as well.



Now is not too soon to plan for next season. Take just two minutes and drop us a line if you're planning a new drive-in. We'd like to help.

Originators of the complete package for the Drive-In Theatres

The Ballantyne Co

1712 Jackson Street Omaha, Nebraska

into effect for small town exhibitors, we haven't had much time to do our own analyzing. We've had to depend on others pretty much. We read what others had found about TV.

We read that the little screen at home kept people from going to the theatre only for awhile after they had acquired a television set. Some said this time was about six months, others had found it ran to about two years.

Well, we were so busy with other things, including running our theatre, that we lost track of the time. It was only a few months ago, when we looked down our rows of seats filled with space meant for human occupancy, that we realized five years had elapsed since TV had come to our neck of the woods.

That was in September. That month brought a drastic drop in attendance and there has been no improvement since. We checked back to last year. Same thing happened then. Isn't it September that the "big shows" start on television after a summer of "ordinary" programs? We haven't installed one of these home entertainment gadgets as yet, but our neighbors have, so we aren't altogether ignorant of what they offer. Crudely staged vaudevilles, corny "soap operas," fake wrestlers, movie films that somehow seem even older than they are, and all of such frequently interrupted by advertising, and that apently got up by someone who takes for granted you are very, very young).

THEATRE VALUES . . .

Now consider what the theatre screen offers. As for the picture itself, physically, movies haven't been like the TV performance since the nickelodeon. Today pictures are better than they were a dozen years ago, and are presented with a much finer technique. The average theatre is more comfortable today than it used to be. And compared with costs generally, the price of admission is no more, in some locations even less than it used to be in relation to the buying power of the dollar.

Actually, TV costs the average home more than going to the movies ever did—the price of just an ordinary television set, without considering servicing, can take a family of four to the movies every other week for four years! But we've noticed that when attendance drops off sharply, people who have passes are just as absent as paying customers.

It doesn't make sense on any grounds of entertainment value as we in showbusiness have understood it. Kicking this thing around in our mind, we've just about decided that people have got so confounded lazy they'll take anything for amusement if it is right where they happen to be. Could be that human-kind, or at least the American variety, has become so pratt-flat from sitting that folks measure entertainment in terms of energy spent in walking across the room to turn a switch.

If that idea has anything in it, the theatre is not up against TV shows as much as TV convenience. We don't think people like movies any less than they did, or even that they get as much of a kick out of most TV programs as they get from most movies. As we have come to see it, our problem is to get them stirred up enough to get up off their posteriors when time for recreation comes.

PRODUCT AND SELLING

For that job we must have a flow of pictures which give everybody something they especially like every so often. The present shortage of product is particularly hard on the small town exhibitor because he has a small population to draw from. Without a variety of people, he has to have a variety of attractions.

Then we've got to analyze each picture for its particular group appeal, and to sell that appeal as directly as possible to each group. Maybe in that way we can excite that extra, personal interest which pulls them out of the easy chair after supper. With certain pictures that were right in our groove, we've had that kind of selling pay off. It's tough on the exhibitor who has to be chief cook and bottle washer. But things aren't as they used to be for the small town exhibitor. His folks have been around, and there's lot they can do with their leisure time. Including sittin' in the living room, looking at TV, it's so handy.

Our theatres must be more attractive physically and more comfortable than we small town operators once needed to have them. You don't find many hicks in this country anymore. We remodeled our theatre early this year, and while we can't count any dollars that this drew, we needed the improvements to back up our attraction selling. Movies can't seem very modern and important if they are shown in a shabby, old-fashioned theatre.

If I could be convinced that the price of admission figured very much in whether people went to a theatre or stayed home where TV could give them amusement for free (as they think), I'd have to blame my drop in attendance this fall partly on farm economics. Most of my patrons are farmers or merchants dependent on farm trade. Many a small town exhibitor is in that situation. And farm income has dropped. Farmers are hopping mad. Not at me. At Mr. Benson. Some of 'em are still driving last year's car.

But we don't think you can vote away the small town theatre man's problem. Nor outlive it, either. Time hasn't reduced my TV competition. After five years of it, I don't expect to lick TV. I hope to learn how to live with it.

Constructive Planning According to Figures

(*Continued from page* 14)

to-day work. Cultivate the working reporters as well as the top brass. Help them in their work, as well as asking their help in promoting your attractions. Keep them in mind for screenings, personal appearances and other newsworthy events.

8. *Mend and build political fences.* We do not often need our political friends, but when we do we usually want their help *yesterday!* It behooves us, therefore, to keep in touch with them, on city, state and national level, from time to time throughout the year.

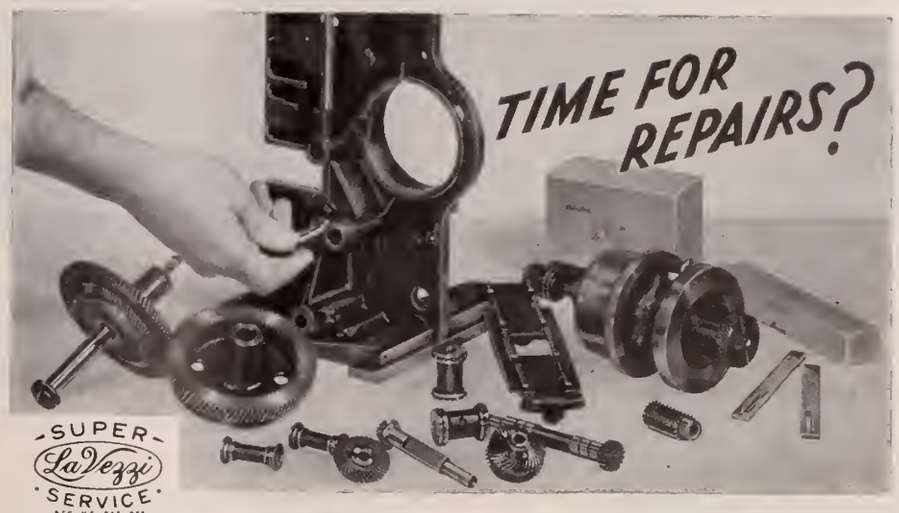
9. *Give strong support, not just lip service, to such industry organizations as COMPO and local or regional exhibitor organizations of personal choice.* Remember, those who do not *work* and *vote* have no right to complain about the final results! What is good for the industry as a whole must certainly be beneficial to us individually.

10. *Make the Capitalistic System more impressive in the minds of all to whom we serve as an example.* Conscious thought must go into plans which will continually revitalize the system under which America has grown strong. Only by dynamic methods can we combat the insidious forces which would undermine our way of life. Whether we like it or not, life is a constant challenge. Change must be countered with change, and as always, the best defense is a strong offense. Let us present a *positive program* of improved conditions under our system. This, naturally, must be determined by each individual owner and operator according to his means.

11. *Boost new stars.* Ours is a business built upon star names and the glamour attached to them and Hollywood. To meet the desperate need for new, young names we must do our part in giving them the necessary build-up with the public. The Audience Awards just concluded for the first time as the beginning of an annual event should go a long way towards supplying the impetus behind which we can continue working.

12. *Brighten our theatres.* Within the limits of our schedule of depreciation charges, we should make all necessary improvements to our properties which will serve to increase public appreciation of the motion picture theatre as a glamorous, comfortable and most desirable place of entertainment for every member of the family.

Finally, let's *keep an open mind.* This is essential to meet the conditions arising from changing conditions.

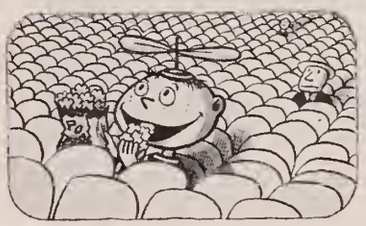


Any wide screen system puts projection equipment to its severest test. Slight picture jump which may pass on a small screen cannot be tolerated on large screens. Your dealer is prepared to show you how your present equipment can be rebuilt to give unexcelled performance and long trouble-free service with genuine *LaVezzi* Projector Parts.

LAVEZZI MACHINE WORKS
4635 WEST LAKE ST. CHICAGO 44, ILL.



Your popcorn may taste terrific . . .



Your seats may be softest . . .



BUT EVERY PERFORMANCE STILL MUST BE PERFECT!

Perfect performances demand equipment that's kept in the pink of condition. An expert RCA Theatre Service Engineer is the man best qualified to do this. He's the *only* man who commands all the vast technical resources of RCA.

RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary Camden, N.J.

about Products . .

★ news and views of the market and its sources of supply

New In-Car Heaters Announced by RCA

NEW IN-CAR heaters for drive-in theatres featuring calrod heating elements with heat-radiating aluminum fins have been announced by RCA. The heaters —tradenamed "Dyna-Heat"—include 500- and 750-watt types, available for 130-, 208- or 230-volt operation.

The aluminum fins are designed to provide quicker, more uniform heat diffusion



within the car and maximum safety, according to A. J. Platt, manager, theatre equipment sales, Theatre and Industrial Department, RCA. He added that they are small, compact, and lightweight for "maximum ease of handling by patrons."

The individual heaters can be installed and suspended by a hanger on the drive-in's in-car speaker posts. Constructed of die-cast mounting they are supplied complete with an 11-foot coil cord and an automatic safety switch. A two-tone finish is designed to match the motif of RCA drive-in equipment, it is pointed out.

New Miniature Light Dimmer Control Unit

A MINIATURE light dimmer control designed to provide "all the facilities of a large switchboard installation" has been marketed by the Superior Electric Company, Bristol, Conn. The unit was introduced to the theatre trade for the first time at the Allied-Tesma trade show in Chicago last month.

Called the "Luxtrol Magamp Light Controller," it has several special features including presetting to any number of presets, proportional mastering, proportional grand mastering, and instantaneous switching from preset to preset. In addition it offers proportional fading at any desired speed from preset to preset, "pile-on" of preset on preset either instantaneously or proportionally, and control from one or more stations.

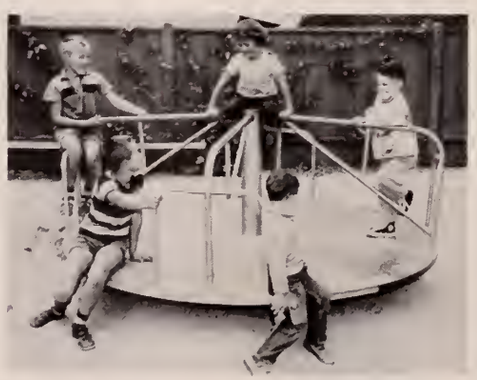
The new system is adaptable to large or small installations, it is stated, from a single selector station controlling a single magnetic amplifier dimmer to a complete switchboard in miniature. It may be installed in any out-of-the-way space, and the selector station may be located in the place most convenient for control.

The controller has no moving parts and no electronic tubes. It consists only of static fixed-ratio transformers, selenium rectifiers, and remote selector control.

Steel Merry-Go-Round With Capacity of 30

AN ALL-STEEL, round deck merry-go-round with a capacity of 30 children at a time has been placed on the drive-in playground equipment market by the Jamison Manufacturing Company, Los Angeles.

Designated as Model MJ-80, it has an 8-foot, four piece round deck of 16-gauge



diamond pattern steel with 1¼-inch flat steel reinforcements. The deck sections are painted in red, green, yellow and blue.

The merry-go-round is made in sections for easy shipment and it can be assembled on the playground with standard tools, the manufacturer points out. Four handles are provided, and the 5-inch centerpost rests on a 2½-inch shaft, which is fitted with two bearings. The latter do not require lubrication.

New Lawn Machine Offered Exhibitors

THEATRE exhibitors are being offered the opportunity of entering an additional market—the lawn care field —by the Lawnscape Corporation of America, New York, with the introduction of its new machine, the "Lawnscaper," which is designed to combine in a single, compact unit all the equipment necessary for complete lawn care. The machine is not for



sale but is being offered to theatre exhibitors, along wtih other dealers, on a franchise basis, according to Joseph Coopersmith, Lawnscape president.

The equipment is described by the manufacturer as working in much the same manner "as a combine used in harvesting grain." In a single operation, and with a single operator, it performs the numerous functions previously done by several machines, or by hand, it is stated.

It is loaned to dealers on a franchise basis, included in which is the exclusive right to work in a territory of approximately 10,000 population, rights to the use of the trade name, the support of a national advertising and publicity campaign, plus complete dealer sales promotion material provided by the company.

The dealer will also get a basic assortment of chemicals with the franchise, enough to service 50 average size lawns for a full season. To transport the ma-

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with

- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number — Adv. Page

1—Adler Silhouette Letter Co. 31
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.

2—American Seating Co. 22
Auditorium chairs. NTS.

3—Ballantyne Co., The 16
Drive-in package. Dealers 3, 20, 22, 24, 35, 37, 42, 47, 68, 76, 87, 92, 100, 105, 108, 116.

4—Bausch & Lomb Optical Co. 15
Projection lenses. Direct branches and unaffiliated dealers in all major cities.

5—Blue Seal Sound Devices 31
Projectors (5A), projector bases (5B), soundheads (5C), magazines (5D), stereophonic attachments (5E), amplifiers (5F), speakers (5G). Direct.

6—Bodde Screen Co. 31
Projection screens. Direct.

7—Carbons, Inc. 25
Projection carbons. Franchise dealers.

8—Economizer Enterprises 30
Carbon savers. Direct.

9—Eprad 29
In-car speakers. Unaffiliated dealers.

10—F & Y Building Service, The 21
Architectural design and building service.

11—Goldberg Bros. 21
Rewinders. All dealers.

12—Heywood-Wakefield Co. 27
Auditorium chairs. Dealers 8, 10, 14, 26, 32, 41, 55, 58, 94, 97 and branches.

13—International Projector Corp. ..... 2nd Cover
Complete projection and sound systems. NTS.

14—LaVezzi Machine Works 17
Projector parts. All dealers.

15—National Theatre Supply 13, 29
Distributors.

16—Norpat Sales, Inc. 21
Distributors.

17—Projection Optics Co. 31
Projection lenses. Distributor: Raytone Screen Corp.

18—Radio Corp. of America 6
Complete projection and sound systems. Dealers marked *.

Reference Number — Adv. Page

19—Raytone Screen Corp. 21
Projection screens. Unaffiliated dealers.

20—RCA Service Co. 17
Projector and sound equipment maintenance.

21—S. O. S. Cinema Supply Corp. 31
Projection lenses. Direct.

22—Schlanger, Ben 22
Architectural service.

23—Sonken & Galamba Corp. 29
In-car speaker stands and guide light posts. Direct.

24—Star Cinema Supply Corp. 31
Distributors.

25—Strong Electric Corp., The 3
Rectifiers. Unaffiliated dealers.

26—Theatre Seat Service Co. 23
Theatre chair rehabilitation service. Direct.

27—Vallen, Inc. 27
Curtain controls (27A), curtain tracks (27B). Direct.

28—Wagner Sign Service, Inc. 5
Changeable letter signs: Front-lighted panels for drive-ins (28A), back-lighted panels (28B), and changeable letters (28C). Dealers 1, 2, 8, 11, 13, 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44, 47, 48, 50, 52, 53, 55, 56, 58, 59, 61, 82, 63, 65, 66, 67, 68, 70, 71, 74, 75, 77, 78, 80, 82, 84, 85, 86, 87, 90, 91, 93, 94, 97, 99, 101, 102, 103, 106, 107, 110, 111, 113, 115, 116, 118, 122, 123, 124, 125.

29—Walker-American Screen Corp. 22
Projection screens. NTS.

Reference Number — Adv. Page

30—Westrex Corp. 4
Distributors.

31—Williams Screen Co. 23
Projection screens. Direct.

EDITORIALLY . . .

IN-CAR HEATERS, page 18.
New in-car heaters for drive-ins from RCA. Feature calrod heating elements with heat-radiating aluminum fins. 500 and 750-watt types. Postcard reference number 32E.

LIGHT DIMMER CONTROL, page 18.
Miniature light dimmer control adaptable to large or small installations. Available from Superior Electric Company. Postcard reference number 33E.

STEEL MERRY-GO-ROUND, page 18.
Round deck merry-go-round of steel with capacity of 30 children at a time. Marketed by Jamison Manufacturing Company. Postcard reference number 34E.

LAWN MACHINE, page 18.
New machine combining all equipment for lawn care into one unit. Offered exhibitors on a rental basis. Postcard reference number 35E.

ELECTRIC HAND DRYER, page 22.
New automatic hand dryer which simultaneously scents the hands and rooms. Also provides ultra-violet radiation to kill air-borne bacteria. From Activeaire Devices. Postcard reference number 36E.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in December 1955 issue—

....

....

....

....

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Southwest Theatre Supply, 3750 E. Van Buren, Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1908 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pombrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 925 New Jersey Ave., N.W.*
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
18—Joe Hornstein, 329 W. Flagler St., Miami.
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
22—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
23—Capitol City Supply, 161 Walton St., N.W.
24—Dixie Theatre Service & Supply, 95 Walton Ave., N.E.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1314 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
34—Falls City Theatre Equipment, 427 S. Third St.
35—Hauden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 1409 Cleveland Ave.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 14 Winchester St.
44—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 3 Winchester St.
45—Standard Theatre Supply 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312 Cass Ave.

Grand Rapids:
50—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stobbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
60—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
61—The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
62—Quality Theatre Supply, 1515 Davenport St.
63—Western Theatre Supply, 214 N. 18th St.*

NEW MEXICO
64—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
65—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
66—Auburn Theatre Equipment, 5 Court St.

Buffalo:
67—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
68—Perkins Theatre Supply, 505 Pearl St.
69—United Projector & Film, 228 Franklin St.

New York City:
70—Amusement Supply, 341 W. 44th St.
71—Capitol Motion Picture Supply, 630 Ninth Ave.*
72—Crown Motion Picture Supplies, 354 W. 44th St.
73—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.

Syracuse:
74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
75—Bryant Theatre Supply, 227 S. Church St.
76—Charlotte Theatre Supply, 200 S. Poplar St.
77—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
78—Southeastern Theatre Equipment, 209 S. Poplar St.*
79—Standard Theatre Supply, 219 S. Church St.
80—Theatre Equipment Co., 220 S. Poplar St.
81—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
82—Standard Theatre Supply, 215 E. Washington St.
83—Theatre Suppliers, 304 S. Davie St.

OHIO
Cincinnati:
84—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:
87—American Theatre Equipment, 165 N. High St.

Dayton:
88—Dayton Theatre Supply, 111 Volkenand St.
89—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
90—American Theatre Supply Co., 439 Derr St.
91—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
92—Century Theatre Supply Co., 706 N. Grand
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
95—Modern Theatre Supply, 1935 N.W. Kearney St.*
96—Portland Motion Picture Supply, 916 N.W. 19th St.
97—B. F. Shearer, 1947 N.W. Kearney St.
98—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
99—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
100—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
101—Alexander Theatre Supply, 84 Van Braam St.
102—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:
103—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
104—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
105—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
106—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
107—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
108—Hardin Theatre Supply, 714 South Hampton Rd.
109—Herber Bros., 406 S. Harwood St.
110—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 300 S. Harwood St.
111—Southwestern Theatre Equipment, 2010 Jackson St.*
112—Sterling Sales & Service, 2019 Jackson St.

Houston:
113—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
114—Alamo Theatre Supply, 1306 Alamotos St.

UTAH
Salt Lake City:
115—Intermountain Theatre Supply, 264 East First South St.
116—Service Theatre Supply, 256 East First South St.
117—Western Sound & Equipment, 264 East First South St.*

VIRGINIA
118—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
119—American Theatre Supply, 2300 First Ave.
120—Inter-State Theatre Equipment Co., 2224 Second Ave.
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
122—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
123—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN
Milwaukee:
124—Manhardt Co., 1700 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
125—Ray Smith, 718 W. State St.

FIRST CLASS
(Sec. 34.9, P.L.&R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—
QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NW YORK 20, N. Y.

chine, a low-bed trailer, which may be hitched to a pickup truck or rear bumper of any car is included in the package. The machine may be driven on and off the trailer easily.

Mr. Coopersmith said that the "Lawnscaper" promises to bring in a profit which will write off the initial franchise investment after contracts to service 50 average size lawns have been obtained. He said that the machine will bring in a gross return of between $20 to $50 per hour, depending on local conditions.

Despite this high dealer income, cost to the homeowner is as much as 80% less than standard landscaping and gardening service, he declared. For example, a small front lawn can be serviced for $25-$30 per season, he pointed out, while the "Lawnscaper" can service three to four lawns of 4,000 square feet each per hour. Working a ten-hour day for a 150-day growing season, a dealer can service as many as 40 lawns per day, Mr. Coopersmith said.

THE BASIC UNIT DESCRIBED

The basic unit of the "Lawnscaper" is a 24-inch heavy duty dual rotary type mower, with blades revolving at high speed. The blades are constructed so that a double bladed cut at high speeds is made for each one-sixty-fourth inch of forward motion. This is designed to insure a complete and thorough cutting action. The propeller-shaped blades exert a pronounced fan-like suction on the cutting area, actually lifting low lying grass and stubble into the cutting arc. Because the mower is pushed, not drawn, the grass in the cutting area is not matted down by the heavy tractor tires.

The "Lawnscaper" reduces grasses and weeds of any size or height to a mass of fine clippings, it is stated. By means of a special attachment, any larger particles are recut until the result is a fine mixture of leaf, grass, weed and other vegetable particles. These are distributed by the machine's air currents so that they need not be raked.

Coupled to the heavy duty mower is a sturdy and heavily constructed trailer. At the front is a rack built to hold four polyethylene lined fibre drums. The drums hold pelletized seed, fertilizers, weed seed and crabgrass killers, insecticides and grub killers. These materials are made up into little prills or pellets. They drop by gravity feed to a revolving measuring device, and then to a whirling mechanism to be distributed evenly onto the grass. The entire system can be controlled from the driver's seat, so that any or all of the drums can be put into immediate action at will.

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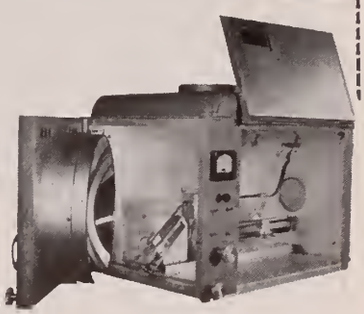
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corded on direct reading gauges. The unit is driven by a positive chain drive working from a gear on the roller at the rear of the trailer.

Back of the distributing mechanism is an aerator set with a series of hardened metal spikes. As the machine moves forward, these spikes dig into the soil, but because of their tapered design, do not lift the turf. The machine is so arranged that the depth of penetration can be changed quickly, or the aerator lifted entirely.

Completing the combine and acting as a measuring and stabilizing device is a water filled roller. The weight of this unit can be adjusted by changing the water content.

The traction unit is essentially a riding type mower, powered by a heavy duty six h.p. four-cycle, air-cooled gasoline engine. The unit is driven through the dual rear wheels, by means of a chain. The traction unit is coupled to the trailer with a steel pin.

The "Lawnscaper" will operate in reverse as well as forward and has an average operating speed of four miles an hour. At this speed the machine will cut, aerate, fertilize, roll, and mulch about one acre per hour—at the top speed of eight miles an hour, about two and one-half acres. At the same time it will distribute chemicals for the control of crab grass, insects and weed seed killing. The machine operates most efficiently when it makes a continuing series of clockwise turns, working from the outside to the inside of a lawn.

Because the "Lawnscaper" has a short turning radius—within three feet—it has excellent maneuverability. It can be worked close to corners, and around trees and other obstructions.

Electric Hand Dryer Built with Deodorant

A NEW ELECTRIC hand dryer, which simultaneously scents the hands and room and provides ultra-violet radiation to kill air-borne bacteria, has been



added to its line of rest room equipment by Activeaire Devices, New York. Designated as "Model L," it can be operated off a regular 15-amp. line.

The dryer is designed to start by the press of a button, and an automatic timer turns it off after 40 seconds. The machine is finished in baked white enamel and made of 16-gauge steel construction throughout.

"SUPER TROUPER" SPOTLIGHT



This is the "Super Trouper," the new d.c. arc spotlight with a built-in power conversion unit recently added to its line of equipment by the Strong Electric Corporation, Toledo. (The unit was described in detail in Better Theatres for November, at which time no photo was available.) Designed for use in large theatres, the high-intensity spotlight, with its combination transformer and selenium rectifier, draws only 10 amperes from the 200-volt a.c. power source and converts it to d.c. of the proper voltage for use at the arc. The light projected is said by the manufacturer to be approximately two and one-half times as bright as that possible with its "Trouper" model. For a 300-foot throw, it is claimed, the size of the projected spot is variable from a minimum of 24 inches "head spot" to a maximum of 75 feet "flood."

RCA to Distribute New Admission Control System

THE AUTOMATIC admission control system for drive-in theatres, developed by Taller and Cooper, Inc., New York, and patterned after its mechanized toll-collection systems for bridges and turnpikes, has been added to its line of theatre equipment by the Radio Corporation of America. The system is now available through all RCA theatre supply dealers, according to J. F. O'Brien, manager, RCA Theatre and Industrial Equipment Department.

The drive-in system, which was described in detail in BETTER THEATRES of November, 1955, is built around a compact dial-control unit housed in each of the theatre's entrance booths. As each incoming car stops at a box-office, the attendant dials the number of people in the car. The number of patrons is immediately flashed on a large, illuminated indicator board mounted atop the box-office and visible to management personnel throughout.

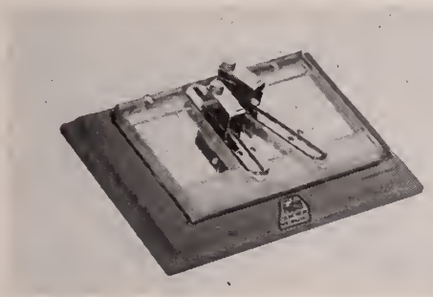
Simultaneously the dial triggers a recording system which prints on a paper

tape, locked inside the control box, the exact time and date of the transaction, the booth number and the total paid attendance. A double-check is provided by a four-contact treadle, embedded in the entrance lane, which is tripped by the incoming cars. The number of cars which pass over the treadle is also recorded automatically to assure doubly accurate accounting.

Film Splicer for Use With DuPont "Cronar"

A FILM SPLICER designed to be used with the new DuPont "Cronar" polyester film base in addition to standard acetate film has been developed by Irving I. Merkur of the Ace Electric Manufacturing Company, New York. It is being distributed by Camera Equipment, Inc., New York.

The unit is designed to splice 16mm. and 70mm. film, in addition to 35mm., and since



no magnetic material was used in its contruction it cannot harm magnetic sound tracks, according to the manufacturer.

The splicer is constructed of aluminum, Lucite and Turbine bronze. The only ferrous metal used is in the non-magnetic stainless steel cutting blades. As the splicing agent DuPont's "Mylar" tape is used.

Register pins set in the aluminum plate visible through the transparent Lucite cover plate (see photo) are positioned in such a way, it is pointed out, that any type of film can be registered. When the plastic cover plate is clamped tight, the cutters appearing at top are drawn across the film to prepare the ends for the splice.

The cutter placed at right angles to the back of the splicer is to be used for splicing film while the cutter that is offset toward the diagonal is used for splicing magnetic sound tape.

Pre-cut portions of the "Mylar" tape are removed from a paper backing by the projectionist and applied to the film when it is registered in the splicer. The adhesive coating of the tape sticks to the film on pressure and provides an extremely strong splice.

B & L Anamorphic Lens For "Small Theatres"

A NEW anamorphic projection lens which is specifically designed and priced to "bring CinemaScope within the budgets of small neighborhood theatres and drive-ins," has been added to its line by the Bausch & Lomb Optical Company, Rochester, N. Y.

The manufacturer states that the new low-price model lens is "equal in performance to (its) previous anamorphic lenses" and it "will produce clean, clear colors, edge-to-edge sharpness and a full tonal range."

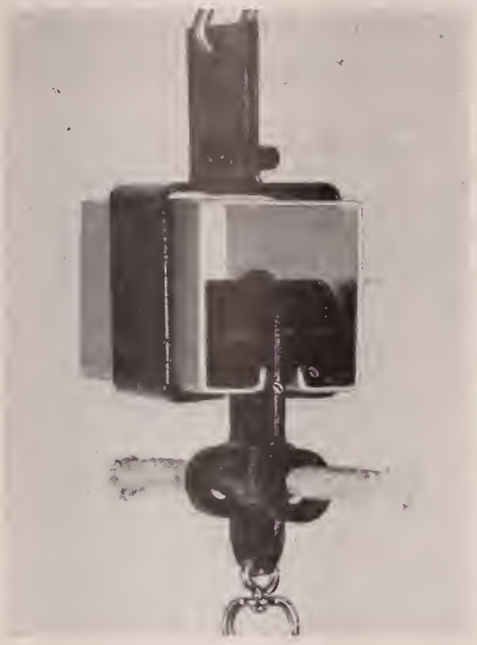
The company is marketing the new lens through regular theatre supply outlets.

•

"DELLAY" A SOIL-RETARDANT

"Dellay," a product of the Artloom Carpet Company, Philadelphia, which was referred to incidentally in a news story in BETTER THEATRES for November describing the company's "Duo-Dellay," is not a cleaner as stated. We are advised by the manufacturer that it is instead a "soil-retardant" for carpets which is to be applied undiluted as a spray. Since it is soluble, he points out, it does not protect the carpet from oil or liquid stains but rather treats it against soil. In contrast "Duo-Dellay" is a cleaner and color revitalizer in addition to providing anti-soil treatment, the manufacturer states.

HEAVY-DUTY STEEL TRACK



This steel curtain track is a heavy-duty model in the line of stage equipment of Hubert Mitchell Industries, Inc., Hartselle, Ala. For wide-screen installations, it is designed for openings over 30 feet wide. The channel is made in one continuous piece from 14-gauge steel. The overall size of the channel is 2⅝-inches wide by 2¾-inches high with a specially designed slot in the bottom for movement of carriers. Each single carrier has two large rubber wheels mounted on ball bearings for quiet, smooth operation. Both end pulley blocks have 3¼-inch steel ball bearing wheels. The manual operating line is heavy-duty ½-inch spot cord. It will also operate with a curtain machine and steel center cable.





Ways to Project a Motion Picture

CONTINUED FROM PAGE 9

tion of their CinemaScope prints with one optical track. This procedure permitted many theatres to exhibit a modified type of CinemaScope picture with a minimum of equipment expense. Not all the producers joined the CinemaScope bandwagon. Some are still foregoing this process. All producers are also releasing some pictures, especially the black and whites, in non-anamorphosed standard frames.

This continuation of the past standard technique is one of the major causes of today's trials and tribulations for the projectionist and the exhibitor. Since it became possible to show CinemaScope pictures on such wide screens so successfully, there followed an urgent request that ordinary pictures be changed in aspect ratios and that they be blown up to sizes comparable with the CinemaScope screen. Today we have at least four separate types of projection systems, taking into consideration only vertically operated 35mm film. These systems may be grouped roughly as follows:

1. CinemaScope with four track magnetic sound using long-focus lenses and anamorphic attachments and producing pictures in an aspect ratio of 2.55-to-1.

2. CinemaScope with single track optical sound, using long-focus lenses and anamorphic attachments and producing pictures in an aspect ratio of 2.35-to-1.

3. SuperScope with single track optical sound, using long-focus lenses and anamorphic attachments and producing pictures in an aspect ratio of 2-to-1.

4. Standard "cropped" frame large pictures with single-track optical sound, using short-focus lenses only, and producing pictures in aspect ratios of 2-to-1, 1.85-to-1, 1.75-to-1 and 1.66-to-1. These ratios depend upon the amount of "cropping" of the standard picture frame.

THE PROBLEM OF CHOICE

The exhibitor has the problem of making all of these systems operate in his theatre with a minimum of expense and a maximum of showmanship. In order to understand the complexity of this problem, let us examine some typical examples. *Figure* 1 shows a piece of 35mm CinemaScope film upon which has been drawn the location of the four magnetic sound tracks and the optical sound track. On this also are drawn the relative location of four projector film apertures in their respective relationship, demonstrating the four major projection systems, as follows:

ABCD represents the full .912x.715 CinemaScope aperture with center line at TU.

EBCF represents the cropped .839x.715 CinemaScope aperture used with optical sound. The center line for this is RS.

LMNO represents the .715x.715 SuperScope aperture with center line at RS.

HIJK represents a modification of the standard aperture to give an aspect ratio of 1.75-to-1. The dimensions are .825x.471 and the center line is located at PQ.

Let us see what can happen when these four film systems must be projected in a given theatre, and when they are to be changed from reel to reel and from show to show. Let us assume a 1500-seat auditorium with a proscenium 44 feet wide and about 24 feet high. The projection throw is 130 feet and the projection angle is slightly less than 15 degrees. *Figure* 2 shows a complete tabulation of picture sizes worked out for different commercial lens focal lengths. This table is for a projection throw of 130 feet. From it we should be able to select the best possible combination of picture size for each of the systems.

Let us consider first a full sized CinemaScope picture. From *Column* 9 we can see that the widest possible picture which will fit the proscenium opening, allowing for the slightest amount of masking and side legs, is 41.2 feet by 16.1 feet. This picture would require a 5.75-inch lens and an anamorphic attachment.

When a CinemaScope print with *optical*

FIGURE 3: Comparison of aperture and picture sizes for several projection systems.

ITEM	PICTURE SYSTEM	LENSES USED	PICTURE SIZE	PICTURE AREA	APERTURE SIZE	APERTURE AREA	UTILIZATION OF FRAME	ENLARGEMENT RATIO
No.1	CinemaScope Magnetic	5.75" Plus Anamor.	41.2'x16.1'	665 Sq.Ft.	.912"x.715"	.652 Sq.In.	100%	147,000 Times
No.2	CinemaScope Optical	5.75" Plus Anamor.	37.9'x16.1'	610 Sq.Ft.	.839"x.715"	.600 Sq.In.	100%	147,000 Times
No.3	Superscope	5.75" Plus Anamor.	32.2'x16.1'	518 Sq.Ft.	.715"x.715"	.511 Sq.In.	100%	147,000 Times
No.4	Standard 1.75/1	3.75"	28.6'x16.3'	466 Sq.Ft.	.825"x.471"	.389 Sq.In.	79%	173,000 Times
No.5	Standard 1.75/1	3.25"	33.0'x18.9'	595 Sq.Ft.	.825"x.471"	.389 Sq.In.	79%	220,000 Times
No.6	CinemaScope Optical	5.25" Plus Anamor.	41.5'x17.7'	735 Sq.Ft.	.839"x.715"	.600 Sq.In.	100%	176,000 Times
No.7	Superscope	4.50" Plus Anamor.	41.2'x20.6'	850 Sq.Ft.	.715"x.715"	.511 Sq.In.	100%	240,000 Times
No.8	Standard 2/1	2.50"	41.2'x21.5'	885 Sq.Ft.	.792"x.412"	.326 Sq.In.	66%	390,000 Times
No.9	Cropped CinemaScope Optical	4.50" Plus Anamor.	41.2'x21.5'	885 Sq.Ft.	.676"x.705"	.477 Sq.In.	80%	268,000 Times
No.10	Cropped Superscope	4.50" Plus Anamor.	41.2'x21.5'	885 Sq.Ft.	.676"x.705"	.477 Sq.In.	93%	268,000 Times

sound track is furnished, the same lens setup would provide a picture 37.9 feet by 16.1 feet, but this picture would be *off-center* and to the right by 3.3 feet. You can see the reason from *Figure* 1. If the picture is to be centered, either the lens assembly must be moved off-center a corresponding amount, or the entire projector must be moved sideways to relocate the picture. Then the side masking pieces must be moved in towards the center in order to clear up the picture edges. For SuperScope prints, the same lenses will produce a picture 32.2 feet by 16.1 feet, which must be centered in the same manner.

If a standard print is to be projected following the full-sized CinemaScope picture, then the procedure is even more complicated. Assuming that a compromise 1.75-to-1 aspect ratio is desired for all standard product, and that the height of the picture is chosen to match the height of the CinemaScope picture, then a 3.75-inch lens must be used to produce a picture 28.6 feet by 16.3 feet. The aperture used should measure .825x.471, however, the picture will be off-center, though by an amount slightly less than for CinemaScope.

The apertures may have to be filed to special size in order to match top and bottom masking. The projectors or the lenses may have to be moved to new positions, and the masking at the screen be reset appropriately. The above conditions are tabulated as items 1, 2, 3 and 4 in *Figure* 3 (page 24).

EQUIPMENT ADJUSTMENT

Some exhibitors have insisted that their standard picture be made larger than the size used above. If the same aspect ratio of 1.75-to-1 is maintained, a 3.25 lens should give a picture 33 feet by 18.9 feet. (*Item* 5 in *Figure* 3). However, in this case, the projectors must not only be moved laterally, but also in a vertical direction in order to line up the bottom of the new picture with the lower border on the screen. Then the top border must be raised to a new position.

Since most theatres have programs including double features, shorts, news and coming attractions, it is very easy to see why many performances do not run very smoothly and pictures are often presented with improper masking, poorly chosen aspect ratios, and often times with distorted alignment.

Figure 3 covers the various systems mentioned above, but in it are included also another procedure which is often followed by some exhibitors, especially where theatres are equipped for optical CinemaScope only. All pictures are kept at the same width, lenses are changed for each type, the top masking is moved, and the projectors are tilted to fit the masking. These cases are shown as *Items* 6, 7, and 8 in *Figure* 3. Note that the standard aperture has to be cropped at top, bottom and sides in order to obtain the desired picture size.

In order to eliminate the necessity for tilting the projector vertically when the standard picture is shown, the .792x.412 aperture may be located off-center vertically so that the bottom of the picture matches the lower masking. The picture may then be framed down to the proper position. This operation may eliminate the necessity of tilting or moving projectors, but it throws the aperture center away from the lens and lamp optical centers.

POSSIBLE COMBINATIONS

Another series of conditions which are found in the field are illustrated in *Item* 8, 9, and 10 of *Figure* 3. Because it is desired not to move machines or masking, and a minimum of two sets of lenses are used, all pictures are projected at the same size. In this case a width of 41.2 feet was selected to fill the proscenium and to compare with *Item* 1. The film apertures for optical CinemaScope, SuperScope and standard all have to be cropped on sides, top and bottom in order to produce a picture of the same size.

Figure 3 shows that there are at least *ten* possible ways in which the present common picture systems may be projected in one theatre. The choice of the proper combinations is sometimes a difficult matter. However, an analysis of *Figure* 3 should point towards certain definite desired procedure.

Item 1, full CinemaScope, utilizing 100% of the picture area, has the largest picture possible with the smallest enlargement ratio.

Item 2, optical CinemaScope, utilizes 100% of the picture area on the film, has a smaller picture area than *Item* 6, but requires less enlargement and no change in projection lenses.

Item 3, SuperScope, utilizes 100% of the picture area on the film, has a smaller picture area than *Item* 7, but has considerably less enlargement and does not require a change in lenses.

Item 4 may be preferable to *Item* 5, and definitely to *Item* 8, where the enlargement ratios may be sufficient to degrade the quality of the picture beyond the point of acceptability.

In the cases of *Items* 8, 9, and 10, although operating ease may be obtained, the utilization of the picture area is definitely decreased and the enlargement ratio has been increased to the danger point.

Out of the welter of claims and counterclaims which are presented for the various methods of projecting the various film systems, *Figure* 3 ought to prove that the procedure shown in *Items* 1, 2, 3, 4 should produce the best quality pictures with a minimum amount of operational trouble.

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42–50	31–38	7x14	544C	6x9	545–C
55–65	34–37	8x14	544C	7x9	545C
70	38	8x14	544	7x9	545C
65–70	35–37	9x14	544C	7x9	545C
75–80	39–40	9x14	544C	8x9	545C
80–85	37–40	9x14	544–10C	8x9	545C
80–90	50–55	9x20	552–09	5/16x9	557C
100–110	54–60	10x20	552–09	11/32x9	557C
115	62	10x20	552–09	3/8x9	557C
115–130	60–68	11x20	552–09	3/8x9	557C
130–150	65–67	13.6x22	553–01	7/16x9	557C
150–160	68–70	13.6x22	523	1/2x9	555C
170–180	68–69	13.6x22	583–08	1/2x9	555C

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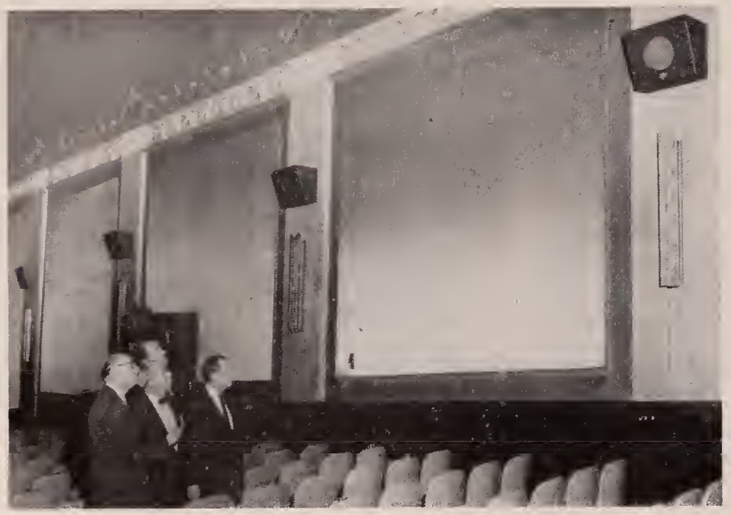
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Altec Shows Editor Service Technique

Reporting, chiefly by photography, a session with engineers during a checkup of a stereophonic system.

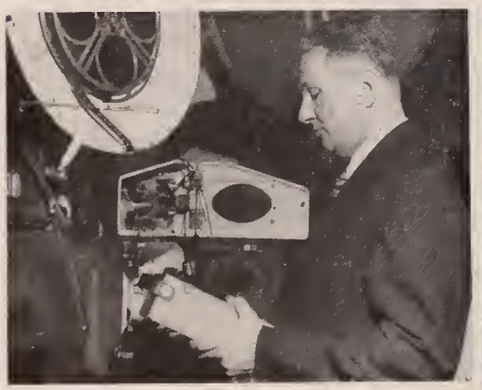




The Altec crew brings plenty of "help"—arriving at the Jackson Park are F. C. Dickely, Altec central manager; Richard Salkin, Jackson Park manager; Robert Gardner, Chicago dealer; H. M. Smith, field engineer; George Schutz, editor of Better Theatres; Jake Pesek, field engineer; Roy Gray, Altec Chicago manager; Steve Welsh, field engineer. . . . At left Messrs. Salkin, Schutz, Dickely and Gray in discussion of surround speaker installation.



The editor of Better Theatres with Bert Anderson, chief projectionist of the Jackson Park, and Mr. Pesek, examining magnetic head prior to test for "phasing" of pickups.





Four important procedures in the servicing of a stereophonic system are pictured above and below. First, Mr. Pesek using a step-down transformer to provide a.c. field for testing whether each magnetic pickup is in phase. Next, H. M. Smith checks tubes in amplifier rack. Below, left, Steve Welsh checking whether seldom used effects track channel is capable of responding properly. Below at right, Mr. Schutz watches as Projectionist Anderson threads four-track sound loop used for final check of response of each channel separately and, finally, together (see accompanying text).





By GEORGE SCHUTZ
Editor of Better Theatres

METHODS required to assure the proper functioning of a stereophonic sound system are illustrated in the accompanying photographs taken during a checkup of the installation at Chicago's Jackson Park theatre. We were present at the invitation of the Altec Service Corporation while in Chicago for the Allied-Tesma-Teda-IPA conventions and trade shows in November.

Nothing unique in either the history or the physical characteristics of the Jackson Park figured in this use of it for purposes of editorial observation. It rather supplied conditions typical of servicing procedure where technical standards are high and where the equipment includes a true stereophonic system with surround speakers adapted to an auditorium of large dimensions. The Jackson Park is a single-floor house seating 1450; it gives the effects track twelve reproducers, all Altec-Lansing 100-B 20-watt units of diacone type enclosed in 622-B baffles, four along each

side, and four ranged across the rear at a level just below that of the projection room.

High standards of maintenance generally obscure the age of this theatre. It was built 39 years ago. Except for a brief interruption, it has been under the immediate management of Richard Salkin from its opening. The projection room measures 20x12 feet. Even prior to installation for CinemaScope, the screen was 27 feet wide. The new screen, a Raytone metallic, is 42 feet wide, 18 feet high.

A fascinating demonstration of stereophonic reproduction was the running of a special loop film carrying only sound signals, first for one channel, then for another, each set the same, in sequence. Thus speech and the tones of a piano, at low and high frequencies, were reproduced to test each channel separately, and finally together in a passage from Rachmaninoff's Prelude in C-sharp minor.

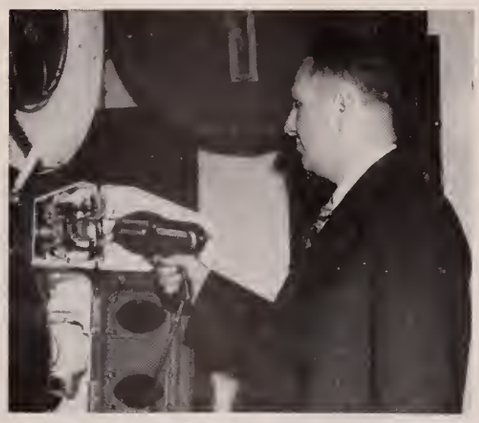
The three screen speakers are Altec-Lansing "Voice of the Theatre" A-4X horn systems. In the booth are two Motiograph projectors with Motiograph optical soundheads. Magnetic reproducers are Altec-Lansing. Amplification is Motiograph for optical, Altec-Lansing for stereophonic. Robert Gardner, Motiograph dealer in Chicago, was also present during the tests.

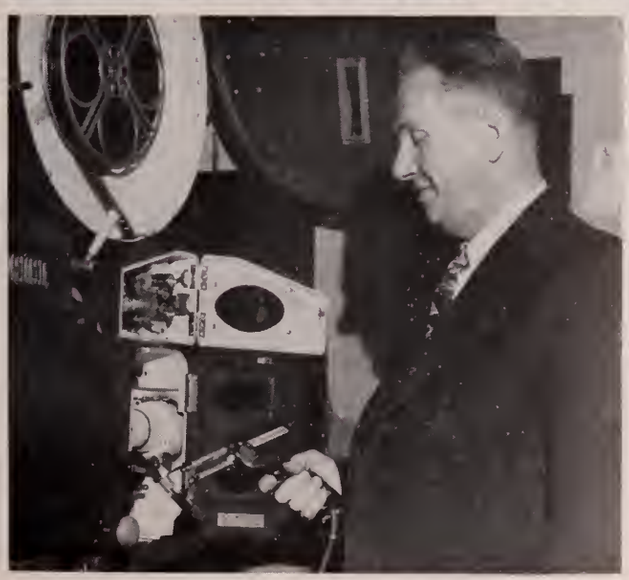
Mr. Salkin echoed complaints voiced at the Allied and Tesma conventions in commenting on the value of the surround speakers. It was his experience, too, that the effects track was little used, whereas he regarded it as a way of giving the public a sharper sense of "something new" in sound technique. Use of an effects track prominently for more or less extraneous sensations seems questionable, but certainly quite a few pictures have material that lends itself naturally enough to reproduction beyond the screen. The boom of an explosion, for example, seems to be all around one in real life, rather than to be coming from any particular point. A variety of sounds have a similar spatial generality which makes them naturally adapted to surround as well as to screen reproduction.

The score, however, is always proper material for the effects track, and it may very well be that it belongs there more than on the other three. A musical score is by function only atmospheric; the more it can be part of the general environment the better.

F. C. Dickely, Altec central division manager, and Roy Gray, Chicago branch manager, were on hand for the Jackson Park inspection. The field engineers conducting the tests were Jake Pesek, H. M. Smith and Steve Welsh. The Jackson Park's chief projectionist is Bert Anderson —been there 25 years. His associate is William Alexander.







In these three pictures, Altec engineer, Jack Pesek, is shown testing for magnetic contamination of mechanical elements, and degaussing procedure when such contamination is found. At upper left he is placing special compass in penthouse soundhead to see if any parts are magnetized. Above he is starting to use a degaussing "gun." At this point he is energizing it, and in this picture he does it the wrong way—close to the equipment. Held this close while being energized, the degausser itself can magnetize the equipment. The degausser should be held a foot or so away while being energized, as shown at left.





YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

The Drive-in . .



★ A regular department devoted to the design, equipment and operation of outdoor theatres.

Extending the Season with In-Car Heaters

By installing in-car heaters many drive-in owners have been able to increase their operating season—and thus their yearly revenue, too. Told here are some of the schemes devised for all aspects of handling the units.

THANKS TO the installation of in-car heaters, which have been meeting with enthusiastic reception from patrons, many drive-in theatres throughout the country have been able to extend considerably their operating season, and also, of course, their yearly revenue.

In such "temperate belt" areas as Kentucky, Maryland, Virginia and southern Ohio, the heaters have resulted in virtual "year-'round" operation. And in such "cold zone" locations as Idaho, Colorado, Pennsylvania and Northern Indiana, for example, drive-in exhibitors whom heavy snow has prevented from staying open all winter long have at least been able to stretch out their seasons by staying open later in the fall and re-opening earlier in the spring.



Patrons are advised in large letters on the attraction board of the Edmondson drive-in, Baltimore, Md., that heaters are available for their comfort.

No small part of the success that exhibitors have had with the heaters must be attributed to the ease with which they can be handled by the patrons. One type, made by Arvin Industries, Columbus, Ind., is a fan-forced electric heater, weighing only five pounds. It is simply plugged into a special 208-volt outlet on the speaker post.

Late last month RCA announced a new in-car heater, including 500- and 750-watt types, available for 130-, 208-, or 230-volt operation. It is described and pictured on page 18 of this issue.

One drive-in near Baltimore, Md., which stayed in business all last winter by using the heaters was the Edmondson, owned by J. Y. Einbinder and G. A. Brehm. When they first opened in November of last year, without providing car heat, patronage had been "just fair," they report.

HEATERS UP ATTENDANCE

It was then that they decided to conduct an experiment and equip 300 of their 786-car capacity with Arvin heaters. By mid-December they began to enjoy a marked upsurge in attendance. The heater-equipped locations were the first to be occupied each evening, they found, and there were occasions when many others would have been filled had there been heating facilities. Business continued brisk throughout the winter and the anticipated spring pick-up turned out to be even stronger than expected.

To meet the original cost of the heaters and the additional overhead entailed due to the necessity of having special attendants to give the units out at the entrance and then collect them at the exit, it was decided to charge patrons a fee of 10c. This fee may be raised to 15c this season, according to James Hill, maintenance supervisor of the Edmondson, in order to allow a greater "cushion" for the costs involved.

In the first season at the Edmondson there was little damage to the heaters and the servicing required was not extensive, Mr. Hill said.

Of further interest from experience at the Edmondson is the effect of winter operation on refreshment sales. It is naturally to be expected that such sales will drop considerably in cold weather, as most patrons are reluctant to leave the comfort of their automobiles to make a trip to the snack stand.

However, the Edmondson's owners state



Heaters are dispensed at the box-office of the Edmondson for a fee of 10c each.



Facts about the use of in-car heaters are explained to patrons at the Edmondson by James Hill, maintenance supervisor. The unit, which has an 11-foot cord, is plugged into a special outlet on the regular speaker post equipped with an outlet for that purpose.

that they made a "modest profit" on refreshments. In addition the winter operation meant that the "physical property was kept in good shape on a day-to-day basis, and the spring clean-up wasn't needed."

HANDLING THE HEATERS

Handling the in-car heaters necessitates special procedures which have been worked out with conspicuous skill by Wilfred P. Smith at his Auto-Torium drive-in at Ledgewood, N. J.

Under his plan the heaters are also issued at the entrance rather than at the refreshment stand as practiced at some drive-ins. Mr. Smith believes that the latter policy is ill-advised; terming it a "nuisance" to the patron, he declares that its purpose—getting customers to the stand where they



After being plugged in, the Arvin in-car heater can be placed either on the floor or seat of the car. Bakelite feet keep the unit stable on irregular surfaces.

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might also make a snack purchase—is all too obvious and likely to cause resentment.

There has to be some method whereby the drive-in owner can be certain that all the heaters are returned. To provide for this Mr. Smith has attendants at the entrance issue a small brass token to those patrons who do not rent a heater. When the patrons leave the drive-in, therefore, they must either turn in a heater or one of the tokens.

In the token system special precautions have been taken to insure that some enterprising individual will not be able to duplicate one of the tokens and make off with a heater. Mr. Smith has put in a large supply of the tokens and numbered them. They are then issued in groups; for instance one evening the tokens will be in the 1 to 400 bracket. The next night he may use numbers 400 to 800 and so forth. In this fashion a would-be pilferer will never know whether he has the correct number for a certain night.

It has been the experience of most drive-in operators using heaters that they do not need units for full car capacity; ordinarily they keep in stock enough for from one-half to two-thirds of it. At the Auto-torium Mr. Smith keeps about half of his capacity, which is 727 cars, on hand. To further facilitate handling he designates certain ramps to be used for the heaters each evening—even though all have been wired for the purpose. On duty at these special ramps is an attendant who can instruct the patrons in the proper way to use the heaters. In this way damage to the units is kept to a minimum.

To collect the heaters facilities have been made available at the exit. Three attendants are stationed in a small structure there in which the units are stored until they can be checked as to their working condition by one of the men, who has been especially trained for this purpose. This latter man spends his time immediately after the theatre opens each evening checking any heaters that may have been left over from the night before. These are then delivered to the box-office in a jeep, and when the first performance is over he is ready to assist in the new collection.

It has been pointed out by Mr. Smith and other exhibitors that special care must be taken in wiring a drive-in for in-car heater installations. It is, of course, advisable from the standpoint of costs that provisions be made for such wiring when the theatre is first constructed. Whether it is done then or later, however, the services of an expert should definitely be secured.

•

New Line of Drive-in Equipment for RCA

A COMPREHENSIVE line of drive-in theatre equipment made by Signs, Inc., Boston, including screen towers, moonlight towers, attraction boards and directional signs, has been announced for distribution by RCA theatre supply dealers. The line is called the "RCA Drive-In Showmanship Equipment," according to A. J. Platt, manager of theatre equipment sales, RCA Theatre and Industrial Equipment Department.

The screen towers will be available in two sizes, 45 by 100 feet and 50 by 120 feet, and special sizes will be made to order. They feature box truss steel fabrication and cantilever screens and are designed to withstand wind velocities of 90 miles per hour. The towers are delivered with primer and top coats of paint applied. It is stated they can be adjusted at the point of installation to meet the tilt and projection throw requirements of the individual drive-in.

Moonlight towers, available in 60, 80 and 100-foot heights, are designed to provide maximum area lighting without distracting patrons during the performance. The towers feature staggered, sectionalized ladders, separated every ten feet by a rest platform and a waist-high guard rail on the top platform to provide maximum safety for personnel changing light bulbs. The first ladder begins at the 10-foot level to discourage climbing by unauthorized persons. The towers are designed for 90 miles per hour wind velocities.

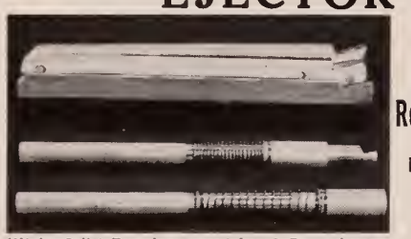
Three types of attraction boards are featured in the new RCA line. Each board is complete with letter-mounting equipment and utilizes standard types of display letters.

The line also features a broad range of multi-colored lights and signs, with variety in each category. Included are directional signs to mark entrances, exits, rest rooms and refreshment areas; illuminators — mushroom-type lights to illuminate driveways for guidance of incoming and outgoing traffic; ramp indicators to provide directional numbers on each ramp; and numerous types of decoration lamps.

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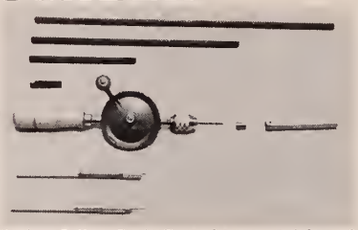
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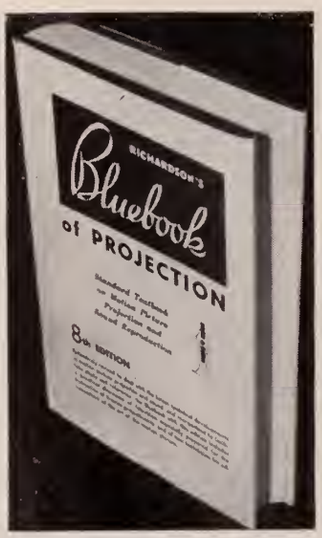
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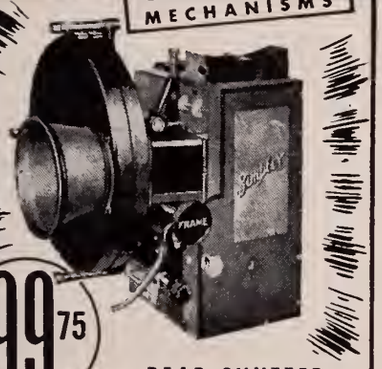
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About People of the Theatre

AND OF BUSINESSES SERVING THEM

At the recent annual meeting of the board of directors of the Stanley Warner Club, circuit employees' organization, *Charles Kontulis* was elected national president. Mr. Kontulis, a member of the Motion Picture Pioneers, started in the industry more than 25 years ago with Warner Bros. Pictures, Inc. The Stanley Warner Club is essentially a benevolent organization. It was disclosed at the meeting that during the past fiscal year, 300 members received sickness benefits, 95 surgical benefits, 62 birth benefits, and 47 marriage benefits. Other officers elected were *Harriett Pettit, Stanley Amster, Etta Rodoff, Fred Stengl* and *Donald Sherwood*, vice-presidents; *John T. Holmes*, treasurer; *Stuart H. Aarons*, secretary.



Charles Kontulis

Dale B. Wright and *Doyle Overholser* have been appointed assistant sales managers of the International Seat Corporation, Union City, Ind., manufacturers of a complete line of theatre seating, according to an announcement by *David H. Dewey*, vice-president in charge of sales. Mr. Wright has been with the company for 19 years, having started as a stock boy and progressed through various departments to his present position. For the past eight years he was purchasing agent. Mr. Overholser has been with the company for 18 years, spending most of that time in production. For the past two years he has been in charge of the final assembly of chairs.

The Arc Carbon Department of the National Carbon Company held its regular semi-annual sales meeting at the company's Cleveland office early last month. In charge of the meeting was *J. R. Johnstone*, manager Carbon Products Sales, and present were division sales managers and members of the lighting carbon sales organization. Mr. Johnstone set the theme in his opening address by emphasizing the progress of the company's research and product development programs as related to recent trends in the motion picture projection field. "As in the past," Mr. Johnstone said, "we intend to stay ahead of the demand for brighter light brought about by the new large screen projection systems."

E. S. Gregg, president of Westrex Corporation, has returned to New York from Paris where he was an American delegate at the council meeting of the International Chamber of Commerce.

August F. Schoenfield, Jr. has joined the Ampex Corporation, Redwood City, Calif., manufacturer of theatre sound equipment and magnetic tape recorders, as field service engi-

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neer for Ampex's Instrumentation Division in the New York and Washington districts. Formerly with Audio-Video Products, New York, and Raymond Rosen Engineering Products, Philadelphia, Mr. Schoenfield has worked on the development, design and manufacture of an instrumentation recorder and on a magnetic tape compensation system. He also assisted in installation of telemetering ground station equipment at AFMTC, Patrick Air Force Base, Cocoa, Fla.

The Paris theatre in Afton, Iowa, observed its tenth anniversary under the management of the *L. J. Kessler* family November 22nd. Five free shows were presented and door prizes donated by local businessmen.

J. C. Ochs, Florida theatre owner with headquarters in Dania, has taken over a new house —the Florida theatre in Daytona Beach, Fla.

The Pioneer theatre in Wartburg, Tenn., owned by *Mrs. Molly Heidel,* was recently destroyed by fire.

Allen Payne has leased the Scott theatre in Archbold, Ohio, from *Tom Scott.*

The Iowa theatre in Madrid, Iowa, has been reopened under the management of *Louis Leopvitz.* It had been closed since last Spring.

Lloyd Palmer, owner and manager of the Iris theatre in Potsville, Iowa, observed his 40th anniversary in show business recently. He started in 1915 as a musician at the Green theatre in Anoka, Minn., and went to Potsville in 1924 where he has been at the Iris theatre ever since.

Harold Edwin Daigler, 64, veteran theatre man, died recently in Seattle after a short illness. He was an executive of the B. F. Shearer Company, Seattle, operators of theatres in that city, Bremerton and Everett, Wash., and Alaska. Born in Spokane and reared in Butte and Anaconda, Mont., Mr. Daigler opened his own theatre in Juneau, Alaska, in 1916. He came to Seattle the following year and from that time was connected with many theatres, not only in that city but in Minneapolis, St. Paul and Portland. He joined the Shearer Company in 1938. Mr. Daigler was a member of Nile Temple of the Shrine and a charter member of the Variety Club. He is survived by his wife and one brother.



Harold Edwin Daigler

John O'Sullivan, who has been supervising Lockwood & Gordon drive-in theatres at Bridgeport and Danbury, Conn., has been promoted to be central New England division manager, in charge of theatres in New Hampshire, Massachusetts, and Rhode Island.

Leon F. Mooers has been appointed manager of the East Windsor drive-in in that Connecticut town.

Lovio Dottor has been appointed manager of the Arch Street theatre in New Britain, Conn.

Al Swett has been appointed manager of the Warner theatre in Lynn, Mass.

Henry Smith and *K. I. Scott* have purchased the English theatre, English, Ind., from *Guy* and *Julian Longest.*

Managerial changes announced by Paramount Theatres in Scranton, Pa., include the appointment of *John Gibbons* to the Strand and Riviera theatres, succeeding *Tom Jones,* who resigned. *Thomas Brenzo,* formerly at the Strand, Sunbury, Pa., is succeeding Mr. Gibbons at the Capitol in Pottsville, Pa., with *Paul Stone* coming from the Capitol, Bloomsburg, Pa., to take over the Strand.

Arthur Stattler of Versailles, Mo., has been appointed manager of the Ozark theatre in Eldon, Mo., owned by *Tom Edwards.*

Leon Jarodsky, owner of the Paris and Lincoln theatres and the Ronnie drive-in, Chicago, this month is celebrating 46 years in the industry.

Mrs. Mary B. Poblocki, wife of *Ben B. Poblocki,* president of Poblocki & Sons, Milwaukee, died in that city recently after a brief illness. A native of New Coeln, Wis., she spent her entire life in the Milwaukee area. Surviving besides her husband, are six sons, *Edward, Barnard, Raymond, Gerald, James* and *William,* all of Milwaukee; and two sisters, *Mrs. Ella Terlaak* and *Mrs. Anna Barbian.*

1956-57 TESMA OFFICERS AND DIRECTORS



Officers and directors of the Theatre Equipment and Supply Manufacturers Association elected at the organization's convention at Chicago in November—(top row, left to right) Larry Davee, Century Projector Corporation, retiring vice-president, now board member; Clarence Ashcraft, C. S. Ashcraft Manufacturing Company; J. A. Fetherston, Kollmorgen Optical Company; William A. Gedris, Ideal Seating Company; Erwin Wagner, Wagner Sign Service; Merlin Lewis executive secretary; V. J. Nolan, National Carbon Company; Fred C. Matthews, Motiograph, Inc., retiring president, now honorary chairman of board; Fred W. Wenzel, Wenzel Projector Corporation; (seated) Ben H. Adler, Adler Silhouette Letter Company; Edward W. Wolk; Oscar F. Neu, Neumade Products, named honorary board chairman for life in recognition of his labors for the organization as president from 1933 through 1952 (see scroll presentation below); Lee Jones, Neumade Products, newly elected president; Tom La Vezzi, La Vezzi Machine Works, newly elected vice-president; J. Robert Hoff, The Ballantyne Company, past-president and honorary member of the board. Board members not present when picture was taken are A. E. Meyer, International Projector Corporation; J. F. O'Brien, RCA; and M. H. Stevens, Bausch & Lomb.



J. Robert Hoff, former president of Tesma, presenting scroll to Fred C. Matthews, retiring president, commemorating his services to the organization.



J. F. O'Brien presenting Oscar F. Neu scroll awarded him by Tesma in appreciation of his service to that organization as president 1932-52.

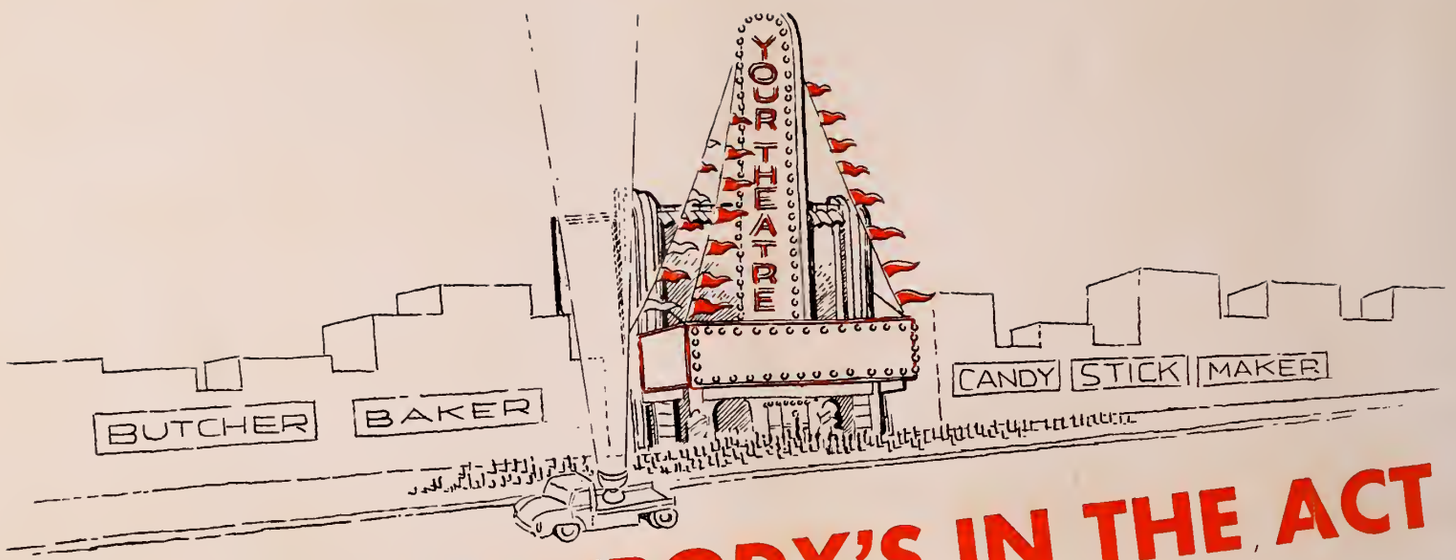
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 102 attractions, 3,588 playdates.

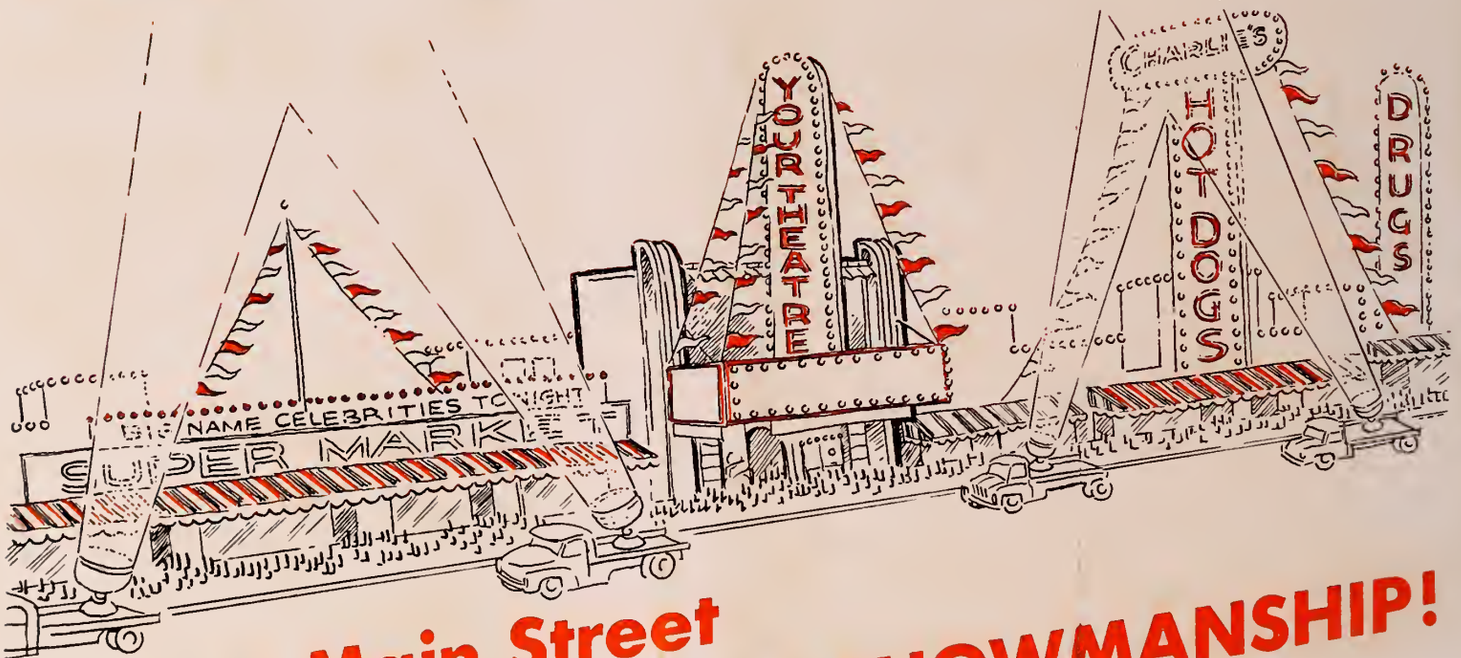
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Ain't Misbehavin' (U-I)	–	3	27	13	2
A&C Meet the Mummy (U-I)	–	4	13	7	1
Blackboard Jungle (MGM)	27	37	7	–	–
Blood Alley (W.B.)	–	6	9	6	–
Bring Your Smile Along (Col.)	–	–	1	–	10
Bullet For Joey (U.A.)	–	–	2	5	3
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	1	6	6
Cobweb, The (MGM)	–	6	17	15	5
Count Three and Pray (Col.)	–	1	5	1	–
Creature With the Atom Brain (Col.)	–	13	4	6	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	28	8	7
Dam Busters (WB)	–	–	9	1	3
Davy Crockett (B.V. Disney)	10	36	33	8	1
Desert Sands (UA)	–	–	3	4	10
Desperate Hours, The (Para)	–	–	1	1	3
End of the Affair (Col.)	–	2	3	14	12
Eternal Sea, The (Rep.)	–	7	14	17	9
Far Horizons (Para.)	–	1	33	12	7
Female on the Beach (U-I)	1	3	26	10	4
Five Against the House (Col.)	–	–	12	3	3
Foosteps in the Fog (Col.)	–	–	4	1	4
Foxfire (U-I)	–	18	22	13	1
Francis in the Navy (U-I)	–	10	25	7	–
Gentlemen Marry Brunettes (U.A.)	–	2	12	2	7
Girl in the Red Velvet Swing (20th-Fox)	–	–	4	13	14
Girl Rush, The (Para.)	–	–	1	17	18
Hell's Island (Para.)	–	–	13	10	12
House of Bamboo (20th-Fox)	–	19	22	14	17
How to Be Very, Very Popular (20th-Fox)	–	5	34	10	12
I Am a Camera (DCA)	7	2	–	–	4
Interrupted Melody (MGM)	–	7	16	21	7
It Came From Beneath the Sea (Col.)	1	21	7	6	3
It's Always Fair Weather (MGM)	–	1	10	17	20
Jump Into Hell (W.B.)	–	2	4	5	–
Kentuckian, The (U.A.)	6	20	12	4	4
King's Thief, The (MGM)	–	–	3	9	7
Kiss Me Deadly (U.A.)	–	–	5	3	15
Kiss of Fire (U-I)	–	1	1	11	2
Lady and the Tramp (B.V.)	29	27	18	2	–
Lady Godiva (Univ.)	–	–	1	3	2
Land of the Pharoahs (W.B.)	–	3	14	23	10
Las Vegas Shakedown (A.A.)	–	–	3	2	–
Last Command (Rep.)	–	–	5	3	4
Left Hand of God, The (20th-Fox)	–	27	11	2	1
Looters, The (U-I)	–	–	6	13	9
Love Is a Many-Splendored Thing (20th-Fox)	17	17	32	8	2
Love Me Or Leave Me (MGM)	7	35	28	7	6
Lucy Gallant (Para.)	–	–	2	4	–
Magnificent Matador (20th-Fox)	2	–	14	21	17
Man Alone, A (Rep.)	–	1	2	1	7
Man from Bitter Ridge (U-I)	2	–	13	9	7
Man from Laramie (Col.)	10	31	22	9	8
Man Without a Star (U-I)	–	12	33	16	5
Marty (U.A.)	7	1	10	4	11
McConnell Story, The (W.B.)	1	12	11	9	2
Mister Roberts (W.B.)	35	28	9	2	–
Moonfleet (MGM)	–	4	4	17	5
My Sister Eileen (Col.)	–	2	13	11	3
Night Holds Terror, The (Col.)	–	–	1	3	11
Night of the Hunter (U.A.)	–	2	4	10	2
Not As a Stranger (U.A.)	10	29	6	9	1
One Desire (U-I)	–	–	8	13	5
Pearl of the South Pacific (RKO)	6	–	8	11	9
Pete Kelly's Blues (W.B.)	3	15	6	34	7
Phenix City Story (A.A.)	14	5	17	14	1
Private War of Major Benson (U-I)	1	19	27	17	4
Prize of Gold, A (Col.)	–	2	10	8	5
Prodigal, The (MGM)	4	18	34	25	8
Purple Mask (U-I)	–	2	9	15	12
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	3	8	3	1
Robbers Roost (U.A.)	–	4	5	3	2
Santa Fe Passage (Rep.)	–	2	11	3	7
Scarlet Coat (MGM)	–	–	5	7	15
Sea Chase, The (W.B.)	1	7	51	17	5
Seminole Uprising (Col.)	–	–	4	2	3
Seven Cities of Gold (20th-Fox)	–	–	3	7	8
Seven Little Foys (Para.)	33	28	10	10	8
Seven Year Itch (20th-Fox)	43	33	17	3	1
Shrike, The (U-I)	–	2	5	14	10
Soldier of Fortune (20th-Fox)	–	26	25	14	4
Son of Sinbad (RKO)	–	2	10	16	14
Strange Lady in Town (W.B.)	–	11	20	16	2
Strategic Air Command (Para.)	39	30	12	4	–
Summertime (U.A.)	–	6	8	4	9
Tall Man Riding (W.B.)	–	13	8	8	3
Tall Men, The (20th-Fox)	1	15	6	–	–
Tennessee's Partner (RKO)	–	1	4	4	3
Tight Spot (Col.)	–	4	8	9	8
To Catch a Thief (Para.)	4	11	12	9	1
To Hell and Back (U-I)	12	18	1	1	–
Treasure of Pancho Villa (RKO)	–	–	4	–	3
Trial (MGM)	–	1	6	8	–
Ulysses (Para.)	3	1	5	9	–
View from Pompey's Head (20th-Fox)	–	1	4	1	3
Virgin Queen, The (20th-Fox)	1	–	11	9	9
Warriors, The (A.A.)	–	–	3	2	–
We're No Angels (Para.)	–	6	16	18	8
Wichita (A.A.)	2	16	11	1	2
You're Never Too Young (Para.)	1	20	14	9	2



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NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

DECEMBER 10, 1955

MOTION PICTURE HERALD

"16mm Restrictions Are Legal, No Need to Sell to Television"

Judge Leon H. Yankwich
Decision in Trust Case

REVIEWS (In Product Digest): PICNIC, THE COURT-MARTIAL OF BILLY MITCHELL, KISMET, AT GUN POINT, TEXAS LADY, THE SPOILERS

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'Tender Trap' fella go!
He's passed me–
and I was a Champ!"

"I didn't think
I could be topped
but that 'Tender Trap'
chap has done it!"



"BOOK ME BOYS
FOR A LONG RUN!"



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STANLEY, UTICA ☆ CIVIC, PORTLAND, ME. ☆ CAPIT… …WARNER, WORCESTER ☆ S

VIRGINIAN, CHARLESTON ☆ HEND…

OHIO, MARION ☆ …, SAVANNAH ☆

FOR THE HOLIDAYS—THE GREAT COURT-MART

…WARNER, YOUNGSTOWN ☆ STEUBEN, HORNELL ☆ OHIO, LIMA ☆

…NLEY, JERSEY CITY ☆ FABIAN, PATERSON ☆ MONTAUK, PASSAIC ☆ WINTER…

…OLUMBIA, SHARON ☆ MAJESTIC, PROVIDENCE ☆ OPERA HOUSE, NEWPORT ☆ CA…

EMBASSY, FT. WAYNE ☆ INDIANA, KOKOMO ☆ INDIANA, MARION ☆ GRAND, TER… ☆ TIVO

PITT, GREENVILLE ☆ CENTER, LITTLE ROCK ☆ CAROLINA, LUMBERTON …ILSON, WILSON

PARAMOUNT, GOLDSBORO ☆ COLONY, FAYETTEVILLE ☆ CENTER, R… CAPITOL, SALISBURY ☆

MAJESTIC, DALLAS ☆ METROPOLITAN, HOUSTON ☆ MAJESTIC, SA…ONIO ☆ WORTH, FT. WORTH ☆

CAROLINA, CHARLOTTE ☆ PALMETTO, COLUMBIA ☆ CENTER, DURHAM… …EY, COLUMBUS ☆

PLAZA, EL PASO ☆ STATE, GALVESTON ☆ MIDWEST, OKLA. CITY ☆ MALCO… …H ☆ CAROLIN…

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AND ON DEC. 14TH THE FLASH WORLD PREMIERE IN ZANESVILLE, OHIO!

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ARTIAL OF BILLY MITCHELL"

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RALPH BELLAMY · ROD STEIGER · WITH ELIZABETH MONTGOMERY

STORY AND SCREENPLAY BY
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CASH ON HAND

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BIG ONES!

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(They're the best kind)

It's a pleasure to do business with 20th



MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 201, No. 11

December 10, 1955

Victory in 16mm Case

THE decision December 5 of Judge Leon H. Yankwich in the 16mm. films-for-television suit is a totai victory for the defendants, the major companies charged with anti-trust violations and the trade associations accused of being "co-conspirators." Moreover, it is welcome news to the real defendants, the thousands of theatre owners who would have suffered economic damage had the bars to competitive 16mm. exhibition been struck down.

The Solicitor General of the United States has the option of deciding whether to appeal to the Supreme Court. That decision will not be known for about a month. If the Government should appeal, the defendants may take satisfaction that Judge Yankwich did not merely dismiss the complaint with a few comments but instead wrote a lengthy opinion which devastates the Department of Justice's case and the philosophy behind it, in toto and point by point.

Judge Yankwich has had a distinguished career. He is the presiding judge of the Federal Court in Los Angeles and has been a Federal Judge for twenty years. No decision of his is likely to be lightly set aside. It is a happy circumstance that his study of the testimony and issues in the case brought him to a position similar to that held virtually unanimously within the industry.

On this page in the July 26, 1952 issue the suit was discussed as "a development of shocking import . . . a piece of blatant and transparent injustice . . ." The HERALD editorial also commented:

"Then there is that essential element of the complaint which has about it an odor of both mine-run politics and something that is politics at its very worst. This is the portion which asserts that as a result of the alleged conspiracy of industry units the telecasting of the finer feature films to television audiences in the United States has been suppressed."

THE films-for-television suit was built around what may be termed a "gimmick," that is 16mm. The Government did not presume to demand that the film companies sell 35mm. films to television, bars, juke box joints and the like—only 16mm. films. All it asked was a court order that 16mm. distribution had been restricted and therefore, in penalty, must be open to all, including television.

Two of the majors—Paramount and MGM—were not defendants because they do not distribute 16mm. prints in the United States (but do abroad). Judge Yankwich noted this point and said the Government could not force the companies to make 16mm. prints.

The Government attempted to make TOA "the bete noire" of the case, as the Judge put it, but he found that the organization was "not that of a co-conspirator helping effectuate policies mutually agreed upon, but rather as a gadfly, constantly urging the producers to adopt a definitive policy." This is perhaps the first time TOA or any trade organization is called a "gadfly" and likes it.

Judge Yankwich's decision may have a bearing on other cases as he explained in considerable detail how similar actions taken by competitors do not necessarily result from any unlawful conspiracy. In some industries, including especially the motion picture industry, "the act of each, no matter how independently taken, may have a striking similarity for the very obvious reason that the measures taken are the only ones which commend themselves in the circumstances."

The Department of Justice, as the Judge found, had a poor case. It is well that officials of the Department did not think so because the bait of a consent decree settlement might have tempted more of the defendants than it did. The Government insisted on a trial. The defendants' lawyers did an excellent job. Here is one time when all must agree the distributors did yeoman service not just for themselves but for every exhibitor in this country.

■ ■ ■

Cheers for COMPO Awards

THE audience awards sponsored by COMPO have been a success. It was inevitable that difficulties would arise during the first year. The problems that have come up have been relatively minor. What is important is that millions of Americans for the first time had an opportunity to vote on their favorite pictures and players. This contributed to building interest in movies and in theatre-going. Benefits should be lasting.

The credit for the success of the audience awards project should be shared by Elmer C. Rhoden, chairman; Robert Coyne, Charles McCarthy, other members of the COMPO staff, and by the thousands of exhibitors who participated. Managers who used a committee of volunteers to help count the ballots should be sure that these workers are thanked for their assistance.

Congratulations are also in order to the first Audience Award poll winners.

■ ■ ■

¶ Those who expected that the long-awaited ruling by the Internal Revenue Bureau on feature film sales to television would open a flood gate may be disappointed. While capital gains are possible under certain conditions, the seller must transfer the copyright. That indicates that television rights for capital gain treatment cannot be separated from full ownership.

—*Martin Quigley, Jr.*

Letters to the Herald

Praise for CinemaScope

To the Editor:

Having been an exhibitor for 37 years, I am convinced that CinemaScope is the best technical advance we've had to compete with TV.

There have been pictures like "From Here to Eternity" and "Waterfront" that did not have either CinemaScope or color, but I am convinced as well as the smart movie-goers that the above pictures are riding on the crest of CinemaScope's success.

My suggestion to all producers of theatrical film is not to be penny wise and pound foolish and standardize on the only good process that is successfully competing with TV. To blow up our screens to huge size from regular ratio prints is ridiculous. We are cutting off the most essential element that TV cannot have and that is the backgrounds and landscape.—*C. V. MARTINA, Albion, N. Y.*

"Product Digest"

To the Editor:

Our booking office needs to complete a file of the Product Digest, which was destroyed. We need a complete file on the years 1954 and 1955, together with a binder.

Our booking office depends heavily on the information obtained from this Digest and if it is possible for you to assist us we will appreciate it.—*R. M. DAUGHERTY, General Manager, Floyd Theatres, Haines City, Florida.*

Arbitration

To the Editor:

I do not believe there is a "status" to the arbitration system. Or, expanding that, I do not believe there is any possibility of instituting an arbitration system equitable to exhibition. Now, and in the future, exhibitors will have to rely more and more on their own ability to negotiate and arbitrate at the contract level. In this regard, there is not now, and never has been, any subsitute for brains. I cannot now conceive of any industry-wide arbitration group, there are too many strange bedfellows lurking about.

In the days to come, we will see many exhibitors forced into retirement by distribution. Also, we will see many exhibitors tossing in the towel after that last percentage picture. We shall also see other exhibitors remaining in business, and not because of the snack bar payoff, or the fact that there are still a few people left who have not completed their dish collection. I believe an arbitration system, if instituted, will work to the same advantage distribution-wise, as did the consent decree. Because after all, distribution must endorse the terms. —*DONALD R. ALGER, General Manager, The Alger Theatres, Lakeview, Oregon.*

Pre-Releasing

To the Editor:

In reading the December 3 issue of The HERALD, I see the outside cover reads "Paramount defends pre-selling" while editorially you write of pre-releases or merchandising engagements.

If Paramount's policy of "merchandising" is adopted by all companies, it is my sincere opinion that it will be a mortal wound, spelling the end of many subsequent run theatres. In a market that is as short of product, and especially good product, as we face today, further delays in pictures reaching theatres can only increase the present difficulty they find themselves in.

The arbitration plan, as now proposed, gives distribution the right to "pre-release" a picture approximately every three weeks. Do you have any idea what this means to exhibition?

Further, have you ever examined Paramount's results to this date on the handling of so-called specials and other film. I suggest you do so or that Paramount give all the figures or results of some of their "pre-release" pictures.

Once again the industry can form no conclusion because of the unproved assertion by distribution. I write this only for your own information as to my views. I personally will never accept arbitration with the present pre-release and clearance provisions, as in my opinion it is a complete sellout of all but the chosen few.

Very few people, commenting on the arbitration document as drawn today, realize the import of the aforementioned issues. Mr. Myers explained, in detail, to our members; it is just too bad that men who have "hallelujahed" this document were not present so they might understand what they are talking about.

As you know, I seldom write letters to the trade press but I believe this one was imperative. You write Mr. Phillips dealt squarely with the issues. This he did not do in any sense of the phrase. It is purely a matter of where you sit as to the view you get.—*WILBUR SNAPER, David Snaper Theatres, New York, N. Y.*

THE WORLD MARKET

Next week's issue of The HERALD will be the annual World Market number, covering all phases of the foreign field editorially and directorally. This is the tenth annual edition of a section of THE HERALD which has been a vital factor in bringing together the buyers and sellers of all the free markets of the world.

MOTION PICTURE HERALD

December 10, 1955

Page

THE PEOPLE'S CHOICE—The Audience Award Poll Winners 12

FEDERAL COURT rules distributors not guilty of conspiracy to limit 16mm sales to television 13

THE MAN ON THE BENCH—Profile of Judge Leon Yankwich 13

MYERS attacks Paramount sales policy in reply to Phillips 23

UA resigns from MPAA after Code rejection of "Golden Arm" 24

SNAPER asks court to bar Loew's from N. J. drive-in 24

BRITISH company formed to perfect automatic projection 28

RKO aims at steady flow of product Dozier tells press 28

SPYROS SKOURAS honored at dinner in New York 29

MATTY FOX in deal to buy RKO backlog of films for TV 29

TEXT of findings in 16mm films for TV trust case 32

UNIVERSAL stresses big product in sales plans for year 36

COLUMBIA to invest $12,000,000 in production abroad 43

SERVICE DEPARTMENTS

Refreshment Merchandising 53

Film Buyers' Rating 3rd Cover

Hollywood Scene 43

Managers' Round Table 49

National Spotlight 45

People in the News 44

The Winners Circle 42

IN PRODUCT DIGEST SECTION

Showmen's Reviews 697

What the Picture Did for Me 699

MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Roy Gallagher, Advertising Manager; Gus H. Fousel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Poy, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Coble address; "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Lea J. Brody, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

IRON CURTAIN FESTIVAL

There may be Soviet Film Weeks in Austria, Italy, Great Britain. There was one in Paris the first seven days of this month, and Vladimir Sourine, Russian Minister of Culture said that he hoped to organise similar tributes in the countries mentioned. As for this country? He sees no reason there should not be one. That is, if Washington agrees. And Moscow. He allowed it to be inferred there would of course be an American Film Week in Moscow.

ADS UP

Amusement advertising in newspapers is 42.8 per cent above last year's first three quarters, according to the Bureau of Advertising, American Newspaper Publishers Association.

NOT EVEN FREE

Television, too, suffers from the pre - Christmas doldrums. Witness the free ticket audience situation in New York. Said the New York Post the other day: guest relations departments of the networks are complaining they can't get audiences this time of year.

PROBLEM

Spyros Skouras of 20th-Fox said the other day in New York, apropos of his company's purchase of "A Hatful of Rain" (which is all and only about narcotics problems), that it would not be produced--with the narcotics angle--unless the Production Code is amended suitably.

EFFG

How to convince the Justice Department investments of national circuits in production are necessary, beneficial and not at all conspiratorial. This was the job tackled by Samuel Pinanski the other day when he met in Washington with Herbert Brownell, Attorney General. Mr. Pinanski is head of Exhibitors Film Financial Group, conceived by leaders of the Theatre Owners of America as a method of combatting the product shortage. Although $3,000,000 was sought, less than $300,000 was subscribed. The last TOA convention directed Mr. Pinanski to persuade the Justice Department "divorced" circuits be allowed to invest.

MERGED

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, this week was nominated a vice-president of the newly merged American Federation of Labor and the Congress of Industrial Organizations.

LONGER TV

Speaking of longer programs on television, and it does seem these days to be a subject of speculation, CBS is reported considering making a picture, of 90 minutes or so. It would be on the novel, "Benefit Performance" by Richard Sale, to which the net work has the rights, and it would be for the "Ford Star Jubilee". This would be elaborately expensive for a one-shot; would require it would seem, marketing afterwards (and where better than theatres?), and would present the fascinating spectacle of television making films for the standard theatre.

INFLUENCE

J. Edgar Hoover believes firmly films have influence for good or bad, and especially on the young; and hence are so very important in combatting hoodlumism. Writing for the North American Newspaper Alliance, the FBI director said apropos of pictures "featuring excessive gunplay and other violence" that children are "like blotters". He asked for portrayal in films, whether for theatres or TV, of "lawlessness in its proper light". Supervision, he had decided, "requires effort and may not be the sole answer" but at the moment "it would appear to be the best one".

MAYOR MANAGER

Who will manager the Astor Theatre, New York, Monday evening, when Paramount's "The Rose Tatoo" opens? None other than New York Mayor Robert F. Wagner. He also will be host. He will have plenty of guests. The evening will be, as they say, star-studded, and end with a supper party atop the nearby Sheraton Astor Hotel.

OVER 65

Patrons over 65 are being admitted at special prices at the Colonial Theatre, Southington, Conn., in a move by Arthur Alperin to increase his number of older patrons. The elders are being admitted for 30 cents. The theatre's regular scale is 60 cents, matinee, and 70 cents, evening, with 60 cents charged for students between 12 and 18. Children are charged 30 cents. The manager is a son of Michael Alperin, general manager of the Hartford Theatres Circuit.

LONG RANGE

Engineers not only are precise; they're optimists. The Society of Motion Picture and Television Engineers the other day sent us its schedule of future spring and fall conventions. They are listed all the way through 1966. They may not know where the screen is going, but they know where they'll be.

DELAYED

The Census Bureau will not survey the motion picture industry till early next year.

Floyd E. Stone--Vincent Canby--William R. Weaver

WHEN AND WHERE

January 14: Induction of new officers of the Variety Club of San Francisco, Fairmont Hotel, San Francisco.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

March 12-13: Annual convention of Allied Theatre Owners of the Gulf States, Roosevelt Hotel, New Orleans.



by the Herald

PREDICTIONS, PROGRESS, AND PROGNOSIS—all from Arthur B. Krim, center, left, as he made one of his series of reports to the trade press, Tuesday, in New York. The president of United Artists is flanked by board chairman Robert Benjamin and vice-president Max E. Youngstein. Mr. Krim made these points: he had predicted a gross of $50,000,000; it will be $55,000,000. Next year, it will be $65,000,000. This year's income is a 300 per cent increase over 1951's, when Mr. Krim and friends took over. It comes, not from more pictures, but from better ones. "Vera Cruz" and "Not As a Stranger" each should collect $10,000,000, he promised. He referred to his company as a "catalyst" whose job is to support original talent, balance problem pictures with lighter fare, and never be a brake on progress. His confidence comes after analysis of product now and coming, he explained. He also added television is merely an incubator for industry stars; that his company has "the greatest star power in motion picture history"; that it has $40,000,000 in independent productions, and pursuing its original intent and duty to exhibtors puts all profits into production.

This week in pictures

RETIREMENT, below. David Griesdorf, left, receives from Leonard Brockington at dinner in Toronto an inscribed cigar box and gold cuff links, marks of regard on his retirement as general manager of Odeon Theatres. Mr. Brockington, Odeon president, and many of Mr. Griesdorf's former colleagues tendered the affair at the Royal York Library.





ALFRED STERN, publicity manager in the East for RKO Radio pictures this week was given additional responsibility: that of supervision of international publicity.



by the Herald

LACY W. KASTNER, president of Columbia International, as he faced questioners in the New York home office last week, after his return from the Far East. He told of Columbia's entrance into foreign production in a big financial way. See page 43.



WITH THE POPE, left. Visitors with Pope Pius XII are, at his left, Herbert J. Yates, president of Republic, and Mrs. Yates, who also is actress Vera Ralston.

A SPECIAL PREVIEW was accorded Columbia's "Wonders of Manhattan" short at a cocktail screening last week in New York, with city officials as guests. Below, in array, Harry Foster, producer-director; Jack Cohn, Columbia executive vice-president; George Jessel, narrator; and Maurice Grad, short sales manager.



REPORT to the membership. Having provided the necessary humor, Max E. Youngstein, New York Cinema Lodge sparkplug, also declared at luncheon Tuesday finances are "healthy"; that this Spring will bring the greatest fund campaign ever, with a motion picture company contributing a big picture premiere; and that the membership now is 750, and the goal 1,000. With him at the dais: Leo Jaffe; Jack Kirsch, Chicago Cinema Lodge past president; Jack Levin, and Martin Levine; Monroe Sheinberg, guest speaker, who described the position of the Anti-Defamation League in current problems; and J. H. Hoffberg.



by the Herald



by the Herald

A DESCRIPTION of the location problems and triumphs in 20th-Fox's first epic in 55mm CinemaScope, "Carousel" was given in New York the other day by its star, Gordon MacRae, left. He promised viewers the film version would give them greater visual dividends than the stage play. It has outdoor scenes, musical ones, shot on the spot, historically precedental and very effective, he said.





ELECTIONS. M. J. Frankovich, left, and Leo Jaffe have been elected vice-presidents of Columbia International. Mr. Frankovich recently was appointed managing director in Great Britain and Ireland; and Mr. Jaffe is a vice-president of Columbia Pictures.



AT THE HOLLYWOOD PREMIERE of Warners' "Sincerely Yours": at the left, Jacques Sernas, Rossana Podesta, and executive producer Jack L. Warner in the lobby of the Pantages Theatre. It was a red carpet and hot light affair.

VARIETY, Pittsburgh. At the annual dinner, Shirley Jones, native, and "Oklahoma" and "Carousel" performer, receives from drama critic Harold Cohen the tent's "personality" award, as retiring barker I. Elmer Ecker watches.





VARIETY, London. The new crew is arrayed formally below. Seated are present chief barker James Carreras, and past chief barkers Jack Goodlatte, C. J. Latta, and Sir David Griffiths. Standing are Tom O'Brien, Member of Parliament, Arthur Watkins, Norman Harrington, Charles Pearl, Nat Cohen, Kenneth Hargreaves, Ben Henry, Monty Berman, and John Harding. Unable to be photographed were Bill Butlin, Mike Frankovich, and past chief barker Bob Wolff.

PREVIEWING "24 Hour Alert," Warner short, at the Michigan Theatre, Detroit: Norman Moray, right, shorts sales manager, greets Maj. Gen. M. R. Nelson, Eastern Air Defense commander, and Brig. Gen. Thayer Olds.



JOSEPH GOULD, right, is the new advertising manager at United Artists. He had been an IFE executive, and previously was with Joseph Burstyn and Louis De Rochemont.



THE CHOICE OF THE PEOPLE ON THE NATION'S SCREENS

HOLLYWOOD: The national audience poll conducted by the Council of Motion Picture Organizations, which was only an incomplete idea 18 months ago and an endorsed plan a year ago is now a reality with the announcement of the results of the first group of winners.

The poll, known to everybody now, through an intensive and extensive promotional plan by COMPO as the Audience Awards, consists of five categories—best actor, best actress, best picture, most promising new male personality and most promising new female personality.

More Than 9,000 Houses Participated in Drive

Elmer Rhoden, president of National Theatres, accepted the post of national chairman of the poll last April and said at the time that the heads of the leading national circuits assured him their theatres will participate in the voting. Altogether, more than 9,000 circuit and independent houses took part in the campaign.

At the time of his appointment, Mr. Rhoden said the poll should be helpful to producers as a guide to the future and that it also "will bring into focus the superior qualities of a number of pictures . . . and will increase their box office value and make it possible to re-release them during the pre-Christmas period when few if any new pictures are usually available." He added that this poll would not interfere with the Academy Awards.

In June the first ballot went to exhibitors and it included pictures released between October 1, 1954, and March 31, 1955. In succeeding months ballots were sent which listed films released from April to June and then July to September. The top 20 names in each category were then placed on the ballot where the audiences cast their votes. They, of course, were allowed a write-in vote if their choice (or choices) was not on the ballot. The voting actually took place November 17 to 27 and the tabulation of votes was by Price Waterhouse & Co.

Hollywood Personalities Presented Awards

The winners were announced Tuesday night at a press and industry dinner in the Grand Ballroom of the Beverly Hilton Hotel here. Approximately 800 stars, motion picture executives and exhibitors and members of the press attended. George Murphy was master of ceremonies and introduced those who participated in the festivities.

Walt Disney was to present the award for the best picture, Grace Kelly the best actor, William Holden the best actress, Rosalind Russell the most promising new male and Alec Guinness the most promising new female.



THE WINNERS

MISTER ROBERTS, by Warner Brothers, Best Picture of the Year.

JAMES DEAN, in Warners' "East of Eden," Best Performance by an Actor.

JENNIFER JONES, in 20th-Fox' "Love is a Many-Splendored Thing," Best Performance by an Actress.

TAB HUNTER, in Warners' "Battle Cry" and "The Track of the Cat," Most Promising Male Personality.

PEGGY LEE, in Warners' "Pete Kelly's Blues," Most Promising Female Personality.



Above, "Mister Roberts" and crew from the winning Warner picture. Below the gold statuette presented to the winners Tuesday night.

TRADE NOT GUILTY IN 16mm TV CASE

by JAMES D. IVERS

" . . . JUDGMENT will be in favor of the defendants." Thus the United States Federal Court for the Southern District of California, Los Angeles, Judge Leon R. Yankwich presiding, ruled Monday morning that five major film distributors and their subsidiary companies had not violated or conspired to violate the anti-trust laws in limiting the showing of 16mm. prints of their pictures.

More significantly, Judge Yankwich's decision found that whatever restrictions had been made by the companies regarding the exhibition of their films in non-theatrical places or on television, were reasonable regulations made by each of the defendants separately and independently for sound economic reasons not in violation of the anti-trust laws.

The decision came 25 days after the close of the trial which lasted three weeks and during which 700 exhibits were introduced. It covered 80 pages in the bright and forthright language for which Judge Yankwich is justly famed and it set down some principles which may well stand at law for a long time to govern the operations of the amusement industry within the framework of the anti-trust laws, particularly that of parallel but separate and independent action.

Beside the main issues which were decided clearly and cleanly, Judge Yankwich covered a scattering of related matters touching on the rights of private business and the separate but related natures of the theatrical motion picture business and television as it is constituted today.

Directly on the main point, the decision read:

"The Government has characterized the entire policy of producers as to 16mm distribution as a 'boycott' against certain types of exhibition.

"I cannot agree, nor can I agree with the Government's contention that it is the duty of producers to supply TV with entertainment material which it needs.

"It is not the function of a private industry to supply its product to a newly arisen customer who is also a competitor and jeopardize its interests in the continued existence of its old customers for whom the standard product is primarily made."

The five companies which stood trial were 20th Century-Fox Warner Brothers, RKO Radio, Columbia Pictures and Universal Pictures with their subsidiaries. Republic Pictures Corp. and Republic Productions, Pictorial Films, Inc., and Films, Inc., also named as defendants in the original complaint, filed July 22, 1952, earlier took consent decrees containing escape clauses which entitle them to regard Monday's decision as pertaining to them also.

The news that the court decision was a 100 per cent victory for the defense was greeted with enthusiasm by executives on both the east and west coasts. It clears the way, for one thing, for all parties—in television as well as in theatrical production—to plan definitely for the future on the matter of films made originally for theatrical release being sold for television use.

The Government complaint had named Theatre Owners of America, Allied States Association, the Council of Motion Picture Organizations, Southern California Theatre Owners Association, Metropolitan Theatre Owners and other exhibitor organizations as co-conspirators and Government counsel had examined the files of the units in search of evidence.

In his decision, Judge Yankwich dismissed the exhibitor organizations in the role of co-conspirators and called them "gadflies" to the defendants, urging them to tighten restrictions. In fact he quoted from some of the files and official resolutions to prove his point that the defendants had not indeed acted in concert and were loathe to satisfy the demands of exhibitors that an overall policy be adopted.

The major points covered in Judge Yankwich's decision, in his own words were:

1—Nature of Anti-Trust Law

"The object of the Sherman Anti-Trust Act was stated in one of the older cases to be 'to preserve the right of freedom of trade.' Later cases have stressed this object. However, the Sherman Act condemns only 'unreasonable' restraints."

2—Marketing Motion Pictures

"The cases recognize that if actions spring from 'business requirements' or 'consumer demands,' they will be upheld although they may result in restraint. These criteria apply with greater force to a business of the character here involved.

"Motion pictures cannot be marketed like other products. The system of clearances whereby protection is granted to exhibitors against competition by restricting the area and period under which mo-

(Continued on following page)

THE MAN ON THE BENCH

JUDGE LEON RENE YANKWICH, at right, whose opinion, handed down this week, exonerated the motion picture companies in the so-called 16mm anti-trust case, is one of the more colorful figures in judicial circles. Not so many years ago he was involved in a trial in which the defendants objected to the "malign influence" of the judge's black robes, and Judge Yankwich replied that a judge should be able to maintain the position's dignity even if wearing a bathing suit. It was in a child custody case in 1928 that he uttered the now famous line, "There are no illegitimate children, there are only illegitimate parents." Judge Yankwich was born in Roumania in 1888 and came to this country 19 years later. He studied law at Willamette University and Loyola University in Los Angeles and was admitted to the bar in Oregon and California in 1909. He is married, has two children and served with the U. S. Army in World War I, being honorably discharged as a sergeant. His interests are many and varied and he is the author of books on present-day law as well as on subjects ranging from the Code of the Hammurabi to the French Revolution and religion.



FIND NO CONSPIRACY

(*Continued from preceding page*)

tion pictures may be exhibited by the subsequent exhibitors is legitimate."

3—Conspiracy

"The testimony in record warrants the conclusion that whatever similarity exists in the restrictions adopted as to the exhibitions of 16mm. films was due to the similarity of the problem with which the producers were confronted. Each of the companies had also to consider the effect of the release of 16mm. pictures on the custom of their regular customers, the 35mm. theatre exhibitors for each of the 35mm. theatre owners in the field was either a customer or a prospective customer of each of the producing companies. So the effect of the release upon them had to be borne in mind.

"If in doing so, the producing company, so far as television is concerned bided their time, the attitude was commanded by the effect of unrestricted policy upon theatre viewers of motion picture. In the last analysis, therefore, similarity of problem engendered similarity of action a phenomenon recognized by lawyers and economists alike, which will be treated further on in the discussion."

4—The Role of TOA

"TOA is not only named as one of the co-conspirators, but is treated by the government as the *bete noire* in the case. They have been pictured as the chief instrument for making effective the restrictive policy. While some of the officers of the producing and distributing companies have been in correspondence with the organization, and some may have even kept informed of, or spoken at some of the meetings, the evidence of the record shows that the organizations, instead of being a means for carrying out the producer's policies—as is often the case was constantly complaining that the producers and distributors had not adopted a definitive policy of exclusion as to 16mm. films. Indeed, the exhibits offered to show the activities of TOA, both at regional and national levels, its relation to the producers seems to be not that of a co-conspirator helping effectuate policies mutually agreed upon, but rather as a gadfly, constantly urging the producers to adopt a definitive policy."

5—Individual Action

"On the whole, we are left to the conclusion that while the restrictive practices of which the Government complains, in the main, were actually practices by the defendants, they were determined upon individually by the producer-defendants and were not the result of concert or conspiracy between the producer-defendants and/or any of the other co-conspirators named or unnamed. For as I insisted throughout the trial, the problems are before the court; (1) The existence of a conspiracy to restrain



ADOLPH SCHIMEL, general counsel of Universal Pictures Corporation, and chairman of the legal committee of the Motion Picture Association.

commerce through certain restrictive practices and (2) the reasonableness of the practices.

6—Identity of Problem and Remedy

"Courts and writers have for a long time taken cognizance of the fact that in our modern economy the units which compose a particular activity no matter how independent they may be are, to a great extent, interrelated. The problems which arise are, of a character which affect all, and when this is the case, uniformity in the solution of the problem may result 'from active, free and unrestrained competition.' Economists have noted the occurrence of this fact in cases where the number of sellers of the product is small and the group of buyers is large. In these instances, especially if the product has become standardized, 'all buyers and sellers are in full communication with each other, so as to constitute really one market.' The act of each, no matter how independently taken, may have a striking similarity for the very obvious reason that the measures taken are the only ones which commend themselves in the circumstances."

7—The Rights of Private Business

"Certain fundamental facts require assertion. The producer-defendants cannot be compelled by decree of court to make 16mm. versions of any of their productions. Two of the major producing companies, MGM and Paramount, were not made parties to this action because they do not produce films of that dimension. We assume that as the backlog of old pictures and the copyrights to them are the private property of the producers, they could, if they so desired, entirely destroy the master negatives after a film has had its run. If this were done, no subsequent exploitation would be possible.

"And a Government which has sanctioned and compensated for curtailment or even destruction of food products could not complain of the use of similar methods for preventing a possibility of 'cluttering' of the film market.

"The accessibility of 16mm. films to distribution could not be absolute or restricted. At the argument, the Government conceded that a minimum time for full exploitation of motion pictures in 35mm. films would have to be allowed before the 16mm. versions were ordered marketed. The Government is, likewise, powerless to fix the prices for the exhibition of 16mm. films. However, a court could decree (as was done in the consent decree) that they should be obtainable at a reasonable price, because this is a norm valid in the law, flexible and capable of exact ascertainment. So the problem in the last analysis, is one of degree."

8—Television Development

"But while in the case of theatres, the effect of other showings on revenues is only one of the elements to be considered, this element becomes all important when we are dealing with a medium like television which competes not only with a particular theatre but with the whole field. For any exhibition of 16mm. films anywhere competes with the theatre. The rapid development of television competition was not anticipated; and an industry is not expected to have precedence. More, it is not required to sacrifice its established custom for the sake of making room for a latecomer in the field who is also a competitor. This is especially true when its production has been geared to the old customer, the motion picture theatre, for when the production has been historically made and distribution through which is and has always been the main means for reimbursement of the cost of the product."

9—Reissues

"One of the considerations governing the restrictive policy as to television is the loss of the value of motion picture reissues. An increasing practice in the industry in recent years has been to take a picture which had been in the vault for some time after a complete run and reissue it for the benefit of those who had not seen it. Witnesses for the defendants have testified that, aside from the question of price, a rapid distribution of old pictures through television, even at an acceptable price, would destroy their value for reissuing and remaking purposes."

10—Demands of Craft Unions

"Another compelling consideration is the fact that writers, actors and musicians, either personally or through their unions, are making demands for additional payments from revenue derived from television exhibition of motion pictures. As early as Mar. 16, 1948, Screen Actors' Guild gave notice to all the motion picture producers that no

(*Continued on page 32*)

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STARRING

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ROCK HUDSON *Miss* CORNELL BORCHERS
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"Never Say Goodbye"

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"THE CREATURE WALKS AMONG US"

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REX REASON · LEIGH SNOWDEN

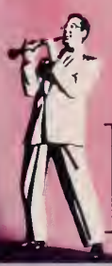
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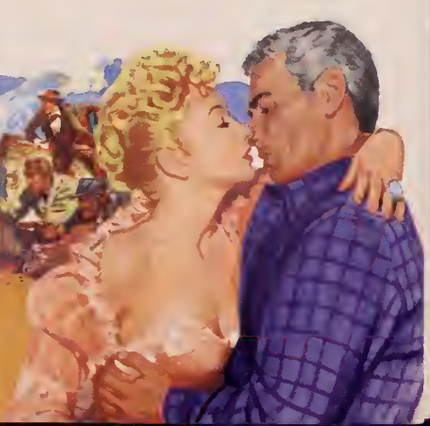
ANNE BAXTER · JEFF CHANDLER · RORY CALHOUN

CO-STARRING

RAY DANTON · BARBARA BRITTON · JOHN McINTIRE



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with CARL BENTON REID · WALLACE FORD · RAYMOND WALBURN



AUDIE MURPHY
BARBARA RUSH

WORLD IN MY CORNER

CO-STARRING
JEFF MORROW
JOHN McINTIRE
with HOWARD ST. JOHN



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THE CHARLES J. FELDMAN ANNUAL DRIVE

LITHO IN U. S. A.

PARAMOUNT POLICY HIT IN REPLY FROM MYERS

Allied's General Counsel Attacks Company Use of "Merchandising Runs"

Abram F. Myers, general counsel for Allied States Association and the recipient last week of a letter from Paramount Pictures, this week dispatched a reply. It was addressed to Louis Phillips, Paramount vice-president and general counsel, who last week declared the film company definitely intends to continue its pre-releasing or "merchandising" runs of pictures.

Calls Letter A Blast From "Scatter-Gun"

Saying that Mr. Phillips' letter had been in way of a blast from "a scatter-gun," and that "the extraneous matters you have imported into the controversy call for further comment," Mr. Myers opened with a statement to the effect that he agreed that there is nothing "sacred" about present clearances within any accepted definition of that word.

His point, he said, is "that since present clearances have endured for so long, they may be presumed to be reasonable, but increases therein resulting from the pre-releasing practice may render them unlawful. Putting these legal considerations aside, the astounding thing to me, and the disappointing thing to the exhibitors, is your abrupt dismissal of complaints on this score on the basis of Paramount's power and rights and in utter disregard of the exhibitors' convenience, interests and welfare."

"I know of no device," said the Allied general counsel, "better calculated to restore that unlawful system (that which was condemned in the Paramount case) than these merchandising engagements." Mr. Myers said he had no reason to believe that the so-called divorcements had ended the dominance of the major, first run situations by theatres of the formerly affiliated circuits.

Questions Selection of Theatres For Runs

Thus, he asked, "is it not fair to assume that in the vast majority of cases, Paramount selects for these merchandising runs the first-run theatres of the former affiliated (so-called 'divorced') circuits?"

Noting that Mr. Phillips had objected to a phrase that Mr. Myers had used earlier—to the effect that Paramount "handpicked" theatres, Mr. Myers said that Mr. Phillips' explanation "offers slight, if any, contradiction. First, you admit selecting cities which, by reason of their size and importance, will be best from the standpoint of exploitation of the picture. Then in non-bidding situations you select the theatre which, in your judgment, affords the best outlet and is capable of producing the best outlet. Finally, where exhibitors have declared their desire to do so, you afford them an opportunity to bid for the run."

Mr. Myers continued: "There is, of course, no doubt about the inherent right of a trader to select his own customers in bona fide transactions and not in restraint of trade," a remark which he said he had made earlier in a plea to the film companies to stop forcing bidding among independent exhibitors. "But the film companies said the provision requiring them to offer and license pictures 'theatre by theatre without discrimination in favor of affiliated theatres, circuit theatres or others,' prevented the free exercise of that right."

At that point, Mr. Myers said, he had proposed eliminating the phrase "or others" from the provision, since "competitive bidding is justified, if at all, only when invoked by an independent exhibitor in order to secure pictures on a run formerly monopolized by an affiliated theatre or a circuit theatre, and we feel this should be spelled out in the decree." None of the companies, said Mr. Myers, approved the suggestion or volunteered to cooperate in having the provision changed.

"Theatre by Theatre" Called a Cloak

"Are we to assume from Paramount's unyielding attitude on that occasion," he went on, "and its present determination to select its customers for merchandising runs, that the 'theatre by theatre' clause exists, in your estimation, merely as a cloak for enforcing competitive bidding upon independent exhibitors?"

Mr. Myers then questioned Paramount statements that clearance is not involved in merchandising engagements since the picture "is withheld from general release 'only for a brief period.'" In the case of "Strategic Air Command," said Mr. Myers, merchandising engagements were held first in seven cities, then in 601 "carefully selected" theatres between April 21 and through June, and in the four weeks that followed the picture was exhibited in 1,967 theatres, for a total of 2,575 theatres in the four-month period covered. The Allied general counsel added: "This can hardly be called a fast playoff. As pictures go, 'Strategic Air Command' was pretty old when it was made available to subsequent run and small town exhibitors."

Declaring that theatre costs have risen as have production costs, Mr. Myers said he could not see the latter "as a justification for Paramount's pre-releasing practices," and doubted that the company is now investing any more in pictures in aggregate than it did in the past. "What Paramount is doing," he said, "is to curtail its output and concentrate on runs at high admission prices in the big city first-run theatres."

He said this has been very profitable for Paramount and noted that the company's net earnings had jumped from $6,780,000 in 1953 to a total of $7,680,000 for the first three quarters of the current year. His comment: "I know of no subsequent run or small town exhibitor whose net has increased substantially since 1953. On the face of this there must be an uneven division of the box office dollar between your company and some of its customers."

Cites Paramount's Rating by Exhibitors

Mr. Phillips had written that Paramount "is exceedingly proud of the success which its pictures have attained in the past several years," to which Mr. Myers answered: "But is Paramount proud, and are you proud, that in almost all the surveys among independent exhibitors as to which is the fairest company and which is the hardest to get along with, Paramount has received the dubious distinction of being the least popular?"

In his letter, the Paramount counsel also had asked Mr. Myers, anent Allied's push for Federal regulation of rentals, if it was not logical to assume that such regulation would in turn mean regulation of admission prices. Mr. Myers answered with a flat negative, saying he was familiar with the power of Congress to regulate interstate commerce as well as familiar "with the limitations of that power."

He continued: "While I am inured to the caviling of certain laymen among the film companies and divorced circuits, you are the first lawyer to raise the bugaboo of regu-

(Continued on following page)

U. S. "IN THE MIDDLE" ON ARBITRATION ISSUE

The Department of Justice is seen by industry observers as being put "in the middle" in deciding on its position in regard to the proposed arbitration system. Allied States Association, backed by the Southern California Theatre Owners Association, has lined up against the draft and so notified the Department, while Theatre Owners of America and the Independent Theatre Owners Association of New York have approved it, and the Metropolitan Motion Picture Theatres Association of New York has declined to take any stand at all. With the legal committee of the Motion Picture Association having approved the draft, the next step is its presentation to the Department.

'ARM' REJECTED; UA QUITS MPAA

Sends Resignation After Board Refuses Seal for Drug Addiction Picture

United Artists, in a terse statement issued Wednesday in New York, announced that it was resigning from the Motion Picture Association of America, to become effective in six months.

The announcement of the resignaton, which gave no explanation, followed less than 24 hours after the MPA board of directors attended a screening in New York of Otto Preminger's controversial "The Man With the Golden Arm," which U.A. is distributing. The MPA board, consisting of the film company presidents, upheld the decision of the Production Code Administration to withhold approval from the film which deals with the subject of narcotics.

Refer to 1954 Statement

In the United Artists statement of resignation, the company referred to a statement issued by it in September 1954, when it rejoined the MPA. This said in part: "We have always made it clear that we were in favor of self-regulation to prevent obscenity from reaching the screen. At the same time, we are interested in preserving the right of our independent producers to bring adult entertainment to the screen. We believe this can be done within the framework of the Code and we intend to bend every effort to ensure this. If we or our independent producers find it cannot be done we are free to resign from the Association, which is the privilege of all its members."

After the New York screening of "The Man With the Golden Arm," which was also attended by Eric Johnston, MPA president, the board issued a one-paragraph statement telling of its action. This did not come as a surprise since the Production Code, as it now stands, strictly forbids the narcotics theme. An amendment to the Code, which would permit use of this theme in a Code-approved motion picture, is reportedly being prepared for the board's consideration. It is understood, however, that this amendment will be taken up by the board at a later date.

Had Right to Reject It

United Artists announced some weeks ago that it would exercise its option to distribute "The Man With The Golden Arm" even if it did not receive a Code seal. Under its contract with Mr. Preminger, the company had the right to turn down the picture if it failed to win MPA approval.

At that time, Arthur B. Krim, U.A. president, said that "we at U.A. are proud to be associated with a motion picture of this calibre. We are confident," he continued, "that the Motion Picture Association of America will recognize its immense potential for public service and grant the film a Production Code seal." At the time of this announcement it was thought that Mr. Krim's confidence rested solely on the hope that the MPA board would amend the Code since even a pre-production script for the film had been turned down by the PCA.

Had United Artists not resigned from the Association, it stood liable to a $25,000 fine imposed by the MPA on a member company which violates the Code. The board also could have requested the company's resignation. "The Man With the Golden Arm," produced and directed by Mr. Preminger, is set to open at the Victoria theatre, New York, December 15.

Wednesday's resignation from the MPA by United Artists marks the second time that company has withdrawn from the Association. Under a management team other than the one now in control, United Artists resigned from the MPA in 1945. The company's current management, headed by Mr. Krim and which took control in February, 1951, reapplied for membership—and was accepted—in September, 1954.

In 1953, while still a non-member company, United Artists and Mr. Preminger's "The Moon Is Blue" were the center of another Code controversy when that picture failed to receive an MPA seal.

Ask Court To Ban Loew N.J. Drive-in

A Federal judge in New York Tuesday heard conflicting stories on the desirability of a Loew's circuit drive-in theatre near Raritan, New Jersey, and reserved his decision.

Loew's would be permitted with court approval which is necessary because the company is under Federal consent decree proscriptions, to build a drive-in, and has asked it be on Route 35. The Department of Justice said it had no objection if exhibitors had no objection.

The exhibitor in particular who is objecting is Wilbur Snaper, former National and Jersey Allied president, and operator of the Strand in nearby Keyport. His application for intervention is the one on which decision was reserved. The Judge, Sidney Sugarman, also said he would hear the Loew's application Monday. He asked Loew vice-presidents John Murphy and Eugene Picker and a Norman August, identified as a partner in the drive-in, to be present.

Mr. Snaper's attorney, Monroe Stein, asserted Mr. August is a son-in-law of a Columbia executive, and a "front," and also that the Justice Department didn't give exhibitors enough notice, nor does it consider time as well as mileage as a business factor.

Loew's and the Justice Department opposed Mr. Snaper's "intervention," rather than mere opposition and cited power residing in an intervenor.

Also at the hearing were Abram F. Myers, Allied general counsel; Jack Kirsch, Allied of Illinois president; Mr. Picker; Leopold Friedman, Loew's vice-president and counsel; and James Gravany, operator of a theatre at Keansburg, New Jersey.

MYERS ANSWERS

(*Continued from preceding page*)

lated admission prices." That, he said, "is tantamount to saying that if Congress sees fit to exercise its power to regulate the price of products of an industry which are shipped in interstate commerce, then Congress also has the power and in fairness ought to regulate the price charged by the local retail merchant in selling such products to consumers."

"Prices Advanced To Uniform Level"

A few years ago, said the Allied counsel, he was convinced, through a survey, that in certain pre-release engagements admissions had been "fixed by dictation of, or at least in agreement with, the distributors." He added that now he was "impressed by the phenomenon of so many theatres playing a picture on pre-release not only at advanced admission prices but prices advanced to a uniform level."

To conclude, he said: "While your declaration that Paramount will not be put in a straitjacket is the stuff of which headlines are made, there really was no occasion for it. Allied has proposed no form of regulation or arbitration that Paramount and the other film companies do not thrive under in foreign markets. The conditions imposed abroad, including what amounts to compulsory arbitrations of film rentals, have not impoverished Paramount or caused any deterioration in the quality of its product."

"Parade" Features MacLaine, Other Paramount Players

Shirley MacLaine, Hal Wallis discovery who has appeared in two Paramount films, Alfred Hitchcock's "The Trouble With Harry" and Mr. Wallis' "Artists and Models," is on the cover of the December 4 issue of *Parade,* top-circulation newspaper supplement, in conjunction with a survey of Hollywood's "new faces." Paramount's Oreste, who appears in "The Vagabond King," and Carol Ohmart, who is in "The Scarlet Hour," are included.

Wyler Signs a Blondell

Kathy Blondell, niece of Joan and Gloria Blondell, has been signed by William Wyler for his Allied Artists' release, "The Friendly Persuasion." She is 15 and this will be her first picture.

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RODGERS
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Great Musical Romance
CAROUSEL
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35MM PRINTS)

n the booth of theatres
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BRITISH HAVE NEW PROJECTOR

Davis and Sheckman Head Company to Market An Automatic Device

by PETER BURNUP

LONDON: A private company has been registered here under the name of Essoldomatic, with a nominal capital of £200 and with powers to deal in all kinds of electronic, electrical, photographic and cinematograph appliances. It is understood, however, that it will be primarily concerned in the production and marketing of the device hitherto known as Essoldomatic, but now called Projectomatic.

Davis Named Chairman

John Davis of the J. Arthur Rank Organisation is named chairman and Sol Sheckman, chief of the Essoldo Circuit, is vice-chairman. On the board are representatives of J. Arthur Rank's British Optical and Precision Engineers and other Essoldo executives.

The device, said to be an automatic cine projector, was experimentally installed in one of Mr. Sheckman's theatres and excited considerable interest among leading projectionists. NATKE's Tom O'Brien sent out a circular to his members some months ago counselling them to give study to the general question of automation and in particular to study the Essoldo device.

So far, the device has been demonstrated to technicians only, but it is claimed it may well ease the problem, which is very acute in this country, of the shortage of projectionists. Formation of the new company followed lengthy negotiations between the Rank and Sheckman interests. It is understood the intention is to install a refinement of the prototype model in certain Rank theatres on an experimental basis.

ON U. S. SHOWING

Under a New York dateline the London *Times* last week returned in a long and significant dispatch to the ancient and vexed question of British screenings in the U.S.

The *Times* article concluded: "Perhaps the best future for British pictures in the U.S. lies in realising the hope recently expressed by Sir Arthur Jarratt, managing director of British Lion, when he said: 'If only we can give them a steady supply of good British productions, both the exhibitor and his public will soon realise that here they have something appealingly different.' A promotion and information service on behalf of British films generally—such as the French Government and producers have just launched—might also help matters."

The *Times* outgiving is looked upon by experienced authorities this side as the most objective and revealing examination of the admittedly awkward problem yet made.

The new $750,000 Cecil theatre, Hull, Yorkshire, built to replace the old Cecil which was destroyed during the war, was opened last week by John Davis, managing director of the J. Arthur Rank Organisation. Mr. Brinley Evans, chairman and managing director of Hull Cinemas, Ltd., which owns the Cecil, presided at the opening with many local dignitaries and industry executives in attendance. First feature film to be screened was 20th-Fox's "Seven Year Itch".

▽

Apprehensive film men here have been reassured by the disclosure of drastic readjustment in the setup of the London commercial television service.

It is freely stated that after nine weeks' operation the Monday to Friday service is losing up to £5,000 a day. It is obvious that potential advertisers are not supporting the programmes to anything like the extent which had been anticipated and the morning advertising rates have been cut from £325 to £195 per minute.

In the London service area 460,000 sets are in use which will pick up both the BBC and Independent transmissions; representing an estimated peak viewing audience of 1,500,000. So far, only two of the commercial station's regular programmes have topped the million audience mark. They are the Sunday night show from the London Palladium and "I Love Lucy".

Finds Deep Interest in British Films

Reporting on several days of conferences with exhibitors and distributors in New York, Victor Hoare, deputy managing director of Lion International, London, said this week that he "found no lack of interest or friendliness" toward British product. Mr. Hoare said there was little interest in "where does the film come from?" but rather whether it contained the proper entertainment ingredients for U.S. audiences.

The Lion International executive said he had eight films to sell, including "Loser Takes All," starring Rossano Brazzi and Glynis Johns. He went on to say that theatrical distribution in the American market is the main objective of his company, which handles foreign distribution of all future films for which British Lion and John Woolf control distribution rights.

The alternative market, he said, will be television, which will be sought as an outlet for Lion's smaller pictures which may not be profitable for theatrical release in the American market.

RKO Aims For 2 Films Per Month

HOLLYWOOD: The first objective of RKO Radio Pictures studios here is to build up an adequate supply of theatrical features so its sales force can operate at peak efficiency, William Dozier, newly-elected vice-president in charge of production, declared here this week.

Speaking at a trade press conference, Mr. Dozier said that the RKO Radio sales forces require a minimum of two pictures a month and that there is no expectancy that the company will enter television production before that objective is achieved. He conjectured that this will take a year or longer.

Mr. Dozier said the studio will continue to release pictures from outside sources, including package deals and independent production which RKO will finance wholly or in part.

Questioned concerning his attitude toward the Production Code, Mr. Dozier said: "We will be respectful of the Code at all times. We may encourage flexibility, even amending, but, whatever the Code is, we will abide by it and live under it. I have had much experience with PCA director Geoffrey Shurlock, and with Joe Breen, and have always found them more ready to help us to produce pictures than to prevent."

The RKO deal with Matty Fox, expected to yield the company $12,000,000 to be invested in production, reserves to RKO full rights to remake any and all pictures conveyed in the transaction, Mr. Dozier said.

TOA Says Exposition Depends on Companies

The attitude and support of the film companies will be the decisive factors which will govern whether or not an industry exposition for the public will be held in New York in 1956 in conjunction with the conventions of Theatre Owners of America and the Theatre Equipment Supply Manufacturers Association. A TOA spokesman indicated last week that it all depended on whether the film companies would provide the equipment and personalities, and that the companies would be sounded out on the matter after officials of the two convening organizations set their plans for the meeting, scheduled to be held in the new Coliseum September 19-25.

All States Theatres Sets New Expansion Program

ABILENE, TEXAS: Tom Griffing, president of All States Theatres here, announced at the close of its annual meeting that the company was nearing completion of its $1,600,000 expansion program announced in 1953 and that a similar one had been set for 1956. The circuit is currently building three drive-ins.

Matthew Fox In TV Deal With RKO

Matthew Fox was reported this week to be representing C & C Super Corporation, soft drink company, in the negotiations for the acquisition of some 750 RKO Radio pictures for television. The deal was said to involve $12,000,000 and reserve to RKO full rights to remake any and all pictures in the transaction.

General Teleradio, which controls the features through its purchase of RKO Radio, will invest the money, if the deal is consummated, in new production, it was reported. Thomas F. O'Neil, General Teleradio president, has revealed that "within 10 days or two weeks a deal will be completed. We are not in complete agreement yet, although essentially we are. Some things still have to be resolved."

C & C Super, of which Mr. Fox is a director and stockholder, acquired 600 films when it purchased Western Television Corporation. These pictures were then sold to Guild Films. The matter of union and guild clearance on some of the RKO pictures is one of the items yet to be ironed out. Said to be working with Mr. Fox on the deal is Serge Semenenko, Boston banker who has been active in motion picture financial affairs for many years.

Art Theatre Circuit Set by Kopfstein

A national network of art theatres is slated to start operation shortly after January 1 under the name of Art Theatre Associates, with Jacques Kopfstein as president. Mr. Kopfstein will retire as president of Dominant Pictures Corp., theatrical subsidiary of Associated Artists Productions, at the end of the month. The art theatre group plans to have one house in each key city and will present British pictures exclusively. Twelve productions have been acquired, Mr. Kopfstein said. The theatres will set up their own cooperative buying organization with executive offices in New York, he added.

Allied of New Jersey Tables COMPO Action

PASSAIC, N. J.: Allied Theatre Owners of New Jersey has tabled any action on the Council of Motion Picture Organizations until after the December 15 meeting of COMPO's board of directors, Sidney Stern, Allied unit president, said here last week following a membership meeting. Mr. Stern said the membership also set May 27-29 as the probable dates for its 1956 convention at the Concord Hotel, Lake Kiamesha, N. Y. However, he refused to give any details on the New Jersey unit's Emergency Defense Committee meeting with Paramount officials recently.

EISENHOWER LEADS TRIBUTE TO SKOURAS' GOOD WORKS

A special letter of commendation from President Dwight D. Eisenhower to Spyros P. Skouras, president of 20th Century-Fox, was received and read before a distinguished gathering of 1,200 leading figures from all walks of life at a tribute dinner to the film executive Monday evening. The event, sponsored by the Infantile Paralysis-March of Dimes, was held at the Waldorf-Astoria in New York.

Reading the President's letter to Mr. Skouras, honored for his distinguished record of service to humanitarian causes, was Kevin McCann, aide to the chief executive and president of Defiance College. The film industry leader also received a citation from the City of New York, presented by Mayor Robert Wagner, and a plaque from the National Foundation for Infantile Paralysis, presented by Basil O'Connor, head of the polio-fighting organization.

In accepting the citations, Mr. Skouras described himself as "overwhelmed with gratitude to every one of you who have made it possible for men like Basil O'Connor and Dr. Salk and their associates to carry on and achieve great progress toward conquering the dreadful malady of poliomyelitis."

More than $100,000 for the 1956 March of Dimes campaign was raised at the $100 per plate dinner, with guests numbering leading business, civic, social, political, diplomatic and entertainment figures. Toastmaster was Jack Benny. Principal speakers included U. S. Senator William Knowland of California and Richard C. Patterson, Jr., New York City Commissioner of Commerce and Public Events, who was the dinner committee chairman.



SPYROS SKOURAS, Basil O'Connor and Richard C. Patterson, at the dinner in New York Monday evening honoring Mr. Skouras, 20th-Fox president. Mr. O'Connor presents the citation to Mr. Skouras.

Among the hundreds of telegrams and cables of congratulations received by Mr. Skouras were those from Sir Winston Churchill, Sir Anthony Eden, Prime Minister David Ben-Gurien of Israel, President Fulgencio Batista Y. Zaldivar of Cuba, President Ramon Magsaysay of the Philippines, Prime Minister Robert G. Menzies of Australia, President-elect Juscelino Kubitschek of Brazil and Paul Reynaud, former French premier and member of the French Parliament.

Short to Get Money for Arbitration

The exhibition of a "semi-commercial" short subject in the nation's theatres was this week suggested by Mitchell Wolfson as the "most realistic" way to raise money to finance exhibition's share of the cost of the projected system of arbitration.

Mr. Wolfson, chairman of the finance committee of Theatre Owners of America, and also a member of the TOA arbitration team, said in New York that the short would be sponsored by a big industrial organization, such as General Motors, Chrysler or General Mills. He said the production, distribution and screening of such a short would be used for raising exhibition's share of arbitration, the financing of which is left open in the present draft.

This semi-commercial film, he continued, has been discussed along with other proposals and been found to be the most realistic approach. He added that distribution, which is supposed to match the monies of exhibition, may also raise some of its arbitration funds in this way.

French Film Chief for U.S. Promises Censorship Aid

American distributors will be helped in censorship fights concerning meritorious French films, but each case will be decided on an individual basis, Joseph Maternati, director of the new French Cinema Center, said at a recent luncheon in New York sponsored by the Independent Motion Picture Distributors Association of America. Mr. Maternati said the Center would aid in publicizing French films in the United States and would facilitate the introduction of American distributors going abroad. He added that the Center will have a staff of four people. Presiding at the luncheon was Arthur L. Mayer, IMPDAA president.

THE MEN...THE WOMEN
OF AMERICA'S

BIGGEST OF THE YEA



...THE WILDERNESS... MOST EXCITING DAYS!

VICTOR MATURE
GUY MADISON
ROBERT PRESTON

R!

THE LAST FRONTIER

co-starring JAMES WHITMORE · ANNE BANCROFT · with RUSSELL COLLINS

Screen Play by PHILIP YORDAN and RUSSELL S. HUGHES · Based on a novel "The Gilded Rooster" by Richard Emery Roberts
Produced by WILLIAM FADIMAN · Directed by ANTHONY MANN · A COLUMBIA PICTURE

CINEMASCOPE

COLOR BY TECHNICOLOR

from **Columbia!**



(*Continued from page* 14)

motion picture produced after that date could be exhibited on television without additional compensation to the actors."

11—Picture Making for Television

Of the reasons assigned by the producers for their reluctance to allow at the present time complete exhibition of their main features on television, in addition to their effect on theatre revenue and the reissue and remaking value of the pictures was that some of the motion picture producers are themselves producing features for television exhibition. Judge Yankwich held that this was a valid reason saying:

"This recent development indicates that the producers are still trying to meet the problems which free television has passed. It tends to justify their 'wait and see' policy. For, in view of the possibilties the potential value and the residual value of the backlog have been enhanced. And the most ardent advocates of pure competition have not gone to the possible length of asserting that the owner of a copyright protected product who may desire to market it himself must make it available to competitive distributors rather than hold the product in reserve for distribution by himself in its original or modified form.

"No principle of law would mention such an attitude. Were it so, it might, with equal cogency, he contended that a book publisher would be compelled by court decree to place at the disposal of the cut-rate book trade for sale as 'remainders' at reduced prices, the books on his shelves for which sales by regular book sellers at regular prices are stagnating."

"After all television is a new field, the phenomenal rise of which could not be anticipated. It was designed for distinct and different form of entertainment which still supplies its main programs. Because original entertainment material is costly and consumed and destroyed rapidly, television desires to supplement it by using motion pictures. But it does not offer to do so on terms commensurate or comparative which . . . established theatres offer for the standard product. Instead of competing for the product, it demands special terms. For valid business reasons and because the entire 16mm. film business is a marginal by-product, motion picture producers have been unable to agree to television's terms, except in some specific instances.

"It would be inequitable to force agreement, especially when reluctance, or even refusal to deal (assuming that there was refusal) was not only the result of separate determination by each company, but was temporary and was dictated by the sound economics of the situation.

12—Choice or Preference

"Both sides seem to have been playing for position. To some extent, they still are. If, for this reason, interstate trade lags temporarily, the fact is proof of the vigor of the competitive spirit, even within an oligopolistic field. In my view the actions of the defendants do not exceed the limits of

(*Continued on page* 34)

TEXT OF THE FINDINGS

IN THE
UNITED STATES DISTRICT COURT
FOR THE
SOUTHERN DISTRICT OF CALIFORNIA
CENTRAL DIVISION

UNITED STATES OF AMERICA,
Plaintiff,
vs.
TWENTIETH CENTURY-FOX FILM CORPORATION,
WARNER BROS. PICTURES, INC.,
WARNER BROS. DISTRIBUTING CORPORATION,
UNIVERSAL PICTURES COMPANY, Inc.,
UNITED WORLD FILMS, Inc.,
RKO RADIO PICTURES, Inc.,
COLUMBIA PICTURES CORPORATION,
SCREEN GEMS, Inc.,
Defendants.

No. 14354-Y

DECISION AND DIRECTIONS FOR FINDINGS

The above-entitled cause heretofore tried, argued and submitted, is now decided as follows:

Upon the grounds and for the reasons set forth in the Opinion filed this day, judgment will be in favor of the defendants that the plaintiff take nothing by the complaint against them or any of them, and that the injunction and other relief prayed for therein be denied. Formal Findings and Judgment to be prepared by counsel for the defendants under Local Rule 7. The Findings to include the specific findings hereinafter specified and such other findings as, in the light of the Opinion filed, are called for by the issues tendered by the pleadings and to which testimony was directed at the trial.

The Court makes the following specific findings:

I

The Court finds that the defendants have not contracted, combined or conspired among themselves or with any of their co-conspirators, whether sued in this action or not, or others, to violate Section 1 of the Sherman Anti-Trust Act (15 U.S.C.A., Sec. 1), and/or to restrain interstate trade and commerce in 16 millimeter feature films in violation of Section 1 of said Sherman Anti-Trust Act.

II

More particularly, the Court finds that the defendants have not, pursuant to, and in furtherance of, any conspiracy or in violation of any of the laws of the United States, done or committed the following or any of the following acts set forth in the Complaint:

(1) Beginning some years prior to 1945, the exact date being unknown to the plaintiff, and continuously since 1945, the defendants, or their predecessors, and the co-conspirators herein named, have continuously been and now are engaged in an unlawful combination and conspiracy in restraint of the above-described interstate trade and commerce in sixteen millimeter feature films, in violation of Section 1 of the Sherman Anti-Trust Act. The defendants threaten to continue and will continue said offense unless the relief hereinafter prayed for in this complaint is granted.

(2) The aforesaid combination and conspiracy has consisted of a continuing concert of action among the defendants, their predecessors, and the co-conspirators herein named, pursuant to which defendants refuse to license the exhibition of sixteen millimeter feature films in any place or manner that would compete with the exhibition of 35 millimeter films.

(3) During the period of time covered by this complaint, and for the purpose of effectuating the aforesaid combination and conspiracy, the defendants did the things alleged in paragraph 28 hereof and entered into written and oral agreements containing restrictions hereinafter set forth, limiting the purposes for, locations at, times when, and conditions under which sixteen millimeter films may be exhibited.

(4) The aforesaid restrictions on sixteen millimeter feature film exhibitions consist of the following:

(a) Refusing to license any one to telecast sixteen millimeter feature films;

(b) Refusing to license others to exhibit sixteen millimeter feature films in locations which are open to the public within a zone, usually ten miles in radius, around any established 35 millimeter theatre;

(c) Restricting licenses for exhibition of sixteen millimeter feature films in churches, schools, clubs, hotels, and drive-in theatres by limitations upon admission prices, advertising, categories of persons to be admitted, or hours of showing.

(d) Imposing arbitrary and excessive clearances between the first release of a feature motion picture of 35 millimeter width and its exhibition on sixteen millimeter film;

(e) Refusing to license others to exhibit sixteen millimeter feature films at free merchants' shows, taverns, or in coin-operated machines and refusing to license roadshow men;

(f) Reserving for each of the defendants severally, or for some of them jointly, the right to approve or disapprove each location for the exhibition of sixteen millimeter feature films produced or distributed by such defendant or defendants, before or after the licensing of such location by distributors or dealers, coupled with the right to arbitrarily abrogate any license granted pursuant to a given location approval; and

(g) Granting or withholding licenses to exhibit sixteen millimeter feature films in conformity with lists of locations "approved" or "disapproved" by the defendants or some of them.

(5) The defendants have maintained an intricate system to police and enforce, and with the assistance of the co-conspirators herein named, have policed and enforced, the license restrictions imposed upon exhibitors of sixteen millimeter feature films, and have blacklisted or boycotted exhibitors who disregard such restrictions.

III

The Court finds that each of the defendant-producers imposed time and territorial restrictions as to the exhibition of 16 millimeter films as appears from the testimony outlined in the opinion and the charts listed under Subdivision 6-D of the Opinion.

IV

These restrictions were arrived at separately and independently by each of the defendant-producers as the result of identical situations confronting them and were motivated by the desire of each of the defendant-producers to protect its income derived chiefly from standard film exhibitions at admission-charging theatres.

V

The Court finds that there has been no refusal by the defendant-producers to exhibit to television. On the contrary, the defendant-

(*Continued on page* 34)

UA WELCOMES
FRANK SINATRA

"The hottest thing in show business today!"

to its roster of producing and acting talent as he starts his first independent production... a lusty, actionful western drama

"JOHNNY CONCHO"*



"Currently in more demand than any other performer! A rating that stands second to none in pull or payoff!"

—TIME MAGAZINE

* **NOW SHOOTING...**

NUMBER 1 IN A PRODUCTION PROGRAM INCLUDING 6 MOTION PICTURES IN 4 YEARS.....

THRU UA

(Continued from page 32)

choice or preference in dealing allowed by law to one engaged in private enterprise for profit, and the fact that the immediate result was the same as in all defendants does not spell concerted action or conspiracy. As said by the Court of Appeals for the Seventh Circuit:

"This action . . . does not prove that it was done by agreement . . . any more than proof that a hound is chasing a fox is evidence that the chase is by agreement with the fox." It should be added that the entire policy of the producers as to 16mm. films antedated any motion agitations of 'pressure' (as the Government calls it), on the part of the trade organizations, TOA, Allied, or either named as co-conspirators. And, as fully appears from the preceding discussion, it has been conducted at times in defiance of their opposition. The occasional approval, after their occurrence, of phases of this policy by some of the name organizations cannot turn the independent, and in part at least dissimilar acts of the producers into an agreement of conspiracy with them."

Due to the length of the opinion, Judge Yankwich in a special summary has given in the concluding portion of the opinion a summary of his conclusions. The main portion of it reads:

"Motion picture exhibition is primarily paid entertainment while television, as it has developed in the United States, like radio, is chiefly an advertising medium in which motion pictures and other forms of free entertainment are used to merchandise other persons' products. However, motion pictures and television do have one element in common—they draw their patronage from a common source—persons seeking diversion (and perhaps education) through these media.

"As the amount of money which the members of the common pool have to spend for this purpose is constant over the years, there is competition between various commercial amusement media for both the members and the money which they have to spend. There is uncontroverted evidence in the record that the rise of television has effected adversely theatre attendance and that many persons would not pay to attend the motion picture theatres if they could not secure entertainment of a similar character and quality free in their homes. Whether loss can be estimated mathematically is unimportant. The important fact is, using once more the apt phrasing of Mr. Justice Brandeis, that, in the minds of producers, the impact of free television was 'evil believed to exist.'

"Of facts already detailed, which induced this belief, the most significant were:

(A) Desire to protect interest of producers in the chief source from which their income was derived—regular admission-charging theatres—and to prevent the ruinous effect on it of overlapping non-commercial exhibition of sub-standard 16mm. films;

(B) Need for protecting the unique and incalculable value of the producers' backlog for reissues and remaking, rather than dilute, dissipate and exhaust it and destroy stories from which pictures were made by a quickly accelerated exploitation through other than theatrical means, including television;

(C) Possibilities of subscription television and

(D) Insignificance of revenue to be derived presently from other than theatre exploitation as compared with losses, some predicted and some unpredictable, which wider exploitation would entail. These are 'legitimate business aims' and 'competitive business considerations' of the type which the Supreme Court has recognized as warranting adoption by prudent businessmen of restrictive plans."

REVENUE FROM REISSUES FROM RKO RECORD

Illustrating his argument that the distributors were justified in counting on very considerable revenue from the reissue of old pictures, Judge Yankwich's decision culled the following data from the testimony. The figures were prepared by RKO from the records of that company:

Title	16mm Grosses	U.S. Gross Film Income Not Including Reissue	U.S. Gross Film Income From Reissue
Lost Patrol	.....	$327,286	$257,559
Last Days of Pompeii	$2,986	469,890	298,415
Snow White	7,492	3,739,095	3,070,250
Alleghany Uprising	12,931	641,560	30,885
Hunchback of Notre Dame	9,528	1,416,406	133,964
Dumbo	14,296	957,919	251,222
Tarzan Triumphs	95	847,832	224,392
Lady Takes a Chance	9,478	2,039,344	156,827
Tarzan's Desert Mystery	95	860,229	213,038
Tall in the Saddle	10,377	1,470,262	279,469
Tarzan and the Amazons	58	979,540	156,469
Sunset Pass	7,315	253,150	27,833
Bachelor and Bobby Soxer	25,591	4,012,097	1,420
King Kong	1,569	710,653	1,607,999
Gunga Din	10,090	1,433,397	455,507
Bombardier	2,849	1,653,846	161,019
Mr. Lucky	5,446	2,536,426	137,645
Saludos Amigos	7,054	488,000	189,031
Marine Raiders	3,061	1,300,701	210,634
Back to Bataan	3,595	1,733,631	242,974
Bringing Up Baby	12,288	687,662	91,931
Vivacious Lady	7,456	799,133	192,786
Too Many Girls	5,899	440,375	16,903
Look Who's Laughing	7,202	1,117,455	16,713

TEXT OF THE FINDINGS

(Continued from page 32)

producers have, at various times, released sixteen millimeter films to television, details as to which appear from the charts referred to in Finding III. There has been reluctance on the part of the defendant-producers to release motion pictures generally to television because of (1) the possible effect of their exhibition on standard pictures in admission-charging motion picture theatres; (2) the damage that the exhibition through television and otherwise, of sixteen millimeter films might have on the reissue and remaking of motion pictures now in the vault of the defendant-producers; (3) the destruction of the value of stories from which the pictures and the backlog were made and the rights to which belong to the defendant-producers; (4) the inadequacy of the prices offered by television and any other exhibition of sixteen millimeter versions as contrasted with the income derived from the exhibition of the standard versions of said films.

VI

Each of the defendant-producers for itself administered in its own way and through its own instrumentalities, the restrictions imposed on the exhibition of sixteen millimeter films.

VII

The Court finds that the factors which governed each of the defendant-producers in the establishment of the restrictions and the measures taken to insure their observance by their customers were of the type which reasonable persons similarly situated would take into consideration in making such determination.

VIII

The Court finds that the policy of the defendant-producers as to the exhibition of 16 millimeter films in its various phases was the result of meeting on business, economic and other reasonable grounds, similar problems and that the policy in all its phases was independently arrived at, and was, on the whole, reasonable and did not result in any unreasonable restraint of trade and commerce in 16 mm. films.

Dated December 5, 1955.

LEON R. YANKWICH
Chief U. S. District Judge

To Seek Ticket Tax in District of Columbia

WASHINGTON: The District of Columbia government will recommend in January that Congress impose a two per cent admissisions tax on motion picture theatre and other admissions in the District. This was announced by Samuel W. Spencer, chairman of the Board of District Commissioners. The proposed new admission tax would be part of a broad revenue-raising program to meet serious revenue shortages in the District. It would be levied at the rate of one cent on each 50 cents of admissions or fraction thereof.

Schine Plans "Live" Talent

The Herman Fialkoff Theatrical Agency has been retained by the Schine Circuit to book live talent for several of its theatres. The Schine theatres which will resume a staff-show policy are the Ben Ali, Lexington, Ky.; the Jefferson, Auburn, N. Y., and the Salisbury, in Maryland.

Fined for "Teaserama"

LORAIN, O.: Richard Kline, manager of the Lorain drive-in, last week pleaded guilty to a charge of showing a film "which would tend to corrupt morals" and was fined $500 and costs by Judge Leroy Kelly in Lorain Municipal Court. Mr. Kline showed the burlesque feature, "Teaserama."

THE BIG KNIFE

is the hottest hunk of film Hollywood ever shot!

It's there in executive suites...in the gossip columns....on the concert stage...at literary wing-dings...on TV and radio and in the theatre. And in Hollywood Somebody always has The Knife out. It starts with veiled innuendo. Then the hints grow broader. And then somebody starts naming names. That's when it becomes THE BIG KNIFE...and somebody's reputation or career or marriage gets it right between the shoulder blades. Blood never dries on THE BIG KNIFE.







WRITTEN BY
CLIFFORD ODETS
WHO GAVE YOU
THE COUNTRY GIRL"

The ASSOCIATES and ALDRICH presents

"THE BIG KNIFE"

starring
JACK PALANCE · IDA LUPINO · WENDELL COREY · JEAN HAGEN
ROD STEIGER with ILKA CHASE | EVERETT SLOANE and Miss SHELLEY WINTERS AS 'DIXIE EVANS'

Adapted for the screen by JAMES POE · From the stage play by CLIFFORD ODETS
Produced and Directed by ROBERT ALDRICH

thru UA

YEAR PLAN SET BY UNIVERSAL

Studio Conference Brings Detailed Report on the Product and Selling

HOLLYWOOD: Universal's week-long sales conference began Monday at the company's studio with sales, advertising and promotion executives from New York, district managers throughout the country and representatives of Empire-Universal of Canada all participating in addition to studio executives.

Among the topics discussed at the meetings was the future course of the company, important properties on its schedule, the releases for the first four months of 1956 and the announcement of the next "Charles J. Feldman Drive."

Executives Speak

Milton R. Rackmil, president; N. J. Blumberg, chairman of the board, and Alfred E. Daff, executive vice-president, addressed the conclave Monday and discussed the future of the company. Mr. Rackmil commented on the important pictures scheduled for release including "The Benny Goodman Story" and "Away All Boats," the latter called "the biggest and most ambitious picture in this company's history."

Mr. Blumberg said, "The industry has just come through two years of technical developments that have been very important to all of us because each new development has excited the public's interest in motion pictures. However, despite the interest shown in these developments one thing has remained clear. That is that the real box office potential of a motion picture lies inherently in its story appeal plus its star and production values. They are the values that are everlasting. In order to continue growing we must make pictures designed for the widest possible mass appeal and we must work hand in hand with the world's exhibitors."

Along the same lines, Mr. Daff said Universal's production policy, like its sales policy, "continues to be flexible—flexible enough to seize opportunities as they present themselves and courageous enough to plan into the future with the firm conviction that the driving force behind all our efforts is progress."

Muhl Cites Values

Edward Muhl, vice-president in charge of production, told the gathering Tuesday that pre-sold stories and outstanding library and dramatic properties which already have been well received by the public, will continue to play an important role in the program planned by Universal for 1956. He said 22 best-selling books, national magazine stories and stage plays have been purchased by the company and are in various stages of production and preparation.

"In addition to these pre-sold stories we will continue, as in the past, to develop original story ideas which we feel are particularly suitable for the screen," Mr. Muhl added. He said the majority of the films scheduled will be in color with some also in either CinemaScope or VistaVision. Among the novels and stories on the schedule are "The Great Man" to star Jose Ferrer, Erich Maria Remarque's "A Time to Love and a Time to Die," "The Night Runner," "Maracaibo," "Tammy Out of Time," "Plans of the Mohawk" by James Oliver Curwood, "The Galileans," "Dolly Hessian" by MacKinlay Kantor and "The Hidden Heart." Plays include "Emperor Jones," "Song of Norway" and "Teach Me How to Cry."

It was also announced that biographies were to figure importantly in the schedule including those of Benny Goodman, Col. Dean Hess ("Battle Hymn"), Bill Robinson, Charles Russell and John Philip Clum ("Apache Agent").

12 Releases Are Set

Charles J. Feldman, vice-president and general sales manager, announced the 12 releases for the first third of 1956, seven of which are in color and one in CinemaScope. The schedule is as follows: January: "The Second Greatest Sex," CinemaScope and color; "All That Heaven Allows," color, starring Jane Wyman and Rock Hudson; "The Spoilers," color, and "The Square Jungle," with Tony Curtis and Ernest Borgnine, "Second" and "Heaven" are scheduled for key city bookings for Christmas and New Year's.

February releases include "The Benny Goodman Story," color, starring Steve Allen and Donna Reed, and "There's Always Tomorrow," with Barbara Stanwyck and Fred MacMurray. In March there will be "Never Say Goodbye," color, starring Rock Hudson; "Red Sundown," color, with Rory Calhoun, and "World in My Corner" starring Audie Murphy. The April schedule includes "Blacklash" with Richard Widmark, "The Kettles in the Ozarks" and "The Creature Walks Among Us."

Mr. Daff announced the sixth annual "Charles J. Feldman Drive" will be launched January 1 and would continue through April 28. More than $40,000 in prizes will be distributed in the drive to the company's division, district, branch and office managers, salesmen and bookers for the best billing results achieved during that period, it was also announced.

David A. Lipton, vice-president, outlined the company's promotion plans on the pictures to be released during the drive, saying, "More people will be exposed to the preselling of 'The Benny Goodman Story' than any previous picture in the history of Universal."

Following the conference this week at the studio, Universal's division and district managers will hold a series of seven regional meetings with their branch managers and salesmen, it was announced. These meetings will start Monday and will be held in Los Angeles, New Orleans, Kansas City, Cincinnati, Chicago, Pittsburgh and New York.

Court Denies Review of Censor Rule

WASHINGTON: The U. S. Supreme Court this week refused to reconsider its earlier ruling that the Kansas censors went too far in banning "The Moon Is Blue." The state had asked the Justices to reconsider their October 24 decision, arguing that no one knew exactly why the court had ruled the way it had.

In the earlier brief opinion, the Justices reversed a Kansas State Supreme Court ruling which had upheld the state's censors in their ban on the film. The Supreme Court, in reversing the lower court, merely cited previous decisions in the "Miracle" and "M" cases. Most observers assumed the Justices had decided, as in the earlier cases, the standards used by the Kansas censors were too vague.

However, a rehearing petition filed by Harold A. Fatzer, Kansas Attorney General, said it wasn't clear whether the high court was saying that all prior censorship is unconstitutional, that the standards in the Kansas case were too vague, or that there wasn't sufficient judicial review under the Kansas censorship law. He asked the court to hear argument on the case and then issue an opinion clearly giving its reasons for whatever decision it made. The Justices refused to do this and said they would stand on the earlier statement.

New Orleans Tent Sponsors Cerebral Palsy Telethon

NEW ORLEANS: The Variety Club of New Orleans will sponsor an 18-hour telethon December 17-18 on WJMR-TV for the benefit of the Louisiana Cerebral Palsy Association, Henry G. Plitt, Variety dough guy and chairman of the tent's fund-raising committee, has announced. Charlton Heston will head the list of stars attending and will be master of ceremonies. Twenty-five per cent of the proceeds will go to the Tulane and Louisiana State University medical schools and the remainder to the state's cerebral palsy project.

Trans-Lux Dividend

The regular annual dividend of 15 cents per share on the common stock was declared by directors of the Trans-Lux Corporation, New York, Tuesday.







The Universal Theme

. . . is dynamic optimism, "tempered by the challenge of opportunity," as stated this week by Alfred E. Daff, Universal-International executive vice-president, as sales executives met at the studio. "We are still growing up," said Mr. Daff. "Universal now is in a position to be able to purchase the best literary properties" said Milton R. Rackmil, president. "One thing has remained clear through two years of technical developments: the real potential lies in story appeal, star and production values," said N. J. Blumberg, board chairman. "We will continue to develop original stories," said Edward Muhl, production vice-president.

THAT'S BENNY GOODMAN (why it's Steve Allen!) at the upper left in "The Benny Goodman Story." Scenes here also from "Never Say Goodbye" (top), with Rock Hudson, Cornell Borchers, and George Sanders, and from "Backlash" (above), with Richard Widmark and Donna Reed.

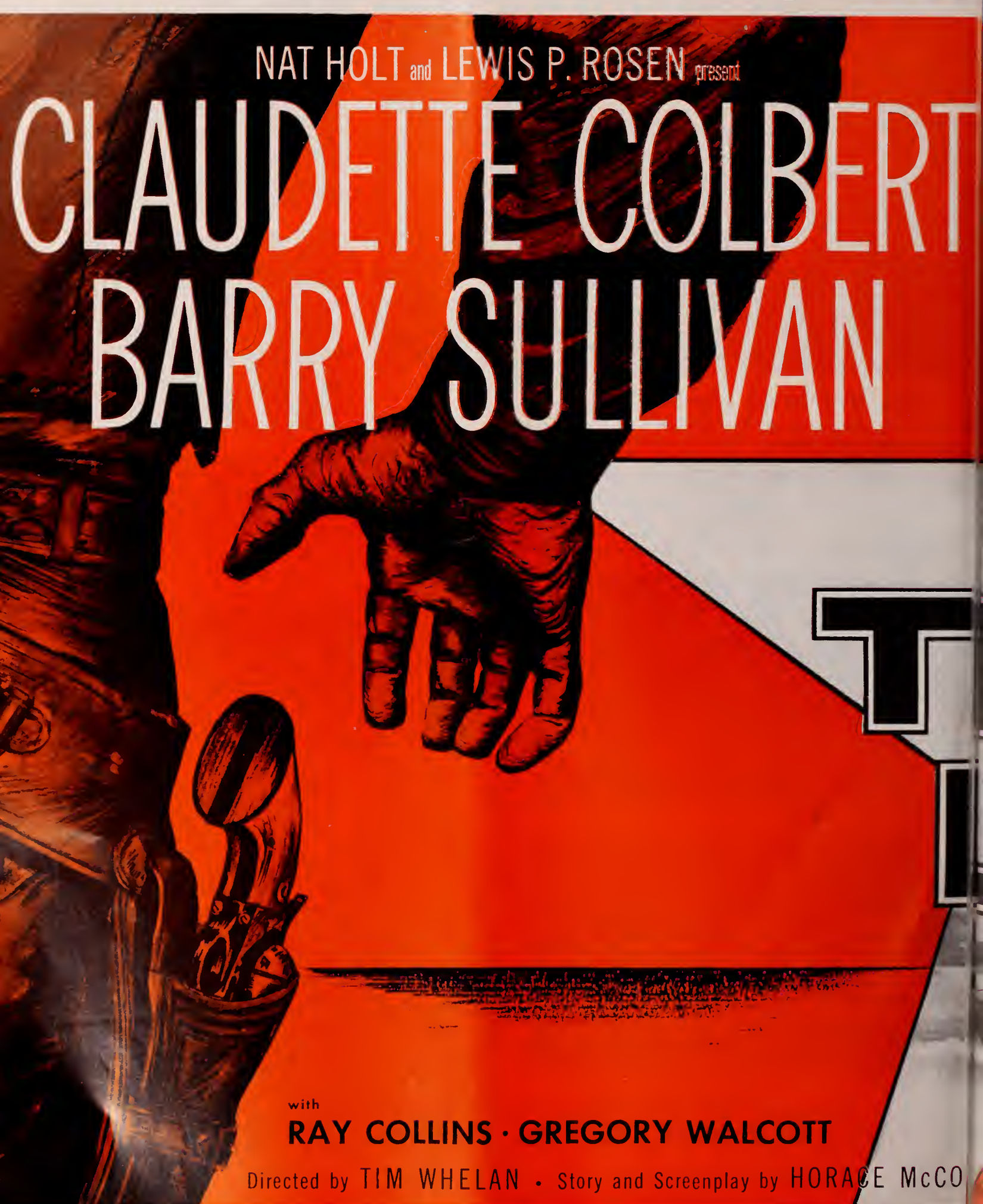




THREE SHOWING "THE FORWARD LOOK": "The Second Greatest Sex" (top), with Edna Skinner, Bert Lahr, Jeanne Craine and George Nader; "All That Heaven Allows" (above), with Rock Hudson and Jane Wyman; and "The Spoilers" (right), with Rory Calhoun landing a hard left onto Jeff Chandler.



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ACLU Raps Film Code

The American Civil Liberties Union sent a letter this week to Eric Johnston, president of the Motion Picture Association of America, calling for the elimination of the Production Code.

It said the responsibility for the presentation of acceptable films should be placed where it belongs, "in the hands of the individual company and producer and the general public who, in the last analysis, will be the final judge, and the courts, where the problem of obscenity can be handled."

The ACLU said its fundamental interest as an organization devoted to the defense of freedom of expression is in the Code "which we believe denies this freedom."

The letter, signed by Patrick Murphy Malin, executive director, said subjects "tabooed" or which require special treatment are being presented to the public by other media of public information and that, in addition, to administer the Code in a way that would satisfy all individuals and groups is impossible. The letter cited drug addiction and divorce as two examples.

Mr. Malin said the recent attack by the Roman Catholic Bishops' Committee on Motion Pictures "only emphasizes the impossibility of Code pleasing to all segments of opinion."

Records of "Carousel"

Preceding the introduction of 20th Century-Fox's filmization of Rodgers & Hammerstein's "Carousel" in February, Capitol Records is issuing a special soundtrack album of musical highlights from the first production filmed in the revolutionary new 55mm CinemaScope process.

Three-Reel Warner Short Has Premiere in Detroit

The three-reel Warner short, "24 Hour Alert," in WarnerColor had its world premiere at the Michigan theatre, Detroit, last week with civic and military officials attending. At the same time, top Air Force generals were seeing the film at a private screening in New York. The film stars Jack Webb, was produced by Cedric Francis and directed by Robert Leeds. It was filmed at major Air Force bases.

News Strike Hits Detroit

DETROIT: The stereotypers' strike which last week closed down all three local newspapers for the first time in the city's history has had immediate repercussions on motion picture theatres, as well as on radio and TV stations.

United Detroit Theatres and the Fox theatre have taken to the air as heavily as availabilities permit. Other means used by the theatres, both first run and subsequent run, are the Negro press and the *Polish Daily News* which has appeared for the first time with 70 per cent of its material in English. At midweek it looked as if it might be a long strike.

One of the more far-reaching repercussions may be the appearance this week of the new Detroit *Reporter,* drawing on the voluntary service of the Newspaper Guild of Detroit and financed by the Allied Printing Trades Council. The labor daily, which is accepting ads, warned that the strike could last 13 weeks because the publishers' excess profits situations and their 13-week strike insurance allowed them to stand firm on new contract negotiations.

RKO Revises Executive Sales Setup

A revision of RKO's executive sales setup to make for greater concentration in sales and distribution, was announced this week by Walter Branson, vice-president in charge of distribution. "This new alignment of our home office echelon will create closer coordination with our sales staff in the field for the handling of the important product which RKO will announce for release shortly," Mr. Branson said.



Herbert Greenblatt



Nat Levy

Under the new alignment, RKO's domestic organization will be divided into two parts: west and east. The west will be headed by Herbert H. Greenblatt, with the title of western sales manager; the east will be handled by Nat Levy, as eastern sales manager.

Mr. Greenblatt and Mr. Levy will have complete authority and responsibility for every phase of sales and distribution in their respective areas, according to Mr. Branson, to whom both will be directly responsible.

Harry Gittleson, who assumes the new post of domestic executive assistant, will be personal aide to Mr. Branson and will coordinate all phases of domestic distribution and administration. M. G. Poller will be home office assistant to Mr. Greenblatt, while Mr. Levy's assistant will be Frank Mooney.

The eastern area includes the Metropolitan district under Len Gruenberg, New York; the eastern district, Bob Folliard, Philadelphia; east-central district, Morris Lefko, Cleveland; southeastern district, Dave Prince, Atlanta, and southwestern district, Ben Cammack, Dallas.

The western territory will consist of the midwestern district under Sam Gorelick, Chicago; the Rocky Mountain district, Al Kolitz, Denver; western district, Herb MacIntyre, Los Angeles, and Canadian district, Jack Labow, Toronto.

Megaarden in Washington

Theodor Megaarden, formerly manager of the Consolidated Theatres, Connecticut, has entered into a partnership with Ike Weiner, Washington, D.C., in operation of the Carver there and Waldorf, Waldorf, Md.



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Will Rogers Hospital gratefully acknowledges the contribution of advertising production by 20th Century-Fox Pictures, and of space by this Publisher.

Italian Calls United States "Ex-Enemy"

by DR. ARGEO SANTUCCI

ROME: For the first time since the war and the downfall of the Mussolini regime, an Italian Government official has referred to the United States as an "ex-enemy country." The official is Nicola De Pirro, general director of the State Department for Entertainment, and his forum is an article published in the current issue of the quarterly magazine, *Lo Spettacolo.*

Mr. De Pirro, referring to the situation prevailing in 1949 in the motion picture market here, writes: "The home output of films could not meet in full the needs of the Italian market which was literally swamped with the films of the ex-enemy countries, who in those years had still to dispose of their back production, with the United States, of course, at their head."

America, Britain and France habitually have been referred to here as allied countries ever since the armistice, except among the neo-fascists. Mr. De Pirro was an official of the same State Department of Entertainment during the Mussolini regime. At that time, however, the general director of the motion picture division was Eitel Monaco, now president of ANICA, the Italian association of producers and distributors.

According to Mr. De Pirro's article, the frozen deposits on imported dubbed pictures amounted to $5,600,000 at the end of June. This has since increased to an estimated $6,000,000. He estimates that from 1948 to the present, 18,450,000,000 lira have been transferred for film payments, of which more than 14,600,000,000 lira went to America. In the same period, he says, Italian film exports earned about 26,500,000,000 lira, or a profit of over 8,000,000,000 lira.

U.A. Theatre Circuit Reelects Directors

Directors of the United Artists Theatre Circuit, Inc., were reelected Monday at the annual stockholders meeting in Baltimore. George P. Skouras, president, reported an improvement in earnings as a result of the installation of equipment capable of handling the new methods of projection in the theatres operated by the company. Elected to the board were: Charles Allen, Benjamin Buttenwieser, A. H. Frish, James M. Landis, Douglas M. Moffat, Bertram S. Nayfack, Edward H. Rowley, Joseph M. Schenck, Joseph M. Seider, Milton Shubert, George P. Skouras, George Textor, Milton C. Weisman and Raymond V. Wemple.

McCord Buys Drive-In

Conway Theatres, Conway, Ark., has purchased the 65 Drive-In theatre near there from J. C. Collier, of Cleveland, Miss., R. S. McCord, Conway president, said. He added he would improve the house.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended December 3 were:

Atlanta: WHITE CHRISTMAS (Par.); MY SISTER EILEEN (Col.) 2nd week; TENDER TRAP (MGM) 2nd week.

Baltimore: QUEEN BEE (Col.); TENDER TRAP (MGM).

Boston: GUYS AND DOLLS (MGM); TENDER TRAP (MGM); THE VIEW FROM POMPEY'S HEAD (20th-Fox); THE WARRIORS (A.A.)

Buffalo: THE TENDER TRAP (MGM) 3rd week; THREE STRIPES IN THE SUN (Col.); THE VIEW FROM POMPEY'S HEAD (20th-Fox) 2nd week.

Chicago: QUEST FOR THE LOST CITY (RKO) with NAKED SEA; GUYS AND DOLLS (MGM) 3rd week; THREE STRIPES IN THE SUN (Col.) 2nd week; THE TENDER TRAP (MGM) 3rd week; MAN WITH THE GUN (U.A.) 3rd week; REBEL WITHOUT A CAUSE (W.B.) 3rd week; THE SHEEP HAS FIVE LEGS (UMPO) 3rd week; THE VIEW FROM POMPEY'S HEAD (20th-Fox) 2nd week.

Cleveland: QUEEN BEE (Col.); TENDER TRAP (MGM) 2nd week.

Columbus: SINCERELY YOURS (W.B.); THE TENDER TRAP (MGM); GOOD MORNING, MISS DOVE (20th-Fox).

Denver: AFRICAN LION (B.V.) 3rd week; GOOD MORNING, MISS DOVE (20th-Fox) 2nd week; LUCY GALLANT (Par.); REBEL WITHOUT A CAUSE (W.B.); SINCERELY YOURS (W.B.); TENDER TRAP (MGM).

Des Moines: THE TENDER TRAP (MGM) 2nd week.

Detroit: THE AFRICAN LION (B.V.) 2nd week; GUYS AND DOLLS (MGM); REBEL WITHOUT A CAUSE (W.B.); THE VIEW FROM POMPEY'S HEAD (20th-Fox).

Hartford: BIG KNIFE (U.A.); QUEEN BEE (Col.) 2nd week; TENDER TRAP (MGM) 2nd week.

Indianapolis: THE TENDER TRAP (MGM) 2nd week; THE VIEW FROM POMPEY'S HEAD (20th-Fox).

Jacksonville: GOOD MORNING, MISS DOVE (20th-Fox); THE BIG KNIFE (U.A.); THE NAKED STREET (U.A.).

Kansas City: THE AFRICAN LION (B.V.) holdover; GOOD MORNING, MISS DOVE (20th-Fox); THE TENDER TRAP (MGM) holdover.

Memphis: THE TENDER TRAP (MGM); REBEL WITHOUT A CAUSE (W.B.); GOOD MORNING, MISS DOVE (20th-Fox).

Miami: THE TENDER TRAP (MGM) 2nd week; VIEW FROM POMPEY'S HEAD (Fox).

Milwaukee: THE DESPERATE HOURS (Par.) 1st week; GOOD MORNING, MISS DOVE (20th-Fox); REBEL WITHOUT A CAUSE (W.B.); THE TENDER TRAP (MGM) 2nd week.

Minneapolis: THE AFRICAN LION (B.V.); THREE STRIPES IN THE SUN (Col.).

New Orleans: GOOD MORNING, MISS DOVE (20th-Fox); THE KING'S THIEF (MGM); REBEL WITHOUT A CAUSE (W.B.) 2nd week; THE TENDER TRAP (MGM) 2nd week.

Oklahoma City: GOOD MORNING, MISS DOVE (20th-Fox) 2nd week; THE TENDER TRAP (MGM) 2nd week; THE AFRICAN LION (B.V.) 3rd week.

Philadelphia: MAN WITH A GUN (U.A.); GOOD MORNING, MISS DOVE (20th-Fox); THE BIG KNIFE (U.A.); GUYS AND DOLLS (MGM) 3rd week; THE TENDER TRAP (MGM) 2nd week; THE AFRICAN LION (B.V.) 2nd week.

Pittsburgh: GOOD MORNING, MISS DOVE (20th-Fox) 2nd week; MAN WITH A GUN (U.A.); VIEW FROM POMPEY'S HEAD (20th-Fox) 2nd week.

Portland: THE AFRICAN LION (B.V.) 3rd week; TENDER TRAP (MGM).

San Francisco: AFRICAN LION (B.V.) 4th week; GOOD MORNING, MISS DOVE (20th-Fox) 2nd week; MAN WITH A GUN (U.A.) 2nd week; NAKED SEA (UMPO) 8th week; THE TENDER TRAP (MGM) 2nd week.

Toronto: THE BIG KNIFE (U.A.); THE GIRL IN THE RED VELVET SWING (20th-Fox); TRIAL (MGM) 3rd week; ULYSSES (Par.) 2nd week.

Vancouver: REBEL WITHOUT A CAUSE (W.B.) 2nd week.

Washington: GOOD MORNING, MISS DOVE (20th-Fox); TENDER TRAP (MGM) 2nd week; GUYS AND DOLLS (MGM) 2nd week; DESPERATE HOURS (Par.) 3rd week; AFRICAN LION (B.V.) 4th week; TROUBLE WITH HARRY (Par.).

Extend AB-Paramount Deadline to March 3

WASHINGTON: The Justic Department has agreed to extend another three months, until March 3, 1956, the divestiture deadline of American Broadcasting-Paramount theatres. The department said the divestiture is 96 per cent complete, with only 31 theatres still to be disposed of out of 774 sales and dissolutions required under the original Paramount Consent Decree. AB-PT is the only one of the circuits involved in the Paramount case that has not completed its divestiture, but it had the largest required divestiture of any of the five major circuits involved. A major problem remaining, Justice officials said, consists of 22 theatres tied up in a joint ownership between AB-PT and Maine and New Hampshire Theatres. At the time of the last extension, in September, AB-PT had 38 theatres to dispose of.

Columbia to Aid Foreign Production

Columbia International will invest $12,000,000 in some 60 pictures to be made abroad, and additional money in British production, Lacy W. Kastner, its president, disclosed in New York last week on his return from a two month tour of the Far Eastern offices.

The investment amounts per film to from 30 to 60 per cent, Mr. Kastner added, and asserted that where problems of mores or censorship prevent a film from acceptance here, the market outside is such that investment at the very least will be recouped.

The British program, to be financed to an extent he didn't say, is 21 pictures, six completed.

Mr. Kastner, appropros of productions unsuitable for distribution here, indicated there would be three categories; those whose attitudes conflict so strongly their acceptance by the Code Authority, much less the public, cannot be expected (in which cases Columbia will not attempt releases without a seal, even if the pictures are "successes" back home); those which require special handling (as, for instance, the intellectual approach for the selective art house audiences); and those which the organization can sell without trouble to theatres here, including circuits. The specialized second category will be handled by the recently formed division headed by Edward Kingsley.

The first two Mr. Kingsley will handle are "The Prisoner" and "Men in White."

Mr. Kastner gave a breakdown of the company's foreign pictures. There will be nine French, 10 German, 10 Italian, four Brazilian, two Chilean, 21 Mexican, two Australian, two Philippine. More than half will be in color and some in wide screen.

The foreign field gave the company 46 per cent of its $88,311,113 gross the year ended June 25, Mr. Kastner noted.

He is in favor of selling pictures to Iron Curtain countries, but with caution, Mr. Kastner postulated. They should be selected carefully so they won't be used to abuse, and the sale should be for a flat cash sum.

Balaban Speaker at Federation Dinner

Barney Balaban, president of Paramount, was the keynote speaker at a dinner Wednesday night tendered by the advertising, publishing, radio and television industries in behalf of the Federation of Jewish Philanthropies, it was announced jointly by the industries' co-chairmen, Louis G. Cowan, CBS; Monroe W. Greenthal, of the Monroe Greenthal Co.; Ned L. Pines, Pines Publications, and Emanuel Sacks, NBC. Arthur C. Fatt, Grey Advertising Co., and Shap Shapiro, Look Magazine, are associate chairmen of the combined-industry drive.

The HOLLYWOOD SCENE

HOLLYWOOD BUREAU

The start of six pictures and completion of seven others kept production on virtually an even keel as of the seven days terminating last weekend.

Producer-director Al Lewin started "The Living Idol," Eastman color and CinemaScope, for MGM, with Steve Forrest and Liliane Montevecchi in principal roles.

CinemaScope and DeLuxe color are being used by 20th-Fox on "23 Paces to East Baker Street," produced by Henry Ephron and directed by Henry Hathaway with Van Johnson and Vera Miles in top roles.

WarnerColor is in use for "Santiago," produced by Martin Rackin and directed by Gordon Douglas, with Alan Ladd, Rossano Podestta, Chill Wills and Lloyd Nolan.

"The Secret of Treasure Mountain," Columbia, has Wallace McDonald as producer, Seymour Friedman as director, Valerie French, William Prince and Raymond Burr as principals.

Columbia also will distribute "Portrait in Smoke," starring Arlene Dahl, which is produced by Maxwell Setton and directed by Ken Hughes in London.

Republic started "And Suddenly You Run," with Rudy Ralston as associate producer, and with Scott Brady, Joan Vohs, Frank Faylen and John Dehner in a cast directed by Franklin Adreon.

CinemaScope Demonstrations Being Held by 20th-Fox

A special demonstration of CinemaScope 55, introduced by 20th Century-Fox with Rodgers and Hammerstein's "Carousel," was conducted this week at the Huron theatre, Huron, S. D., by the company. Other showings will be held in principal cities of the U.S. and Canada in January with international showings to follow shortly thereafter, according to the company. Meanwhile, Edward E. Sullivan, 20th-Fox publicity director, returned to New York from Hollywood following a series of conferences with Harry Brand, studio publicity head. Pictures discussed, besides "Carousel," included "The Lieutenant Wore Skirts," "Bottom of the Bottle," "The Man Who Never Was," "On the Threshold of Space" and "The Man in the Gray Flannel Suit."

To Work on "Conqueror"

Victor Lasky, author, has been selected to edit all stories and tape-recordings of the premieres of Howard Hughes' "The Conqueror" in the world's capitals. Mr. Lasky will work with Terry Turner, special consultant on the campaign for the CinemaScope-Technicolor RKO release, and Don Thompson, who handles all TV and radio material for the film.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Secret of Treasure Mountain
Portrait in Smoke (Film Locations production)

MGM
The Living Idol (Al Lewin Prods.; CinemaScope; Eastman Color)

REPUBLIC
And Suddenly You Run

20TH-FOX
23 Paces to Baker Street (CinemaScope; De Luxe Color)

WARNER BROS.
Santiago (Wide Screen; WarnerColor)

COMPLETED (7)

ALLIED ARTISTS
Crime in the Streets
Screaming Eagles (Bischoff-Diamond Prods.)

INDEPENDENT
Around the World in 80 Days (Michael Todd Prods.; Todd-AO)

PARAMOUNT
That Certain Feeling (VistaVision; Technicolor)

UNITED ARTISTS
Bed of Fear (Harris-Kubrick Prods.)
Nightmare (Pine-Thomas-Shane Prods.)

U-I
Cry Innocent

SHOOTING (30)

ALLIED ARTISTS
Mother-Sir
The Friendly Persuasion (Widescreen; De Luxe Color)

BUENA VISTA
The Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
He Died Laughing
Zarak Khan (Warwick Prods; CinemaScope; Technicolor)
It Happened One Night
The Harder They Fall
Solid Gold Cadillac
Odongo (Warwick Prods.; CinemaScope; Technicolor)
Port Afrique (Coronado Prods.; Technicolor)

INDEPENDENT
The Weapon (Hal E. Chester; Superscope)

MGM
The Rack
The Swan (CinemaScope; Eastman Color)
Lust for Life (CinemaScope; Ansco Color)

PARAMOUNT
Pardners (VistaVision; Technicolor)
War and Peace (Ponti-de Laurentiis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Man Betrayed (Todon Prods.)

20TH-FOX
The Revolt of Mamie Stover (CinemaScope; De Luxe Color)
The King and I (CinemaScope; De Luxe Color)

UNITED ARTISTS
Emergency Hospital (Bel-Air Prods.)
Johnny Concho (Kent Prods.)
Bandido (Bandido Prods.; CinemaScope; De Luxe Color)
Run for the Sun (Russ-Field Corp.; SuperScope; Color)
The Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman Color)

U-I
Toy Tiger (Technicolor)
Written on the Wind (Technicolor)
Apache Agent (CinemaScope; Technicolor)

WARNER BROS.
Serenade (WarnerColor)
The Spirit of St. Louis (CinemaScope; Warner Color)

Set Plan for Convention Of Drive-ins

CINCINNATI: A minimum of speeches and a maximum of participation by the delegates is going to be the theme of the 1956 National Allied drive-in convention at the Hotel Cleveland in Cleveland, the national advisory committee decided at its recent meeting here. A tentative program has been laid out. The convention will open February 21 and run through 23.

Governor Frank J. Lausche of Ohio and Mayor Anthony Celebrezze of Cleveland are being invited to welcome the conventioneers. The first business session will follow. On the second day of the convention, the delegates will split into two sessions, one devoted to small town drive-ins and the other to big city operations. The customary discussion of film prices will occupy a part of the time of each of these sessions with the balance of the time to be devoted to exploitation for drive-in theatres.

The final day's session will again start with a luncheon. A summary of what was discussed in the clinics will be given and Allied's national Emergency Defense Committee will make a report. The committee which set plans consisted of Rube Shor, National Allied president, A. F. Myers, chairman of the board, Horace Adams, convention chairman, A. B. Jefferis, last year's drive-in convention chairman, Robert Morrell and Nat Kaplan of Cincinnati, and Robert A. Wile of Columbus, executive secretary of the Independent Theatre Owners of Ohio.

Mullin Reelected President Of New England Allied

BOSTON: Martin J. Mullin, president of New England Theatres, Inc., was reelected president of Allied Theatres of New England, Inc., at the annual election of officers meeting held here this week. Other officers elected include Samuel Pinanski, Charles E. Kurtzman, Benjamin Domingo, Harry Feinstein and Edward S. Canter, vice-presidents; Stanley Sumner, treasurer, and Frank C. Lydon, executive secretary. John J. Ford was elected chairman of the board and directors elected include Walter A. Brown, Theodore Fleisher, Winthrop Knox, Jr., Joseph P. Liss and Richard Dobbyn. The organization went on record to support the efforts of all recognized groups to abolish the "unfair and discriminatory tax" on film entertainment.

Universal Sets Dividend

The board of directors of Universal Pictures Company, Inc., this week declared a quarterly dividend of 25 cents per share and an extra dividend of 25 cents per share on the common stock, payable December 22, to stockholders of record December 12.

People in The News

DR. GOFFREDO LOMBARDO has resigned as president of I.F.E., it has been announced in Rome. Dr. Lombardo, who also is president and owner of Titanus Films, was named I.F.E. president only a few days ago, to succeed DR. RENATO GUALINO, who resigned.

SAMUEL PINANSKI, president of American Theatres Corporation, has been re-elected president of the Hebrew Loan Association of Greater Boston. His father, the late NATHAN PINANSKI, founded the society.

THE RT. REV. MSGR. JOHN J. MCCLAFFERTY, who was executive secretary of the National Legion of Decency from 1937 to 1947, has been appointed assistant to the rector of Catholic University in charge of university development.

ALFRED E. STERN, manager of RKO Pictures domestic publicity for the last two years, has been appointed publicity manager for the company's foreign operation in addition.

JOHN E. DUGAN has been appointed sales representative for the St. Louis and Kansas City exchange areas, with headquarters in St. Louis, for I.F.E. Releasing Corporation.

RAY THOME, formerly of San Francisco, has joined the staff of Malco Theatres, Memphis, as manager of the Malco theatre. He replaces WATSON DAVIS.

Name Vice-Chairmen of Jewish Charity Drive

The appointment of Leon Goldberg, financial vice-president of United Artists; Charles Moss, head of B. S. Moss Theatres and Harold Rinzler of Randforce Theatres as vice-chairmen of the Amusement Division's participation in the 1955-56 Federation of Jewish Philanthropies campaign was announced yesterday by Adolph Schimel, chairman of the Amusement Division. In announcing the appointment of the three vice-chairmen, Schimel said, "Federation is seeking $18,100,000 this year—$2,600,000 more than was raised last year. The extra sum is necessary, to close the gap between income and human needs, to increase the already high level of service established in Federation hospitals and social service agencies and eliminate waiting at these institutions."

RKO Confers with Justice Department on Stock Sales

Talks with the Department of Justice on RKO Theatres' minority stock interest in Metropolitan Playhouses, Inc., was to take place in New York this week. George W. Alger, attorney and trustee of the stock, was to confer with Maurice Silverman, Department of Justice attorney. The talks were scheduled as the December 21 deadline neared for Mr. Alger's report to the Federal District Court on the disposition of the stock. While Mr. Alger said he had nothing to report, a Justice official said the stock has not been sold. Indications point to a request for additional time beyond the three-year period originally given. In the past, RKO Theatres executives have acknowledged that it appeared difficult to find purchasers offering what they considered an equitable deal. RKO Theatres has a 20 per cent ownership of Class A stock of Metropolitan Playhouses, which consists altogether of about 120 theatres.

Columbia Prepares New Exchange in Charlotte

CHARLOTTE: The Charlotte branch of Columbia Pictures will occupy its new home at 226 S. Church Street the first of the year, it was announced by R. J. Ingram, district manager. Mr. Ingram went to Charlotte from his Atlanta headquarters to inspect the new building. Shipping and inspection rooms are in the basement. Offices are on the first floor. The new location will contain much more floor space than the present office at 225 W. 4th Street.

Aubrey Wisberg, Leo Handel Form a New Company

A new company which will make theatrical releases has been formed in Hollywood by Aubrey Wisberg and Leo A. Handel. Mr. Wisberg is a writer and producer; Mr. Handel is president of Handel Film Corporation, which has completed 26 TV documentary films in the series "The Magic of the Atom." The first two of the pictures the men propose to make are "Women Can Be Wicked," and "Satan's Daughters," the screenplays of which Mr. Wisberg wrote.

Harold Klein Elected New York Chief Barker

New York Variety Tent, No. 35, last week elected Harold Klein, of J. J. Theatres, its chief barker. He succeeds William German. Other officers for the coming year are Martin Levine, first assistant chief barker; Larry Morris, second; William Westphal, property master; and Jack Hoffberg, dough guy. Canvasmen are George Brandt, Dave Levy, Charles Okun, Harold Rinzler, Jack Rosenfeld, Morris Sanders, Cy Seymour, Spyros Skouras, Jr., Mort Sunshine, Saul Trauner, George Waldman, Al Finley, Martin Kornbluth, Charles Alicoate, Mo Fraum, Sy Seadler, Wilbur Snaper, Burton Robbins, Robert Shapiro, Sid Eiges, and Carl Haverlin.

The National Spotlight

ALBANY

Variety Club will present Harlem Magicians, with the great Goose Tatum and Marques Haynes in a professional basketball game, next February, for Camp Thacher. . . . Phil Baroudi, North Creek exhibitor, returned from Miami, Fla., where Neil Hellman, Albany area and Philadelphia drive-in operator, also vacationed. . . . Harry Lamont, president of Lamont Theatres and chairman of Variety's Heart Fund committee, convalesced at St. Peter's Hospital. . . . Jaack Hamilton, Berlo Vending Co. branch manager, resigned as Variety Club property master. Aaron Winig succeeded him. . . . The Hollywood drive-in, Averill Park, went to weekend operation, after installing in-car heaters. . . . John Gardner said his new Unadilla drive-in will be ready for an April opening. He also owns the Turnpike, outside Albany. . . . Walter Reade theatres, including the Community and Kingston, in Kingston, N. Y., are advertising $3-value ticket books for $2.50.

ATLANTA

Atlanta's new radio station, WAKE, is now on a 24-hour operation. . . . Mrs. W. A. Barrett, mother of Jack Barrett, sales representative of Allied Artists for Florida, died at her home in Cartersville, Ga. . . . Riley P. Davis, 50, sales representative for Columbia Pictures, died. . . . President Ed Stevens, Stevens Pictures, has checked in after a tour of his exchanges. . . . New at United Artists are Barbara Beck, of the accounting department, and Joyce Bendict, of the contract department. . . . R. G. Mclure, office manager, 20th Century-Fox, is back from a vacation. . . . Fred Storey, president of Storey Theatres, has been named as treasurer of the Atlanta Chamber Commerce. . . . The Family drive-in, Harriman, Tenn., has closed for the winter. . . . Tracy Barnes, husband of Johnnie Barnes of Wilby-Kincey, is in the hospital in Anderson, S. C., after a heart attack.

BALTIMORE

The results of the election held in the clubrooms of Baltimore Tent No. 19, Variety Club, find Earl Lewis as the chief barker; I. K. Makover, first assistant; Joe Walderman, second assistant; Oscar Kantor, dough guy; Natie Klein, property master. Elected to the board were Cy Bloom, Milton Stark, Bernie Seamon, Mike Rendelman, Bill Howard and Pete Prince. . . . Joe Grant, Northwood, has been confined at home due to illness. . . . George Burger, Northwood assistant, became a grandfather this week when a son was born to his son. . . . Jack Sidney, former Century theatre manager, currently relieving in Washington for Loew's, was to be guest of honor at a dinner being tendered by the Variety Club in its clubrooms on Tuesday. . . . Allied Motion Picture Theatre Owners of Maryland have formed a committee to present a formal protest to all distributors against the high price of film rentals. . . . Jack Fruchtman, New theatre, won the Chevrolet in the Washington Variety Club's annual raffle. . . . Ann Bruce, secretary to Jack Fruchtman, has resigned. . . . Sam Mellits, Denton, Maryland exhibitor, is vacationing in Miami.

BOSTON

Joseph E. Levine, president of Embassy Pictures Corp. who has the world wide distribution of the film "Wiretappers," arranged to have the world premiere of the film in the Los Angeles area where it was to open December 7 in 35 theatres. This saturation booking was backed by a strong radio and TV campaign, with Fred Stein of Los Angeles as the west coast distributor. . . . Moe Silver addressed the exchange managers and exhibitors at a luncheon to help coordinate the annual Christmas Salute drive for the Will Rogers Memorial Hospital. While here he was the guest of Charles E. Kurtzman, exhibitor chairman for the drive in this area. . . . Robert Whitten has shuttered the Opera House, Millbridge, Maine and the Bomes brothers have closed the Jamestown, R. I., theatre. . . . Fred Fedeli is reconditioning the Rialto, Worcester for the fourth time since he took ownership in 1928. The major change is all new seats. . . . Lloyd Clark, president of Middlesex Amusement Company and Mrs. Clark have adopted an eight-year-old Greek orphan boy, arranged through the Children's Aid Society. . . . ATC's Mayflower theatre has entered a new policy of art pictures, with the Christmas offering to be the English film "Man Who Loved Redheads."

BUFFALO

Buffalo theatres got a pleasant surprise the day after the big storm last week, when the *Evening News* cancelled all theatre ad bills because, said one of the sheet's executives, the paper did not put out its complete circulation on account of the terrible traffic conditions caused by the deep snow. . . . There was a big turn-out for the Variety Club's annual Monte Carlo Night, when barkers and their wives enjoyed Clint's two-bit food specials. . . . Brig. Gen. Oscar N. Solbert, director of George Eastman House and James E. Card, curator of motion pictures, flew to Hollywood Monday to attend a repeat performance of the awarding of "Georges" to the oldtimers who were unable to pick up their awards in Rochester a few weeks ago. Ronald Colman, John Ford and Henry King, for instance, are among those presently in Hollywood and who did not attend the Kodak Town show when 20 awards were made but only 11 personalities attended. . . . Eight pieces of fire apparatus and more than 100 firefighters fought a three-alarm fire that raged out of control for an hour during the height of the big Buffalo blizzard the other day, causing about $125,000 damage to the Varsity theatre building, which houses the Basil community theatre. Not a seat in the theatre proper was damaged because of a fire wall.

CHARLOTTE

The Charlotte chapter of Women of the Motion Picture Industry presented a scroll to Denise Darcel, when the French screen actress visited Charlotte last week. The scroll made Miss Darcel a member of the local WOMPI chapter. She was here as honor queen of the Carolinas Carousel parade. . . . Danny Kaye will be here Monday. He will stop in Charlotte as part of his tour in behalf of "The Court Jester." He attended a screening of his picture, made a stage appearance and also was guest at a party. . . . Personnel of the Columbia Pictures branch here are eagerly awaiting completion of their new home on S. Church St. They will occupy the building after the first of the year. . . . Bob Ingram, Columbia district manager from Atlanta, was here last week. . . . "Water Follies" drew 12,000 persons in four shows at the Charlotte Coliseum.

CHICAGO

The Variety Club of Illinois activities comprise the big news of the week. First, all officers and crew members were re-elected. This means that Jack Kirsch will for the next year again preside as chief barker; Nat Nathanson, assistant chief barker; Lou Rhienheimer, second chief barker; Jack Rose, secretary; Harry Balaban, dough guy. Plans were completed for the Variety Club annual Xmas party for children. This event will be held December 17. Everything is also set for a New Year's Eve party for members. . . . At the December 2nd meeting Variety Club members presented a check totaling $60,000 to LaRabida Sanitarium. This amount represented the returns from recent city-wide theatre collections. Another check amounting to $2,500 was presented to LaRabida at the same time, but by the Women's Auxiliary of the Variety Club. This amount represented the proceeds from sponsorship of the Harlem Globetrotters game held here a couple of weeks ago. . . . John Conley, of Wittek Golf Range Supply Company, says there are strong indications that miniature golf is going to hold a popularity spot of its own at drive-ins throughout the country. He reported that even though winter is here, orders for spring and summer installations at drive-in theatres are coming in continually. Jack Kirsch, president of Allied Theatres of Illinois, and I. Zatkin, general manager for Schoenstadt & Sons Circuit, were in New York for the Spyros Skouras dinner.

CLEVELAND

Free tickets to the midwest premiere of "Hill 24 Doesn't Answer" December 18 at the Vogue theatre were given to all purchasers of State of Israel Bonds during the current bond drive. . . . All three local film critics scolded movie patrons for by-passing "Good Morning, Miss Dove" to support a dual program of two violent pictures "Lawless Street" and "Teenage Crime Wave."

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. . . Dorothy Wellman, daughter of Peter Wellman, owner of the Wellman and New Mock theatre in Girard, O., is visiting relatives in Greece. . . . Vacationing for 10 days in Washington and New York are Betty Bluffestone, Imperial Pictures booker, and her sister, Mrs. Peter Rosian, wife of the U.I. district manager. . . . S. G. Sturgeon re-opened his Smithfield theatre, Smithfield. . . . Oliver Theatre Supply installed CinemaScope equipment in Alex Negris' Grove theatre, Lorain. . . . Frank Arena, manager of Loew's Twin drive-in, Chicago, is substituting for the vacationing manager of Loew's Normandy drive-in, Jacksonville, Miss. . . . East Side drive-in, only outdoor theatre operating all winter in the Greater Cleveland area, reports success of the policy throughout the first snowstorm of the season. . . . Paramount's "Artists and Models" will be the Christmas attraction at Loew's State and the New Year's attraction at Loew's Stillman.

COLUMBUS

The four downtown first run theatres—Loew's Ohio, Loew's Broad, RKO Palace and RKO Grand—played host to several thousand youngsters at the first of three pre-Christmas Saturday morning special shows. The Ohio and Broad showed "Challenge to Lassie" plus five cartoons. The Palace and Grand showed the Roy Rogers Western, "Don't Fence Me In" and five cartoons. The shows are being held in co-operation with the *Ohio State Journal* and Columbus *Dispatch*. Admission is by tickets obtained through coupons printed in the newspapers. . . . Charles Sugarman ended his run of "I Am a Camera" at the World after seven weeks, one of the longest engagements in recent World history. . . . "The Tender Trap" was held for a second week at Loew's Ohio.

DENVER

Tom Knight, theatre owner in Riverton, Wyo., was given the "Rotary Service Award" for his efforts in getting sick and wounded to hospitals. Knight, an aviator, has flown countless mercy flights, and in several instances has saved lives in so doing. . . . Stubby Kaye (Nicley Nicely Johnson of "Guys and Dolls"), was in boosting the film which will open at the Orpheum Dec. 23. . . . Sue Kissell has returned to Atlas Theatres in her former job as secretary. . . . Helen Engstrom, of the Milwaukee Paramount exchange, moves to Denver with her husband. She will be booking secretary at Allied Artists. . . . Bob Adams has sold the Skyline drive-in, Rawlins, Wyo., to the Wyoming Amusement Corp. Clarence Batter will buy and book. . . . Mr. and Mrs. Sam Langwith of Western Service and Supply, to Florida for vacation. . . . Ted Galanter, district publicity man for Metro, was here whipping "Guys and Dolls" campaign into shape.

DES MOINES

Mrs. Earl Stanton has sold the Fox theatre and equipment at Nora Springs and the town is without films for the first time in 17 years. The equipment has been moved to Mercer, Mo. Mr. Stanton died a year ago. . . . Friday night shows have been discontinued at the Star theatre in Ute and there will be only one showing on Saturday night. . . . The board of directors of the Winfield Community theatre has voted to purchase the Winfield theatre from the Pratt interests. E. J. Kramer, manager of the Winfield, will continue to show movies, however, despite the change in ownership. Extensive remodeling plans have been made. . . . Madge Meredith, film actress, returned to her home town of Iowa Falls to help observe her parents' fortieth wedding anniversary. It is also the fortieth year in business for the operators of the Princess Sweet Shop and Cafe, Madge's first employers. It was the actress's first real visit back home since she left in 1941. She was accompanied by her daughter, Christine Corley, 6 months. . . . Danny Kaye made a personal appearance at the Paramount theatre, Des Moines, following the showing of a sneak preview of his picture, "Court Jester." Afterward, he was guest at a cocktail party for press, industry and radio at Hotel Savery. Branch manager Don Hicks and Mrs. Hicks were hosts. . . . Gertrude Burke, retired National Theatre Supply secretary, has completed a trip to Europe. . . . Lou Levy, Universal branch manager, is on vacation—getting rested up for the big Christmas party. . . . Joanne Hoffman, former Republic employee, is a speech therapist at Farmington, Mich. . . . Jim Stone of Paramount is the proud father of a new son. . . . Earl Hull, RKO assistant booker, has left the Row. . . . Cloyd Street, Allied Artists booker, had minor surgery on his arm.

DETROIT

Strike of the three Detroit newspapers threw theatre operators into a frenzy of ad-placing. The Windsor (Ont.) *Star* stepped up its Detroit issues and the *Polish Daily News* printed a page of English. Theatre operators ran against a saturation of newspaper, radio and TV advertising space. How this will affect business remains to be seen but indications from other cities where similar situations existed are gloomy. . . . The United Artists theatre closed after the Sunday (12/4) show to change over for the production of "Oklahoma!" Opening date has not been announced yet. . . . Carl Bewersdorf has switched from the Grand to the Allen Park. . . . CinemaScope is going into the Rex Kinne Lyon at S. Lyon. . . . Lee Ward has been in Ford Hospital. . . . Carl Biermele, General Theatre Service manager, is back after a hospital stay. . . . "The African Lion" has again changed Telenews policy from shorts and newsreel. Telenews has done well again, as in the past, with the Disney features. . . . The long closed Cinema art house will reopen as the World after a $40,000 going over. Studio Theatre Corp. will operate.

HARTFORD

A community-relations project, already highly commended by PTA groups and the like, is now in its third year at suburban Newington, Conn. Walter Kordek, manager of the independent Newington theatre, sponsors a school children traffic safety program in co-operation with the Newington Police Department. Each week, theatre passes are awarded to the elementary school youngsters who have been outstanding in obeying traffic safety rules, in the opinion of observing police officers. Suburban news columns of Hartford dailies carry the winning names each week. . . . Art Jennings, manager of the Manchester drive-in theatre, Bolton Notch, Conn., has been named winter relief manager for Menschell-Calvocoressci Theatres, Hartford. . . . George E. Landers, Hartford division manager, E. M. Loew's Theatres, and Mrs. Landers will leave later this month on a vacation trip to San Francisco and Los Angeles. . . . Maurice Greenberg, owner of the Parsons theatre, and his son, Leonard, have disclosed plans for construction of a $25,000,000 industrial development at suburban South Windsor, Conn. The project will consist of modern, one-story light manufacturing and warehousing units, all buildings to be designed and constructed for tenants. The Parsons is currently leased to Bercal Theatres, Inc. of Hartford.

INDIANAPOLIS

Greater Indianapolis closed Keith's Wednesday to await Todd-AO developments. The company's action policy will be shifted back to the Lyric, which closed last summer, Christmas Week. . . . The Fox at LaPorte, closed since 1953, will be reopened Christmas Day by Indiana-Illinois Theatres. Jack Lightner will manage the house. . . . Leroy Blue, brother of film veteran Monte Blue, died here Nov. 26. . . . Jack Meadows, RKO salesman, was passing out cigars last week to celebrate the birth of a daughter, Jean Meadows. . . . B. N. Peterson, National Theatre Supply manager, was in the hospital last week for a check-up. . . . A combined Film Row Christmas party is scheduled for the Variety Club Dec. 15. Columbia will have its office party at the club Dec. 13, Universal Dec. 16, Paramount Dec. 19 and Fox Dec. 20. . . . Joseph Melcher, manager of the Grand and Carlton at Evansville, was reported missing for more than a week in a newspaper report from the southern Indiana city.

JACKSONVILLE

Thomas P. Tidwell, 20th-Fox branch manager, returned to his office after making a complete tour of all indoor and drive-in theatres in the Miami area. With him on the tour were company officials Alec Harrison and Blacmer Johnson of New York, and Harry Ballance of Atlanta, Southern divisional manager. . . . Visiting Johnny Tomlinson, Warner branch manager, were three Warner executives from New York, Benjamin Kalmenson, Bernard Goodman and Ollie Williamson, and Grover Livingston of Atlanta, southeastern division chief. . . . FST district supervisors in the FST home office here for conferences were Harry Botwick, Miami, and James Cartwright, Daytona Beach. . . . George F. Cooper, 20th-Fox auditor from New York, was here auditing books of the branch office. . . . Exhibitors here included B. B. Garner, head of Talgar Theatres, Lakeland, and Carl Floyd and Bob Daugherty, executives of Floyd Theatres, Haines City. . . . Marc A. Barre, FST auditor from Atlanta, visited the home office here for a few days. . . . Charles Richelieu, State theatre, St. Petersburg, came in on a booking and buying trip.

KANSAS CITY

The board of directors of the Kansas-Missouri Theatre Association met November 30, to carry plans forward for the annual spring meeting March 6 and 7, 1956, at the Hotel President. . . . Senn Lawler, general manager of Fox Midwest circuit, returned to his office late in November, after a few

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days of rest in St. Luke's hospital. . . . Roy Cully, old-time theatre operator, who had the Pastime at Medicine Lodge, Kas., died November 30. He has been assisted by his son in recent years. . . . Five drive-ins operated during the weekend of December 2. One drive-in operated through the whole week and two announced that they will be operating all winter.

LOS ANGELES

Thornton Sargent, public relations director for National Theatres, has his foot in a cast after breaking a small bone. . . . Celebrating their 25th anniversary, Mr. and Mrs. Everett Cummings journeyed to New York. Cummings operates several theatres in the Norwalk and Downey areas. . . . Veteran exhibitor Carl Young, who operated a number of theatres of his own in Los Angeles for many years, and more recently was associated with the Vinnicof Theatres, was stricken with a heart attack at the Strand, L. A., and passed on shortly after. . . . Nick Estrada, who formerly handled Mexican-language features here, was back in town after a year in New York. . . . Murray Peck, salesman for Kranz-Levin Pictures, has resigned his post to join the Gordon Douglas organization as exploitation and sales representative for their production, "Sky Crazy." Seymour Poe, executive vice-president of Italian Films Export, and Murray Rainer, general sales manager, checked in from the East for huddles with Alex Cooperman, western sales manager. . . . H. Neal East, Paramount sales manager for the western division, headed for Portland and San Francisco for branch conferences.

MEMPHIS

Memphis film goers in 14 theatres voted for "A Man Called Peter" as the best picture of 1955 in the Audience Awards poll. Best performances of the year winners were Jennifer Jones in "Love Is a Many Splendored Thing" and the late James Dean in "East of Eden." . . . Variety Club elected the following as directors of the Memphis tent for 1956: M. A. Lightman, Jr., Nate Reiss, Howard Nicholson, Conran Bach, Tom Kirk, Ed Doherty, Alton Sims, Fordyce Kaiser, Tony Tedesco, George Simpson and Gilbert Brandon. Directors elect officers at the next meeting. . . . B. F. Jackson, Mrs. E. S. Gullett and C. J. Collier have purchased two theatres at Cleveland, Miss.—the Ellis and Regent—from Mr. and Mrs. W. T. Ellis. . . . Big-time, first run attendance hit Memphis again during the week just closed. Three times average attendance saw "The Tender Trap," MGM film, at Loew's State, and twice average attendance was brought in by "Rebel Without a Cause," the W.B. film, at Warner.

MIAMI

Florida State Theatre's Colony is getting prettied up to reopen (after being closed two years), with MGM's "Guys and Dolls." . . . Paul K. Hepner, formerly assistant manager of Claughton's Trail of Miami, has been promoted to manager of the circuit's Normandy. . . . Edgar Pearce, head of the Pearce Theatre Equipment Co. returned from a several weeks' business trip which included a convention stop in windy and chilly Chicago. . . . NBC big shots are already in town preparing for the telecasting of the Arlene Francis Home Show, the Steve Allen and Dave Garroway programs from this area in coming months. . . . Harry Botwick, district supervisor for FST, was in Jacksonville recently for a short business session which included conferences on management problems and some booking. . . . Editorially the Variety Barker (official organ for Tent 33) took "Hats Off" to laud the busy girls of Women's Committee for their successful Mad Hatter luncheon which raised over $1,000 for Variety Hospital. Singled out for commendation were Agnes Czebrinski, chairman of the luncheon; Mig Smith, public relations girl and Bernice Melniker for pinch-hitting for the Hole-in-One Contest.

MILWAUKEE

Angelo Provinzano, Wisconsin Allied's president, has been named exhibitor chairman for the March of Dimes campaign which starts in January. He has appointed Harold Pearson as secretary to a committee of exhibitors to work with him towards their quota. . . . As of November 1, Standard Theatres took over the Walworth theatre at Walworth, Wisconsin. Tom Finin is the manager there. . . . George Andrews replaces Roger Garot at Standard's Raulf theatre at Oshkosh. . . . John Mednikow, manager at National Screen here, is sporting a brand new 1956 Pontiac. His wife picked out the color which is robin's egg blue. . . . Theatres Candy Co., sent out formal announcements for the opening of their new warehouse, which they built themselves. . . . Miss Bunny Brunner, head of advertising for Fox-Wisconsin Amusement Corp., has returned from a vacation in New York City. . . . All drive-ins in Wisconsin and Upper Michigan are closed with the exception of the new Starlite, Marcus Management Co., which has in-car heaters. . . . Unity Theatres has a new manager at Sun Prarie. He is Charly Nygard.

MINNEAPOLIS

Business is "still in the doldrums" with grosses below what they should be this time of the year, according to Harry B. French, president of Minnesota Amusement Co. This is especially true in the Twin Cities and the northern part of the territory, French said. . . . Commercial club at Belgrade, Minn., is reopening the new Bell theatre there, and Kenneth Johnson, former owner, will manage the house. Original structure was destroyed by fire. . . . Stubby Kaye of the "Guys and Dolls" cast and Danny Kaye were recent Minneapolis visitors. . . . Irving Braverman, Columbia salesman, and his family have moved into their new home in suburban Hopkins. . . . New officers of the Reelfellows Club, film salesmen's group, are Howard Greenstein, Universal, president; Fred Bunkelman, Universal, vice-president; Mort Eichenberg, United Artists, secretary-treasurer; and Bob Levy, 20th-Fox, sergeant-at-arms. . . . Herbert Buschman, UA branch manager, was calling on accounts in the Worthington, Minn., area. . . . Margie Jenson, bookers stenographer at 20th-Fox, resigned.

NEW ORLEANS

Danny Kaye is scheduled to be in town this week to attend a sneak preview of his movie "The Court Jester." Another star visiting here was Dolores Gray to boost the picture "Kismet." . . . One of the happiest men on film row these days is Joy N. Houck, president of Joy's Theatres who now too is in the "black gold" business since the opening of a well on his property southwest of Magnolia, Columbia County, Ark. There are prospects for other gushers in that area which includes the 600-acre homestead of the Houck family. . . Leo Seicshnaydre, manager of Republic, was confined to his home because of a back ailment. . . . The Waynesboro drive-in, Waynesboro, Miss., a unit of A. L. Royal Theatres, will operate on week-ends only during the winter. . . . Attendance was heavy at the "Grocery Movies" staged at the Folly and Abalon Theatres in Algiers and sponsored by the Algiers Sunshine Club, a non-sectarian and non-political group whose main purpose is helping the poor of the community. Admission to either of the theatres was a donation of any item of non-perishable groceries. The groceries will be used in filling Christmas baskets for the destitute and needy families in that area.

OKLAHOMA CITY

Mr. and Mrs. R. Lewis Barton, Barton Theatres, presented the managers of the circuit's 14 theatres, with turkeys for Thanksgiving. . . . Mrs. Zelma Plato, manager of the Agnew theatre for a number of years, has resigned. E. Valentine succeeds Mrs. Plato as manager. . . . Mrs. Ethel Coxie, manager and supervisor of the Sky Train theatre, was injured in a car wreck last week. While she is recovering, Jack DeLaughter will be manager of the theatrer. . . . The Bomber, Circle and Barton 77, drive-in theatres will be closed on Tuesday, Wednesday and Thursday during the winter months. All three of the drive-ins will open on Friday, Saturday, Sunday and Monday nights. . . . R. Lewis Barton, has been appointed to the board of the Cow Boy Hall of Fame, which will be located in Oklahoma City. He also has been appointed to the board of the Juvenile Detention Committee by the Oklahoma County Commissioners. . . . The Tower drive-in theatre at Okmulgee, Okla., held a dusk-to-dawn show November 26. . . . The Moonlite drive-in theatre, Stillwater, Okla., was closed for the winter November 29. It will reopen in the spring.

PHILADELPHIA

Stanley Warners' Mastbaum, largest of the center-city first run houses, turns over the 4,500-seat house to jazz concert promoter Bernie Binnick for a series of "Rock 'n' Roll" concerts to be added to the film feature for the entire week of Dec. 12. Features Negro rhythm and blues recording artists for the most part with the house reportedly getting a 50 per cent break of the gross. . . . The City Department of Licenses and Inspections issued a permit for construction of two stores in the abandoned theatre at 5530 Germantown Ave. which has been vacant for more than two years. It was last operated by the Stanley Warner chain. . . . Alfred Plough, manager of Stanley Warners' Stanton, celebrated his 42nd wedding anniversary last week. . . . For the remainder of the month, Hollywood, Atlantic City, N. J., is promoting a "Your Request Month" in its programming of repeating favorites requested by patrons during the

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past month. . . . Count Ludovico Barratieri, the Italian Consul, was guest of honor at the Exceptional Films Society tribute to the "50th Anniversary of the Italian Cinema" staged at the Franklin Institute. . . . The cold weather caused the closing of Walter Reade's Atlantic drive-in near Atlantic City, N. J.—the first time in two years that the open-airer has been closed. An early Spring opening was announced for both the Atlantic and Reade's Absecon drive-in in the same area which closed for the season several months ago. . . . Abraham M. Ellis and Melvin Fox, independent theatre chain heads, and former international chief barker of the Variety Clubs, Jack Beresin, were among the community leaders sponsoring the State of Israel Bond Dinner this week honoring Fredric R. Mann and for which Jack Benny came in as "guest violinist."

PITTSBURGH

Fred MacMurray and his wife, June Haver, will visit Pittsburgh, Jan. 12, the day that Fred's Allied Artists picture, "At Gunpoint" opens in the Stanley. . . . "Guys and Dolls" reported going into the legitimate Nixon theatre late next month since the house has had a dearth of stage shows to keep it open. . . . The Variety Club plans to charter a plane to New Orleans on New Year's Day for the Pitt-Georgia Tech fracas in the Sugar Bowl. . . . The local film critics have been invited to New York on Dec. 15 for the opening of United Artist's "Man With the Golden Arm" in the Victoria theatre. . . . Paramount's local branch manager, David Kimmelman, hospitalized with ulcers. . . . Cinerama tossed a Celebrity Party observing its third anniversary in the Warner theatre. . . . Fernandel's "The Sheep Has Five Legs" will be the Christmas bill in the Guild. . . . "The Red Shoes" will be re-issued in the Squirrel Hill, which is thriving with "I Am a Camera." This art house gets "African Lion" for Christmas.

PORTLAND

Credit Guild theatre manager Marty Foster with doing a smash job with "African Lion" at his 400-seater. He has been breaking records and outgrossing big houses for three weeks. Product and promotion equal a big winner at the box office. . . .Evergreen's Oregon district manager Oscar Nyberg and his committee M. M. Mesher (Paramount), Herb Royster (Broadway), Wil Hudson (Liberty), Kenny Hughes (Orpheum), and Dean Mathews (Fox) were being congratulated for the fine job done on Audience Awards vote. . . . Hollywood theatre manager Rex Hopkins had a terrific promotion at his theatre. He invited all of the Lions to be his guest at a special showing from noon till 1:30. Box lunches and all the trimmings were served. . . . Dinah Shore is due here for three days next week to aid the Toy and Joy Makers.

PROVIDENCE

After a record-breaking seven-week engagement at the Avon Cinema, "Marty" bowed out, to be followed in with the Rhode Island premiere of "Gate Of Hell." Nelson Wright, Avon manager, received a terrific publicity break well in advance of the opening of the Japanese filim. The picture, which won the grand prize at the Cannes International Film Festival two years ago and captured the New York Film Critics' Award for the best foreign film of 1954, was the subject of a full page feature on the front page of the amusement section of the Providence *Sunday Journal*. . . . Preceding the opening of "Good Morning, Miss Dove," at the Majestic, the theatre management, through the cooperation of the Chancery and Catholic Schools Department, sent out invitations to a private screening to all religious in convents and parochial schools in the Diocese of Providence. The special showing was very well attended. . . . "Glory of Goya," and "Toulouse-Lautrec" were two of the most recent art pix for adults, presented at the R. I. School of Design.

SAN FRANCISCO

Winners of the prizes offered voters in the Audience Award polls were announced in the 235 participating theatres in this area Wednesday. Two Pontiac convertibles and two electric facsimiles for children go to the voters whose coupons were drawn, Charles M. Thall, executive secretary of the Northern California Theatre Association reports. . . . George M. Mann, Redwood theatres, estimates that 90 per cent of the drive-ins are open and doing good business although severe weather has forced the closing of the Oregon ones. . . . Induction of officers for 1956, Variety Club, Tent No. 32, is planned for Jan. 14, at the Fairmont Hotel, and the presentation of the Great Heart Award to William Coffman, promoter of the East-West football games for the benefit of the Shriner's Hospitals for Crippled Children, will be made at that time. . . . Herman Rosen, general manager of the Royal Theatres, Ltd., Honolulu, now on business in Los Angeles, is expected here soon. . . . United Artists salesman, Jack Finlay, is planning a trip to Scotland for Christmas. . . . Joe Zangrilly, new salesman in the Warner Bros. office, formerly was head booker in the Los Angeles branch. . . . Chris Peters is booker and buyer for the El Rey, Manteca, the Lyric, Escanlon, and the Del Rio, Riverdale. . . . New owner of the Lake theatre, Lakeport, is Harvey Sampson.

ST. LOUIS

The 26th annual Lions Club-Ozark theatre Christmas party at Eldon, Mo., has been held last week at the Ozark theatre in that city. Santa Claus was present and gave treats to all of the children. The party was originated 25 years ago by Tom Edwards, manager of the Eldon Ozark theatre. . . . The executives of the Commonwealth Theatres chain met recently at the Missouri theatre, Columbia, Mo., for a noon luncheon and a showing of "The Tender Trap." . . . The Silver Star drive-in theatre, which is located on Highway 63 about a quarter of a mile north of Kirksville, Mo., recently gave its last show of the season and closed for the winter. The management reported that it had a wonderful year. . . . Dick Protzmann, adult program secretary of the Y. M. C. A., at Decatur, Ill., has announced that his organization has tentatively decided on a late winter program of six or eight films, featured by foreign films. . . . The Court theater at Vienna, Mo., which had been closed during the summer, has just reopened under new management. . . . Mr. and Mrs. Glen E. Smith, operators of the theatre at Iberia, Mo., have rented the Legion Hall and leased the equipment from Cleon Crum, the former operator.

TORONTO

Top prizes in the "Blitz For Fitz" contest being conducted by Famous Players, in the ninth week include Ivan Ackery, Orpheum, Vancouver; Dick Letts, Strand, Vancouver, and Dick Jones of the Royal, Victoria, splitting with Eddie Marshall of the Capitol. The west took over the week's top prizes. . . . Manager with his brother, Colin J. Danson, of the Strand, Susse, N. B., William Thomas Danson, 37, died at his home after an illness of several months. . . . City of Montreal has given preliminary approval to the CBC to erect a new TV studio and office building, five to 12 stories high, close to its present headquarters. . . . Industryites noted the recent passing of Charlie Weiner, onetime Canadian general manager for the Selznick Releasing Organization in Canada from July, 1947, until it dropped its Canadian sales structure. . . . Tom McKnight, manager of the Patricia, London, ran a yo yo contest to attract the kids. . . . Assisting K. V. Cooper, director of public relatoins and advertising for Associated Screen News Ltd., is Ted M. Abrams, who until recently was director of promotion for Marconi's radio operation, CFCF, Montreal. . . . Construction news includes the soon to-be-opened Paramount, Red Deer, Alta., by J. Purnell & Sons, Famous Players affiliate.

VANCOUVER

Cecil Black, in charge of circuit bookings for 20th-Fox, was in from Toronto conferring with the new Vancouver manager, Gordon Lightstone, Jr. . . . George Watson, owner of the 150-seat Roxy in High Prairie, Alberta, is planning to build a new 450-seat, $80,000-house in the farming community. . . . Sam Tyler, veteran exhibitor, has sold his 450-seat Oak Bay theatre in Victoria to Norman Hutchinson, a newcomer to the B. C. theatre business. . . . Alfred Amory, veteran doorman at the east-side Rex, died in North Vancouver hospital after a heart attack. He was 74. . . . Sydney Freedman, manager of the Studio theatre, was married to Marge Shine Nov. 27. They are honeymooning south of the border. . . . Next on the list of theatre managers to be married is Ivan Ackery of the Orpheum. . . . Theatre operators have protested the manner in which local newspapers emphasize TV. They are even putting TV reviews on the amusement page. Exhibitors have here a good case with the money they spend on theater advertising.

WASHINGTON

Robert Smeltzer, Warner Bros. Pictures Washington district manager, and Ben Bache, branch manager, attended sales meetings in Philadelphia. . . . Joe Gins, Universal district manager, was a Washington visitor. . . . The Rialto theatre, Roanoke, Va., was scheduled to close December 3. . . . Alice Sauber, Columbia Pictures cashier, was out ill. . . . Sam Galanty, Columbia mideast division manager, attended meetings in Cincinnati. . . . James Cagney was a Washington visitor. . . . Sidney Lust's Hippodrome theatre has become a "live" playhouse. The first offering was June Havoc and Donald Cook in "La Ronde." . . . Dolores Gray was in town to publicize "Kismet." . . . Rockville, Maryland, has a new theatre, the Villa which was formerly the Milo, but has been renovated under the directon of Victor J. Orsinger, Frank M. Boucher and Edmund E. Linder.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"The Night Before Christmas"—You Know the Rest

THAT jingle is part of every showman's calendar—and it means the worst night's business of the year, "when all through the house, not a creature was stirring, not even a mouse." It also means the end of the pre-holiday doldrums, and the beginning of a new year in theatrical history as you make it. So, it's a good time to take account of stock, focus your sights ahead, study the errors of the past year, and do a better job in the future.

Families like to spend Christmas Eve at home, so be satisfied and glad that they do. So do your own employees—and a worse stunt can be devised than to shut down completely for December 24th, and re-open for a Christmas matinee the following day, with all stops pulled. That accents the end of the old, the beginning of the new, and gives you an opportuniy to capitalize a bad night in order to start a good year.

Or, you can do what so many Round Table members have done in the past. Such good managers as Murray Spector, for example, who is a wizard at getting up merchant cooperation—he has had as many as 10,000 sponsored gifts in a single campaign, with all of the businessmen in town on his side. He would plan a "gift night" program, to make the most of the fact that there will always be an audience in which they take part in a distribution of gifts. It can serve to entertain the under-privileged.

Then, consider Harry Wiener, well known in this Round Table, who had everybody in town working for weeks in "Santa Claus' Work Shop"—adjoining the theatre, and on Christmas Eve, gave away the toys these good workers had repaired and prepared to tots who wouldn't have had any Christmas presents otherwise. Harry did it, several years ago, and it was so successful that the *Albany Times Union* sent a reporter and photographer, which gave him a full-page feature story, although his theatre was sixty miles away.

In any event, use this break as a good break for yourself, and your theatre. It doesn't take too much thought—if you are a showman, for all the right things to do come to mind when you turn over the basic idea in your own laboratory of showmanship. We don't believe in the necessity of showmen's dates—if a showman is "for real," he knows without prodding in advance, and if he is coasting, he will continue sliding downhill, even if you promote his programs for him, by long distance.

BEST OF THE YEAR

General Theatres (Quebec) Limited

OPERATING
Forum
Electra
Midway
Villeray
Beaubien
Marlee
Commerce
Champlain
Verdun Palace
Rex, St. Jerome
Capitol, St. Johns

1200 ST. ALEXANDER STREET
Telephone University 6-2908
MONTREAL 2, QUE.

September 20, 1955.

Mr. Walter Brooks,
Motion Picture Herald,
1270 6th Ave.,
New York, 20, N. Y.

Dear Walter:

At a Quebec Manager's meeting today, it was resolved to send you a personal greeting and best wishes from the heart of French Canada.

LONGUE VIE ET BONNE SANTE.

Sincerely yours,

Jacques Martin
Mercier Theatre

Albert Miner
Cremazie Theatre

Leo Dussault
Midway Theatre

Bernard Hogy
Verdun Palace Theatre

Lucien Lafontaine
Capitol Theatre, St. Johns.

Jim Hardiman.

A. P. Bahen,
District Manager

Jean Paul Papineau
Electra Theatre

Ronald Dubourg
Villeray Theatre

J. Rene Legault
Beaubien Theatre

Jean Paul Degris
Champlain Theatre

We've saved this good remembrance which was sent to the Round Table as a round-robin, by our members who are managers in French Canada, operating for General Theatres (Quebec) Ltd. — who signed this expression of their best wishes for "long life and good health." It is quite the nicest of the year, and so we use it now, as 1955 is waning, in acknowledgment to these and many others, who have also sent us their regards.

¶ KISMET, coming into the Radio City Music Hall this week, as the Christmas show, has virtues beyond the usual, because of our new dimensions. It has been a very popular stage success for many years—a typical "extravaganza" with music, in a mythical setting of ancient Persia. The most recent stage version has just completed a highly successful run, in New York and out of town. Now, however, it offers the opportunity to point out new marvels in motion picture magic—we have the benefit of the "great stage" in CinemaScope production, with all the sweep and color that audiences find in the Music Hall, but which can now be shown in nearly 30,000 theatres, around the world. When our dimensions "grew up" to proscenium width, we brought everybody the best in stage practice—and the opportunity to see from "the best seats in the house." Some snobbish critics, who are accustomed to getting orchestra seats on the cuff, have looked down their noses at our wide screen, and wonderful color. That's only because everybody can now have what has always been their exclusive privilege, for "the great stage" of the movies can give you the best of everything.

¶ BILL CURLEY, manager of the Scarboro Drive-In, at Scarboro, Ontario, for Twentieth Century Theatres, comes down from Canada with an interesting item for appreciation and applause in this Round Table, and the serious consideration of others. The circuit, an affiliation operated separately from Famous Players-Canadian Corporation, have closed their drive-ins for the Winter, but will keep their managers on payroll, and give them a new assignment until Spring. These managers will go out selling screen advertising and helping to make cooperative advertising tieups for conventional theatres, on both salary and commission—so they may do as well, and perhaps better than usual during the shut-down period. It's a good idea to keep good showmen in action, and to build business all the year around. —*Walter Brooks*



Sam Gilman says this is one of the cutest lobby stunts he ever used, at Loew's State theatre, Syracuse. If you look closely you'll see a life-size mantrap, with victim, and the lady who set it.



Bill Burke, manager of the Capitol, Brantford, Ont., had these attractive Canadian contenders in his "Ulysses" contest. The girls picked the "Ulysses" of their choice, to win.





"Lady Godiva," under wraps, as street ballyhoo for Loew's Grand theatre, Atlanta, and we hope she didn't catch cold. Boyd Fry is posing with his promotion—but don't tell us it was that cold, in Georgia. We've been there, and pretty girls are always in season. And they're not chilly.



The big parade of pre-selling has started for "The Court Jester" and here's Danny Kaye in person in the Macy parade past the Paramount theatre, where the picture is billed to appear. This was watched by countless millions over 100 NBC-TV stations.



Does Macy tell Gimbels? Apparently, for here both stores are offering gifts for "Guys and Dolls" for Christmas, with a bit of boasting—"Gimbels are the Guys with the Mostest Dolls." The picture won't be playing in very many theatres in time for tieups this Christmas—but it's a good exploitation idea for next year.

Showmen in Action

Danny Kaye is off on an active and intensive national pre-selling tour for "The Court Jester" beginning a series of special previews of the Paramount picture, and the star in person, starting in Seattle and ending in New Orleans. And he's just through with his television and radio promotion for the film, which got off to a flying start with Macy's Thanksgiving parade, on Broadway, for an estimated TV audience of forty million people, in addition to the 2,400,000 who stood on the sidewalks to see the holiday event in person, with their offspring.

▼

Steve Allen, manager of the Odeon theatre, Haney, B. C., sends an amusing announcement—"Now Showing! A Million Dollar Baby" which he underlines as "the best campaign I shall ever send in"—Stephen Jay Allen, five pounds, 14 ounces. Picture, and producers, doing well. He writes, "Three lovely daughters—and now, after 13 years—My Son."

▼

Art Cauley, manager of the Capitol theatre, Peterboro, Ontario, was in New York for a Thanksgiving visit with his family and paid a call at the Round Table. Art has been a member of this Club for almost twenty years, starting 9/8/36 at the same theatre where he is today, although before that he was located at Cobourg, Ont.

▼

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., promoted an ad headed "There's a Ford in Your Future" in a tieup with "Trial," starring Glenn Ford, and the friendly Ford dealer.

▼

George E. Landers, Hartford division manager of E. M. Loew's Theatres, planted a contest in the Hartford Times offering guest tickets to writers of the ten longest lists of film titles containing a number, to tie in with "Count Three and Pray."

▼

Jack Sanson of the Stanley Warner Strand theatre, Hartford, promoted a good-sized news break and co-op ad to tie in with Liberace's personal appearance in connection with "Sincerely Yours."

▼

Jos Giobbi, manager of the Crown theatre, Hartford, Conn., improved his pre-Thanksgiving Day business by giving away ten turkeys to lucky ticket holders a few days before the holiday.

▼

Arthur Alperin, manager of the Colonial, Southington, Conn., advertised a free Saturday afternoon kiddie show for the first showing of the new serial "Black Arrow."

▼

Harold Cummings, Meadows Drive-In, Hartford, Conn., runs ads to tell about his in-car electric heaters—at no extra cost.

Three Schine managers, known interoffice as "the Valley Boys"—Jake Weber, manager of the Liberty theatre, Herkimer, N. Y.; Nick Kauffman, at the Rialto, Little Falls, and Ray Leveque, of the Capitol, Ilion, N. Y., have pooled their resources to come up with a care giveaway, which Seymour Morris calls a "coup"—referring to the showmanship on display.

▼

Harry Unterfort, Schine circuit district manager in Syracuse, arranged a good co-operative advertising display in local papers, by General Electric Company, calling attention to the 20th Century Fox Hour, on TV, which the company sponsors nationally, and with a similar boost for current attractions at the Paramount theatre. General Electric always works closely to the local levels in both merchandising and employment, and they buy blocks of tickets for the Schine theatres in all of their towns.

▼

Another Schine manager, Robert Nenno, at the Strand theatre, Senaca Falls, has just rented his theatre to the Sylvania people, national advertisers and manufacturers of electric and electronic goods, for a company meeting, and special shows thru the Christmas season. It pays all the year around!

▼

Fred R. Greenway, manager of Loew's Poli-Palace theatre, Hartford, Conn., sent a guitar-playing, singing couple through downtown streets for "The Treasure of Pancho Villa" in a promoted car.

▼

John E. Petroski, manager of the Stanley Warner Garde theatre, New London, Conn., tied up with a local motor sales company to advertise Aldo Ray's one-day personal appearance at the theatre for "Three Stripes in the Sun" and the new DeSoto car in which he arrived.



Gerold Shea, president and general manager of Sheo's Theotres and affiliates, welcomes Dana Wynter, star of "The View from Pompey's Heod" on her visit to Pittsburgh, with a gift of roses.

John P. Brunette, manager of the Studio theatre, San Jose, California, sends in a good photograph of his window activity for "The Tender Trap"—for our picture page.

▼

Arnold Gates, manager of Loew's State theatre, in Cleveland, had a "tender trick" as a lobby stunt for "The Tender Trap"—and you won guest tickets.

▼

Heinz Heidenkampf of the Emelka-Palast, Augsburg, Germany, offered postcards with a view of "The Sea Chase" marquee to patrons leaving the theatre to be sent to their friends.

▼

An overflow audience which filled a Seattle theatre is mentioned in *Women's Wear*, national garment trades newspaper, as evidence of the eager interest in "fashions-around-the-clock" for working girls. Show was the second annual fashion forum sponsored by Best's Apparel, and beamed especially at girl with job. They don't mention the name of the theatre or the manager, but we know it is a perfect tieup, and wish we could credit our end of it. Immediate reaction was for better-priced goods, as a long range institutional program, with theatres,





Wm. J. Trombukis, manager of Loew's State theotre, Providence, ond Bill Brown, Columbia field man, pose with a jockey after the "Queen Bee" race at the Narragonsett track, plugged for two weeks in advance and viewed by 19,000 racing fons: ot right—Tommy Hyde. center, city manoger for Talgor theatres in Tallohasee, poses with Florida Stote school officials at the special preview of "Good Morning, Miss Dove" held for 200 stote, county ond city educators, in the capitol.

Ralph Winship's Golden Jubilee

"It is unusual, and newsworthy, when any man completes 50 years of service in any field, but when all of the half century has been spent in a single location, without a break, the occasion assumes special significance." Thus, the editor of the *Phillipsburg County Review*, Phillipsburg, Kansas, introduces an eight-page complimentary supplement, honoring Ralph Winship for his fifty years in theatre industry — his long record a source of natural pride in his home town.

He Is a Modest Pioneer

"There are probably others who have been in show business as long or longer," he writes, but that is only his modesty—for their are no others, in our mind or memory. The Majestic Theatre was built by Ralph's father in 1905, and the sign displayed in an early photograph read "F. E. Winship—Gen'l Mdse." The "Opera House" was upstairs, as was the common practice in those days, and when the movies came in, there was a "Nickelodeon" in one of the stores, at street level. After many remodelings, including all of our new dimensions, the theatre, now seating 725, is downstairs, and celebrating! Ralph says, "There are so many social events in town"—as a result of the Golden Jubilee—"that I haven't had time to answer your letter."

Phillipsburg is a town of only 2,589 population, according to the 1950 census, and they had a disastrous fire in 1906, the year after the "Opera House" was built, which nearly wiped out the town, but the theatre was spared. Ralph started with his father when he was 22, just fifty years ago. He sends us historical pictures of himself at that age, and of the first show in the "Opera House," full-stage and quite something for the "road" in those days. In 1924, the Winships had Robert Boller, Kansas City architect, draw plans to bring the building up to date, for a remodeling job that has never ceased, in the march of progress. New wide screen, new sound, new seats, carpets and other innovations have found first recognition in the little town of Phillipsburg.

With Applause From All

He sends us his "Golden Anniversary" show calendar for November, and we would like to reproduce it here, but we couldn't give you the golden color and the effect would be lost. It's golden in more ways than one, and we wish there could be many others, who might do as well. Major companies provided his program for November, with pride, and they are represented as cooperative advertisers in the special section of the *County Review*, along with friends, neighbors, competitors, and fellow showmen from Film Row in Kansas City.



Ralph Winship in his office at the Majestic theatre, Phillipsburg, Kansas, where he is always an active and aggressive showman.



The theatre as it appears today, in its Golden Jubilee Year—many times remodeled, but remaining the same, from 1905 to 1955.

In 1952, with his son-in-law, D. T. "Bud" Bronn, who was one of the family associated with Phillipsburg's first nickelodeon in the Winship block, Ralph built a 300-car drive-in, in Phillipsburg, and also affiliated with other theatres in Colby and Stockton, Kansas, and drive-ins in Longmont, Colorado, and McCook, Nebraska. While still engaged in theatre business, he and his wife last year returned from a two-months' trip to Europe, and that's a reasonable reward, for 72 years of service.

We can't resist a couple of things that appear in his Golden Anniversary supplement, in the *County Review*, because these are close to the grass-roots, and our own historic memories of early days. When Ralph's father first came to Phillipsburg, it was a typical western town—such as you see in the movies. Those were the early days, and no mistake. And we must quote, also, that Ralph Winship played the piano in the earliest days of the nickelodeon—and the *County Review*, for November 10th, 1955, says that at a dinner, in Phillipsburg, Ralph was the guest of honor, and "after the program friends were invited to the Winship home for an informal evening of visiting, where Ralph delighted the guests with piano selections."—*W. B.*

Manager In Key Spot In Awards Poll

Milwaukee furnishes a typical story of how the Audience Poll functioned across the nation. It was, and is, primarily the responsibility of the manager at the point of sale, whether or not the Poll was an unqualified success. In other words, it worked at the local level, or it didn't work—in diminishing progression.

Some 600,000 ballots were distributed in Wisconsin and Upper Michigan. In general, there was a feeling of satisfaction that the balloting went over very well. Taking the all-over picture, about 35% of the theatre-goers voted. But it depended, for the most part, on the local theatre manager.

Standard Theatres ran about 70% in Kenosha; 50% in Beloit, 25% in Green Bay and 20% in Oskosh. Marcus Theatres estimate about 25% to 40% of movie-goers voting. Fox-Wisconsin audiences had an average of 35% for all houses reporting.

The newspapers backed the poll, 100%, especially in Milwaukee, where voting was very good. Both the Milwaukee *Sentinel* and the *Journal* put out special sections, which they do very well, devoted to the Audience Awards Poll. These special newspaper sections, at hand, are as fine as any that we've ever seen, dedicated to motion pictures, with the good local cooperation of such good showmen as Erv Clumb and H. Brunner. (We finally found out her name is Hortense, although we've been guessing everything from Hazel to Helen to Hilda.)

All Fox-Wisconsin theatres were 100% in the running of local contests, but each manager was on his own as to what the local prizes consisted of. In Milwaukee, Frigidaire donated $2,000 worth of their products, and John Falco, manager of Standard's theatres in Beloit, promoted a 1956 Plymouth, worth $2,434 plus a television set and other items. John also had a 13-page section in the *Beloit Daily News*, entirely underwritten by cooperative advertisers. Dean Fitzgerald, president of Madison-20th Century Theatres, ran a contest with prizes promoted from local merchants, with the winners to get their awards on stage at the Orpheum theatre on Christmas Eve. The Warner Theatres in Appleton had a different sort of contest, with a two-page cooperative ad as the kick-off, and prizes awarded.

In few words, it was a local contest—"as all business is local"—even in national campaigns. At some Fox-Wisconsin theatres they didn't just take the two 40x60's and call it a day. They built displays in the voting area, with large stills of the nominees, and always someone in attendance. Miss Brunner, head of advertising for Fox Wisconsin, put a lot of time and effort into the campaign as a whole, and not merely for her circuit's theatres. And we thought that Hildegarde was the best-known gal in Milwaukee! We like H. Brunner better.—*W. B.*

Selling Approach

GOOD MORNING, MISS DOVE — 20th Century-Fox. CinemaScope, in color by DeLuxe. A picture of everybody, for everybody. Jennifer Jones as the small-town school teacher who was a member of everybody's family. She's your childhood! She's your teen-age! She's part of your life! "You made us what we are today, Miss Dove. You made happiness happen, love leap in our hearts." If there is ever to be a cycle of films, let them be family pictures as good as this one. 24-sheet and all posters planned to provide art materials of Jennifer Jones in this great starring role. Jumbo herald from Cato Show Print keys the campaign in your town. Buy it blank, and have it imprinted locally with a sponsor's paid ad, which will pay all costs. Newspaper ad mats are excellent and with a choice of styles as well as shapes—some we like better than others. Recommended, No. 302 and 405, because they keep Jennifer in her character as the school teacher. The same applies to a set of 3-column teaser ads that will serve all purposes. It will pay you to study your pressbook and get into the spirit of this film. Previews for educators are highly profitable, as has been proven in pre-release showings. "Miss Dove" is your book-of-the-month teacher, for the book is a top best seller, with a great deal of national magazine pre-selling. Endorsements by national and local opinion makers will lift this beyond the average of your usual standards. The complete campaign mat features Jennifer Jones as herself, wtihout much stress on the school teacher role, so for once we suggest buying other mats, even if they cost more money. She has created a wonderful portrayal of the character and the public knows she is an attractive actress, playing a part. It's your selling approach, to sell the characterization and the role.

•

THE VANISHING AMERICAN—Republic. Zane Grey's famous adventure story of the man who lead the Navajos in their last great revolt against the white invaders. A proud and warlike people—the blood of warrior chiefs ran hot in his veins. A descriptive story, by a great author, of the white man's trespass on the American Indian's domains, and of the straight-shooting blonde who came to their defense. Posters not illustrated, but available in one, three and six sheet, with other accessories. Newspaper ad mats generally too large for ordinary theatre budgets, but there are smaller sizes, and the composite bargain mat, not illustrated, offers five one- and 2-column ad mats and two scene mats, from the pressbook. A serious Indian picture, in which the Red Man is not the villain of the piece.

THE DESPERATE HOURS — Paramount. VistaVision. William Wyler's dramatic production, starring Humphrey Bogart and Fredric March, with all-star supporting cast. Generating more suspense and excitement than the screen has seen in years. Three mad killers take over a home, and doom a family, to cover their escape! Bogart is back in the type of role that made him famous. Strong, bitter medicine, of a crime wave that is sweeping into your home and your life. 24-sheet and all posters designed to give you the most of the best pictorial art for the least money. You can make cutouts that will put action into your lobby and marquee displays. Newspaper ad mats in good assortment for both style and size, but all have suspense and action to properly sell this story. No herald mentioned, but you can print your own with oversized ad mats. "The Story in Pictures" is a special mat, No. 5EA, which can be used as a herald spread, with No. 307 as a cover. Sell the back page to a cooperative advertiser who will pay all of the cost. The complete campaign mat is especially well selected, with eleven ad mats and slugs, plus five publicity and star mats, all for 35c at National Screen. A bargain like this should be on standing order.

•

THE DEEP BLUE SEA—20th Century-Fox. CinemaScope, in color by DeLuxe. Alexander Korda presents Vivian Leigh, in her first motion picture since her Academy Award winning "Street Car Named Desire" and Kenneth Moore, Venice Film Festival's "best actor of the year" in Anatole Litvak's film production. Mature screen fare for adult audiences. They were trapped between infidelity—and the deep blue sea. 24-sheet and all advertising is in superior art-theatre styling, better than our amusement page average. You will find unusual pictorial art and advertising design that you haven't seen or used before. The herald from Cato Show Print carries out this theme. The production is planned for, and is now playing in, art-film theatres.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Theatres Help Vending Boom

There is a bigger demand than ever for automatic vending machines in theatres, and that has been one of the major factors in the growth of the automatic merchandising industry into the realm of "big business." So reports Arthur E. Yohalem, automatic merchandising consultant, in an article called "Trends" in the recently published 1956 *Directory of Automatic Merchandising.*

It has been predicted by the National Automatic Merchandising Association, Chicago, that more than $1.7 billion worth of products and services in 16 classifications will have been sold from at least 2,965,630 vending machines by the end of 1955. This represents an increase of 13% over 1954 sales, it is pointed out.

In his article Mr. Yohalem also reports several major developments in the vending field of interest to theatre operators. He notes, for instance, that more machines are featuring 10-cent bars and that candy sales have increased 2% over 1954.

In addition he reveals an innovation in the soft drink cup vending field. This was the revival of single-flavor, pre-mix machines by two parent cola companies for bottler operation. By mid-1955, he states, some 1,600 of these units had been placed on location.

"Use of these machines by bottlers appeared to be pushing more bottling companies into cup vending," it is observed, "with some using multi-flavor vendor-mix units as a competitive answer."

Manufacturers of cup vendors also began to turn out "economy" lines of machines, priced to permit profitable operation in the average medium-traffic outlet. This year sales of bottled soft drinks have increased 18% over 1954 and cup soft drinks, 6% the report stated.

Ice cream vending sales for 1955 are estimated in the article to be 15% higher than those of 1954. Both large and small models of ice cream vendors are now manufactured so that operators and ice cream concerns can profitably tailor equipment to an individual location's traffic needs.

New cigarette vending machines have had to be manufactured, Mr. Yohalem reported, in order to provide additional selectivity for more brands, filters and new package sizes. Cigarette sales have increased 6% over 1954.

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EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3¼", 3¾", 5", 5¼", 5½", 6", 7¾"—$35.00 pair. Super-Snaplite fl. 9—2"-2¼" $170 pr.; Superlite 2¾"-3"-3¼" $150 pr.; Superlite 3½" $90 pr. Trades taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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BIG SAVINGS! STRONG 50 AMPERE 3 PHASE Rectifiers, $325 pair; Simplex type Intermittents $62.50; Century Intermittents $89.50; Holmes projectors, amplifier, speaker, etc., all brand new, $750 pr.; Holmes parts at tremendous discounts; anamorphic lenses $345 pr.; all types rebuilt equipment at tremendous savings. STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

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NEUMADE EDITING TABLES WITH WORKlight, $58 value, $33.95; Moviola 35mm composite sound/picture $495; Art Reeves 35mm Recording outfit, $5,000 value, $495; Bardwell McAlister Studio Floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite heads only $4.95, stands only $19.95. Fluorescent Floodlite heads, 400 W. worth $60. brand new $29.50; 10' Title Animation Stand, motorized zoom, stop motion, $2,500 value, $975. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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FOR SALE: CONCESSION EQUIPMENT, THREE candy cases, two "Adco" drink machines and popcorn warmer. Reasonable prices. DOOR THEATRE, Sturgeon Bay, Wis.

20th-Fox Makes Trailer on "Carousel" and 55mm

To help introduce 20th-Fox's new 55mm CinemaScope, the company has made a special trailer on the forthcoming screen adaptation of Rodgers & Hammerstein's "Carousel," which will introduce the new medium to the public. The trailer, to be made available shortly to exhibitors across the country, is narrated by Darryl F. Zanuck, vice-president in charge of production, and describes the advantages of the 55mm filming process.

To Honor Thomas

S. H. Fabian and Sam Rosen of Stanley Warner Corp. will be hosts at a reception for Lowell Thomas at the Rockefeller Center Luncheon Club next Monday afternoon celebrating the completion of his new Cinerama film, "Seven Wonders of the World." The picture will follow "Cinerama Holiday" into theatres some time next year.

Radio Coverage Set on "Court-Martial" Opening

HOLLYWOOD: Three radio networks will fly crews to Zanesville, Ohio, to cover the world premiere of Warners' "The Court-Martial of Billy Mitchell" December 14. ABC, NBC, and Mutual will broadcast the gala opening, to which the studio is transporting stars and all the trappings of a Hollywood glamor first night. Zanesville was chosen as the premiere site for topping all communities in the country in the initial mail sale of Christmas Seals sponsored by the National Tuberculosis Association. Television coverage of the unusual event is now being arranged.

Jules Levey Acquires Film Rights to "The Tontine"

"The Tontine," novel by Thomas B. Costain, has been bought for filming by Jules Levey, independent producer. The film, which is to be made in England, marks Mr. Levey's return to producing films. He had been importing foreign pictures for the past several years. Some of his earlier films include "The Hairy Ape" and "Abilene Town."

James Englander

James Englander, 63, a member of MGM's advertising department in New York for the past 31 years, died December 5 at Lenox Hill Hospital. His first newspaper job was with the Newark *News* as a reporter in 1914. Subsequently, he was on the news staffs of the New York *American* and New York *Tribune*. He joined MGM in 1924 as an advertising copy writer. His widow and one son survive.

William A. Keyes

DAYTON, O.: William A. Keyes, 76, died November 27 at his Dayton home. Known as Dayton's "Mr. Theatre," he was owner of the Victory theatre. A legitimate theatre for many years after its 1919 opening it later became a film house.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 115 attractions, 3,817 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Ain't Misbehavin' (U-I)	–	3	27	13	2
A&C Meet the Mummy (U-I)	–	4	13	7	1
Blackboard Jungle (MGM)	27	37	7	–	–
Blood Alley (WB)	–	6	11	6	–
Bring Your Smile Along (Col.)	–	–	2	1	10
Bullet for Joey (U.A.)	–	–	2	5	3
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	2	6	6
Cobweb, The (MGM)	–	6	18	15	5
Count Three and Pray (Col.)	–	3	5	1	–
Creature With the Atom Brain (Col.)	–	13	4	6	1
Cult of the Cobra (U-L)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	28	8	7
Dam Busters (WB)	–	–	9	1	3
Davy Crockett (B.V.)	10	36	34	8	1
Desert Sands (U.A.)	–	–	4	4	10
Desperate Hours, The (Par.)	–	–	1	2	3
End of the Affair (Col.)	–	2	3	14	12
Eternal Sea, The (Rep.)	–	7	14	17	9
Far Horizons (Par.)	–	1	33	13	7
Female on the Beach (U.I.)	1	3	26	10	4
Five Against the House (Col.)	–	–	12	4	3
Footsteps in the Fog (Col.)	–	–	4	1	4
Fort Yuma (U.A.)	–	–	–	1	–
Foxfire (U.I.)	–	18	22	13	3
Francis in the Navy (U-I)	–	10	25	7	–
Gentlemen Marry Brunettes (U.A.)	–	2	12	3	11
Girl in the Red Velvet Swing (20th-Fox)	–	–	5	13	15
Girl Rush, The (Par.)	–	–	1	19	18
Good Morning Miss Dove (Fox)	–	–	–	1	–
Hell's Island (Par.)	–	–	13	10	12
House of Bamboo (20th-Fox)	–	19	22	1	17
How to Be Very, Very Popular (20th-Fox)	–	5	34	10	12
I Am a Camera (D.C.A.)	7	2	–	–	4
Illegal (W.B.)	–	–	–	1	–
Interrupted Melody (MGM)	–	7	16	21	7
It Came from Beneath the Sea (Col.)	1	21	8	6	3
It's Always Fair Weather (MGM)	–	1	10	18	21
Jump Into Hell (W.B.)	–	2	4	5	–
Kentuckian, The (U.A.)	6	21	14	5	5
King's Thief, The (MGM)	–	–	4	9	7
Kiss Me Deadly (U.A.)	–	–	5	3	15
Kiss of Fire (U-I)	–	1	2	11	2
Lady and the Tramp (B.V.)	29	27	19	2	–
Lady Godiva (Univ.)	–	–	1	3	2
Land of the Pharaohs (W.B.)	–	3	14	23	1
Las Vegas (A. A.)	–	–	3	2	–
Last Command, The (Rep.)	–	–	5	3	4
Lawless Street (Col.)	–	–	1	–	–
Left Hand of God, The (20th-Fox)	–	29	11	3	2
Looters, The (U.I.)	–	–	6	13	9
Love Is a Many Splendored Thing (20th-Fox)	17	17	32	8	2
Love Me or Leave Me (MGM)	7	35	28	8	6
Lucy Gallant (Par.)	–	–	2	5	1
Magnificent Matador (20th-Fox)	2	–	14	21	18
Man Alone, A (Rep.)	–	2	3	3	7
Man from Bitter Ridge (U-I)	2	–	13	9	7
Man from Laramie (Col.)	10	32	23	9	8
Man Without a Star (U.I.)	–	12	33	16	5
Marty (U.A.)	7	1	10	4	11
McConnell Story, The (W.B.)	1	24	11	10	2
Mister Roberts (W.B.)	35	28	9	3	–
Moonfleet (MGM)	–	4	4	17	5
My Sister Eileen (Col.)	–	3	13	4	3
Night Holds Terror, The (Col.)	–	–	2	3	11
Night of the Hunter (U.A.)	–	2	4	10	2
Not as a Stranger (U.A.)	10	31	7	9	1
One Desire (U-I)	–	–	8	13	5
Pearl of the South Pacific (RKO)	6	–	8	11	9
Pete Kelly's Blues (W.B.)	3	16	6	34	8
Phenix City (A.A.)	14	8	17	14	1
Private War of Major Benson (U-I)	1	20	27	17	4
Prize of Gold, A (Col.)	–	2	10	8	3
Prodigal, The (MGM)	4	18	34	26	9
Purple Mask (U-I)	–	2	9	15	12
Queen Bee (Col.)	–	–	–	–	1
Rebel Without a Cause (W.B.)	3	7	2	–	–
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	3	8	3	1
Robber's Roost (U.A.)	–	4	5	3	2
Santa Fe Passage (Rep.)	–	2	11	3	7
Scarlet Coat (MGM)	–	–	5	7	16
Sea Chase, The (W.B.)	1	7	51	17	5
Seminole Uprising (Col.)	–	–	4	2	3
Seven Cities of Gold (Fox)	–	–	3	7	10
Seven Little Foys (Par.)	33	28	10	10	8
Seven Year Itch (20th-Fox)	43	34	18	4	1
Shrike, The (U-I)	–	2	5	14	10
Sincerely Yours (W.B.)	–	–	–	2	–
Soldier of Fortune (20th-Fox)	–	26	25	14	4
Son of Sinbad (RKO)	–	2	10	16	14
Strange Lady in Town (W.B.)	–	11	20	16	2
Strategic Air Command (Par.)	39	30	13	4	–
Summertime (U.A.)	–	6	8	4	9
Tall Man Riding (W.B.)	–	13	9	8	3
The Tall Men (20th-Fox)	1	18	7	–	–
Tender Trap (MGM)	–	1	–	–	–
Tennessee's Partner (RKO)	–	1	5	5	3
Three Hours to Kill (Col.)	–	–	–	–	1
Three Stripes in the Sun (Col.)	1	–	–	–	–
Tight Spot (Col.)	–	4	8	9	8
To Catch a Thief (Par.)	6	12	12	9	2
To Hell and Back (U-I)	16	18	1	1	–
Treasure of Pancho Villa (RKO)	–	–	5	1	3
Trial (MGM)	–	1	6	5	–
20,000 Leagues Under the Sea (B.V.)	–	–	–	1	–
Ulyssees (Par.)	3	1	6	10	–
View from Pompey's Head (20th-Fox)	–	1	4	1	3
Virgin Queen, The (20th-Fox)	1	–	11	9	9
Warriors, The (A.A.)	–	–	4	4	–
We're No Angels (Par.)	–	6	17	19	8
Wichita (A.A.)	2	16	11	1	2
Wizard of Oz (MGM)	–	–	–	1	–
You're Never Too Young (Par.)	1	21	16	10	2



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A LAWLESS STREET

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with WARNER ANDERSON · JEAN PARKER · WALLACE FORD · JOHN EMERY

Screen Play by KENNETH GAMET · A SCOTT-BROWN Production · Produced by HARRY JOE BROWN · Directed by JOSEPH H. LEWIS

Color by **TECHNICOLOR** WIDE-SCREEN

DECEMBER 17, 1955

MOTION PICTURE HERALD

The WORLD MARKET



FOLLOWING PAGE 40

REVIEWS (In Product Digest): I'LL CRY TOMORROW, THE RAINS OF RANCHIPUR, THE PRISONER, THE MAN WITH THE GOLDEN ARM, THE LAST FRONTIER, INSIDE DETROIT, STORM FEAR, FLAME OF THE ISLANDS, TOP GUN, AFRICAN MANHUNT

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WHEN THAT PHONE RINGS-





SCREENED WITH A SCREAM THIS WEEK AT M-G-M!

We've got a new dramatic block-buster that crashes into the headlines like "Blackboard Jungle" and "Trial." We saw it in our projection room and it just had a sensational audience Preview in California! In two words: "GET 'RANSOM!'" (*January release*)

M-G-M presents

"RANSOM!"

starring

GLENN FORD · DONNA REED

with

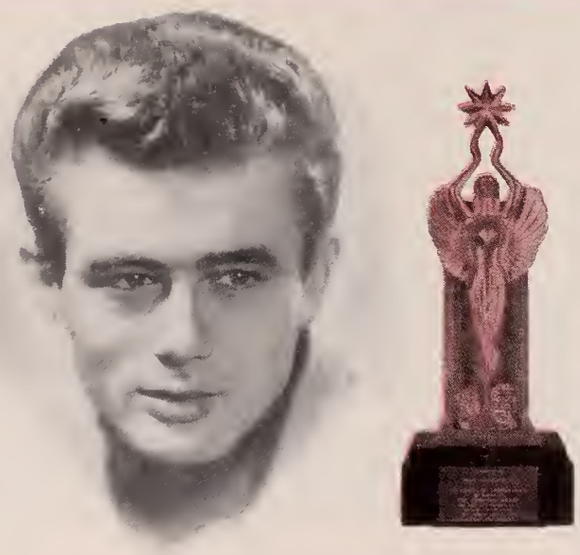
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BEST ACTOR
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JAMES DEAN

"EAST OF EDEN"
"REBEL WITHOUT A CAUSE"

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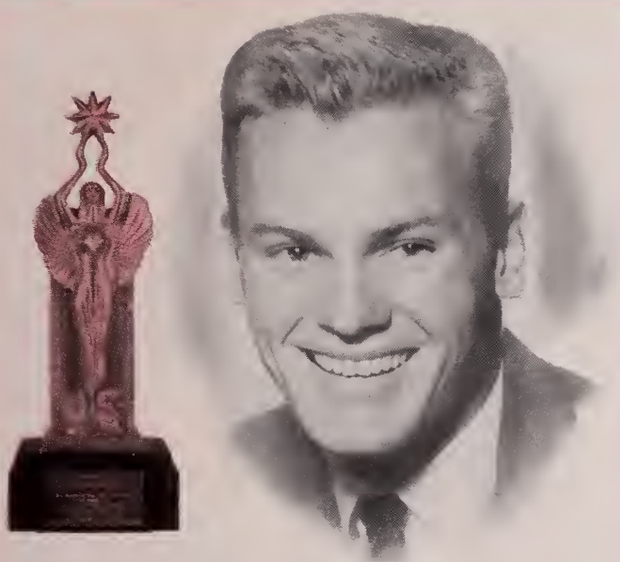


BEST PICTURE
OF THE YEAR

"MISTER ROBERTS"

NOW BOOKING!

RS VOTE 4 OUT OF 5 FOR WARNER BROS!



MOST PROMISING
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TAB HUNTER

"BATTLE CRY"
"TRACK OF THE CAT"
"THE SEA CHASE"
NOW BOOKING!



MOST PROMISING
FEMALE PERSONALITY

PEGGY LEE

"PETE KELLY'S BLUES"
NOW BOOKING!

The Customer Is Always Right!

BEST ACTRESS OF THE YEAR



JENNIFER JONES

AUDIENCE AWARD WINNER

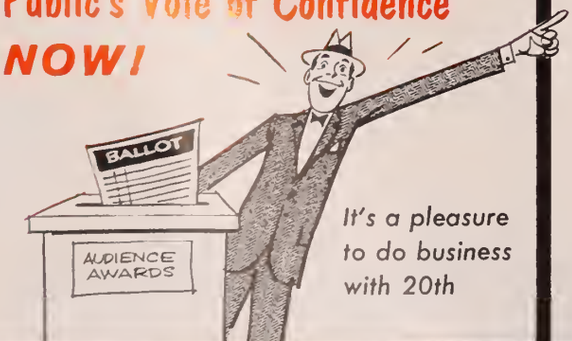
Soon starring with

GREGORY PECK

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THE MAN IN THE GRAY FLANNEL SUIT

Cash in on the American Public's Vote of Confidence NOW!



It's a pleasure to do business with 20th

Play her in

Good Morning, Miss Dove!

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'Dove' Is Another Many-Splendored Triumph!

co-starring

ROBERT STACK

And bring her back in

LOVE IS A MANY-SPLENDORED THING

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Her Audience Award winning performance!

co-starring

WILLIAM HOLDEN

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* — MARTIN QUIGLEY, JR., *Editor*

Vol. 201, No. 12 — December 17, 1955

A Matter of Face

THE decision of the board of directors of the Motion Picture Association not to take action to amend the Production Code provision on narcotics has been suggested as manifesting reluctance to be "pushed around" by those who are currently publicizing a drug picture. If this view is correct the board may soon be looking for a face saving device.

It is understandable that the MPAA board resented what they interpreted as unreasonable pressure, despite the representations by Eric Johnston that the Code dope clause should be revised. No one likes to be pushed around. On the other hand it is another thing to be pushed into an untenable position.

Trade organizations such as the MPAA live, flourish, wither and die depending on the courage, energy, resourcefulness, intelligence and common sense of the ruling powers. No such organization, despite the useful service it may provide necessarily has an eternal life.

United Artists has resigned immediately by prior arrangement although other members must give six months notice. It is no secret that some members, irrespective of the unanimous vote of record are unsympathetic to the organization's official position in the present controversy. It is also no secret that some of the members who voted "No" to amending the Code provision have bought or are actively seeking to buy story material based on narcotic themes. The obvious presumption is that the Code will be changed, at a convenient time.

There have been several proposals concerning the form in which an amended dope provision should be worded. There is agreement on the end—no film should be made under the Code which deals with the narcotics problem in a way that presents a grave potential danger to audiences.

UNDER any of the proposed amendments the film "The Man With the Golden Arm" would have been subject to certain revisions. These would have done no violence to dramatic values and would have lessened potentially harmful elements. First of all the ending of the picture gives the erroneous impression to many viewers that after a 72 hour struggle the hero cures himself of the dope habit. That is generally contrary to medical records and opinion for an individual with the history of the film character. Next in one scene the preparation and administration of heroin are shown in unnecessary details which may serve to arouse curiosity and experimentation. In a third scene through dialogue the question of "pushing" narcotics among children in the early teens is introduced. Dope addiction among children is certainly a topic unsuitable for mass entertainment.

The Code provision on dope has already been changed twice, in 1946 (when the restriction was lifted) and in 1951 (when a firm provision was restored). Circumstances indicate that a change in the present outright ban on the subject is in order and inevitable.

The best way to save face is "to do the deed quickly". A good recent case in point is that General Motors beat a hasty retreat in connection with its one-year dealer franchises. A change to a more reasonable five-year franchise was made while GM officials were under fire before a Congressional committee and the newspapers were headlining charges of "highhandedness". That was a change under pressure which prevented a worse situation. Temporizing and evasion offer no promise of a right solution in face of the existing climate of public opinion.

■ ■ ■

Nicholas M. Schenck

IMPLEMENTATION of Nicholas M. Schenck's decision to transfer from the role of chief executive officer of Loew's Inc. to that of "elder statesman" for his company and for the industry is now imminent.

Mr. Schenck's career has closely paralleled that of the motion picture. No one has had a more dominant position in the industry's forward march. Looking back as well as forward—as he must these days—Mr. Schenck has grounds for great satisfaction at the development of the industry and for his many contributions as head of one of the industry's chief institutions. The vistas ahead have problems—the industry always has faced grave problems—but Mr. Schenck has always insisted that the possibilities ahead are still vast.

It is to be hoped that as chairman of the board Mr. Schenck will continue to make his influence felt for many years. He has been so extraordinarily gifted in maintaining a youthful mind and body after a half century of rigorous and constructive work he should be referred to as "Young Mr. Schenck". He will continue to be a key factor in the motion picture business for many years to come—and may they be happy ones for this distinguished industry leader.

■ ■ ■

¶ Automation may be a factor in motion picture exhibition much earlier than many believe. The J. Arthur Rank Organisation and the Essoldo Circuit in Britain have joined forces to form Essoldomatic Ltd. John Davis is chairman and Sol Sheckman, head of Essoldo, is vice-chairman. While the new company is chartered to deal in various appliances initially it will concentrate on an automatic projector.

—*Martin Quigley, Jr.*

Letters to the Herald

Anniversary Wishes

To the Editor:

Thought you might be interested to know that I have been reviewing films longer than anyone else in Australia, and that last Saturday I celebrated my 30th year of criticising the motion picture.

Your Herald has been my reference book and great source of information for many years. I am Victorian correspondent for the Australian parallel of your invaluable journal—*The Film Weekly*.

Best wishes to the continued success of your paper and to a still brighter future for the motion picture.—*F. KEITH MANZIE, The Argus and Australian Ltd., Melbourne, Australia.*

Wake Up!

Letter to the Editor:

Will TV swallow motion pictures? My positive guess is that within 10 years, or earlier, it will. I have seen for almost 40 years the tremendous changes that have taken place in the production of motion pictures. I have witnessed the great growth of the movie industry from the little old fashioned silent pictures to the marvelous development of sound, color and technique of production. Then why didn't the exhibition end of this great industry continue to expand? That can be answered by asking and answering another question: Why has theatre attendance dropped? Any smart exhibitor can answer this query. Because—the fault lies in our obsolete method of "selling" to the public or advertising. We still use the old methods of advertising that were in vogue 25 or 30 years ago.

There have been very little new creative ideas of advertising. Originality of copy has become stalemated. Compare newspaper ads of today and those used in the 20's. We do not advertise to "sell" the picture. The public's interest, curiosity and desires *must* be aroused. Too much money is spent in national and high brow magazines which are seldom read by the theatre-goer. I challenge any exhibitor to ask 25 of his customers if they read the ad of the current picture in any magazine. Hundreds of thousands of dollars are wasted in that way.

Another thing—baseball, football, boxing get columns upon columns of free publicity in every daily in this country. Yet exhibitors spend millions in these same papers and get little publicity help.

In a large measure the two large theatre organizations, Allied and TOA, can help to cure this. Instead of continually contesting with each other on small matters, these organizations should unite shoulder to shoulder to prevent the gradual death of exhibition.

The newspaper in all the cities should quickly be approached to help cure this cancerous condition. Distributors and producers must help to keep the theatres open, or there will be no customers for the film companies, within a few years.

Remember, 20 years ago the theatre weekly attendance was estimated at more than 60,000,000 yet with 35,000,000 increase in population in the United States, the 1954 attendance was figured at less than 30,000,000. Don't forget—this winter, picture exhibition will face the stiffest TV competition in years—and the family will be able for free to see and hear the greatest programs. So, exhibitors you had better wake up quickly before you are compelled to be pallbearers at your own business funeral.—*SAM CARVER, Miami Beach, Florida.*

To the Editor:

As a comparative newcomer to the motion picture industry I have still had sufficient time to realize that the pages of Motion Picture Herald are a mine of information for the enterprising showman.—CHARLES PERRIE, Manager, Regent Theatre, Brockville, Ontario.

At a Loss

To the Editor:

As most theatres are doing these days, we are operating at a terrific loss. The question is will we ever operate for a profit again? One thing that helps a great deal is the preselling of pictures on television, and even more should be advertised in the same manner. Film companies are asking too many high percentages and in small towns like ours, you cannot operate without a loss. Just as bad—or worse—is too high a flat rental. Small towns are especially hurt, because they still have to pay the price for equipment (CinemaScope, etc.) as larger theatres.—*ROBERT E. BROCK, Elco Theatre, Cathlamet, Washington.*

About Teenagers

To the Editor:

I think there should be more shows based on the lives of teenagers than all these movies about cowboys and the wild west. They don't necessarily have to be movies like "The Wild One," but just good, interesting movies about teenagers.—*JANET CHRISTIANSON, Assistant Manager, Loyal Theatre, Loyal, Wisc.*

Advertising

To the Editor:

Let's keep our advertising away from the sex and violence angles.—*KEN HAINES, Alpine Theatre, Colville, Washington.*

MOTION PICTURE HERALD

December 17, 1955

THE WORLD MARKET: Tenth annual section devoted to the present and future of motion pictures in the international field. Country by country reports, foreign production, theatre construction and equipment. Following page 40

ARTHUR LOEW new Loew's president; N. M. Schenck is chairman 12

ALLIED drive on circuit expansion stalled by U. S. 13

AUDIENCE AWARDS poll generally termed a huge success 16

TOA reports on checkup of playing of British pictures 18

HERMAN LEVY of TOA praises Skouras in 16mm verdict comment 21

RANK Organisation rejoins British exhibitor group 22

Warners reports net profit for year of $4,002,530 25

BUYING and booking units establish new association 26

MGM plans sales drive, allocates period as MGM Week worldwide 27

WILL ROGERS Hospital patient finds charity in Singapore 24

NATIONAL SPOTLIGHT—Notes on personnel across country 29

SERVICE DEPARTMENTS

Refreshment Merchandising 39

Film Buyers' Rating 3rd Cover

Hollywood Scene 27

Managers' Round Table 35

People in the News 28

The Winners Circle 26

IN PRODUCT DIGEST SECTION

Showmen's Reviews 705

Short Subjects 707

The Release Chart 708

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On the Horizon

RECIPROCITY

Now that Hollywood has demonstrated lavishly its disposition to cooperate with exhibition in the matter of the COMPO Audience Awards poll and presentation, it is to be expected that members of exhibition make ready to give Hollywood reciprocal cooperation in the building of interest in the annual Academy of Motion Picture Arts and Sciences nominations (February) and awards (March) for the same mutually beneficial reasons.

FLOOD DAMAGE

The anticipated hike in theatre taxes in Connecticut to help pay for state flood damage is going through. A new temporary flood-recovery tax increase program designed to raise upwards of $15,000,000 in revenue during the next nine months, was developed by Governor Ribicoff and Republican and Democratic leaders of the Legislature at Hartford. The new program provides for increases in the state sales tax, the cigarette tax, liquor tax, and also tax rises for corporations and for public utilities.

PICKS VISTAVISION

The J. Arthur Rank Organization will produce all of its 1956 product in VistaVision, it was disclosed in Hollywood Wednesday by Bert Easey, head of the Rank studio camera department. He said the company plans 18 films for the calendar year, all in the Paramount process. Besides the features, Rank also will use the process in shorts and in advertising reels. In the current year, Rank made seven features in VistaVision.

PRE-CHRISTMAS GROSSES

Although the seasonal upturn is not expected generally for another week, several theatres in New York report Christmas-like grosses. The gigantic Radio City Music Hall with MGM's "Kismet" and its traditional holiday show had the largest first-week gross of any Christmas show in its history. The tiny Sutton theatre is finally closing UA's "Marty" after a 36-week run with a total estimated gross of $500,000. And the Capitol and Rivoli, where those two famous musicals, "Guys and Dolls" and "Oklahoma" are playing, continue to report fine business for the period.

SELZNICK FILMS TO TV

David O. Selznick has sold the television distribution rights of 10 of his films to National Telefilm Associates, Inc. for more than $1,000,000. The pictures involved include "The Farmer's Daughter," "Notorious," "Since You Went Away," "Portrait of Jennie," "The Paradine Case," "I'll Be Seeing You," "The Spiral Staircase," "The Garden of Allah" and two versions of "A Bill of Divorcement."

NEWSPAPER AID

The Northwood, Iowa newspaper the other day had an unusually kind word for the industry. It said editorially, in part: "Television with its many give-away programs and warmed-over movies . . . leaves much to be desired in the way of complete entertainment. We have no criticism of TV, but when it comes to an evening's enjoyment of the finest in music, scenery, and acting, it has little in common with many of the pictures being shown at our local theatre." That local theatre happens to be operated by that old showman of columnar fame, Charlie Jones.

COLOR TV SET OUTPUT

Many television industry leaders believe that at least 250,000 color television sets will be sold in 1956, according to James D. Secrest, executive vice-president of the Radio-Electronics - Television Manufacturers Association. He said, however, the governing factor will be the number and quality of color broadcasts.

BLACK-AND-WHITE TV

During September electronics manufacturers turned out 939,515 television receivers. The month's total is second only to September, 1954.

POPULAR IN BERLIN

Berliners, East and West, some 180,000 of them monthly, see and approve pictures shown in that isolated city by the U.S. Information Agency. We have this information from Gerald L. Clay, the Agency's administrative and film officer, now on leave here.

Floyd E. Stone--Vincent Canby--William R. Weaver

THE WORLD MARKET

The tenth annual World Market section of Motion Picture Herald is published in this issue, following page 40. A country by country analysis of present and future market conditions, reports on production activities abroad, stories and pictures about theatre construction and remodeling, and a complete equipment directory, make this edition the biggest and most complete ever published.

The shining globe used on the front cover and as the theme for the cover of the World Market section hangs at the entrance to the National Broadcasting Company Monitor studio in the RCA Building, Rockefeller Center. The reproduction is a HERALD photograph by Floyd E. Stone.

WHEN AND WHERE

January 14: Induction of new officers of the Variety Club of San Francisco, Fairmont Hotel, San Francisco.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

March 12-13: Annual convention of Allied Theatre Owners of the Gulf States, Roosevelt Hotel, New Orleans.





IT'S "THE ROSE TATTOO" this week, and on a Broadway all agog Monday night (TV coverage, too), it opened at the Astor Theatre. Paramount and the Actors Studio cooperated on an after theatre party atop the Sheraton-Astor Hotel, to which came the great and quite great of the stage, screen and air. Above, producer Hal Wallis, author and screenplay writer Tennessee Williams, Joseph Hazen, and Helen McEwen. The premiere raised $40,000 for the Studio, a non-profit workshop.

RAISING $250,000. The scene below is part of the dais at the dinner in New York last week tendered by the Federation of Jewish Philanthropies advertising, publishing, radio and television divisions. The array includes Alistaire Cooke and Louis Cowan, television; Marlon Brando, actor; Barney Balaban, Paramount president; Monroe Greenthal, advertising; and Charlton Heston, actor.



This week in pictures





REGINALD ARMOUR now is executive vice-president of Republic International. He had been managing director of Republic International of Great Britain.

THE TRIAL SCENE, from Warners' "The Court-Martial of Billy Mitchell." Gary Cooper as the famed air general faces some questioning by attorney Ralph Bellamy. The Milton Sperling production met the world Wednesday evening in Zanesville, O., the town which merited the honor by buying the most Christmas seals.

CONGRATULATIONS to Max Fried, new president of the Motion Picture Bookers Club, from toastmaster Max E. Youngstein, right, at the annual dinner-dance Monday evening in New York. Also on the dais, vice-presidents Sidney Klein and Ben Drexler; Herman Ripps; retiring president Sam Einhorn; Leo Samuels, Dave Levy, Seymour Florin, and Irving Wormser. More than 300 attended the affair, which featured installation of officers.





ON TOUR for "The Court Jester," Danny Kaye, comedian and actor, meets exhibitors at the Seattle buffet reception accompanying the preview and personal appearance in the Paramount Theatre. In order are Jim Runt, Evergreen Theatres general manager; Mr. Kaye; Fred Danz, Sterling Theatres general manager; Mrs. Danz; and Will Connor, Hamrick Theatres general manager.



VARIETY, Toronto. Here is the 1956 crew, as it was inducted at the dinner-dance the other evening. Seated and in the usual order are chief barker David Griesdorf, first assistant N. A. Taylor, second assistant Dan Krendal, property master Louis Davidson, and dough guy J. A. Troyer. Standing, canvassmen Herb Allen, George Altman, Clare Appel, Joe Bermack, Jack Fitzgibbons, and Ernest Rawley.



VARIETY, Philadelphia. A plaque for Victor Blanc, seated, the city's newly elected district attorney. The longtime Variety member received it from retiring chief barker Lewis Goffman at a Tent 13 testimonial luncheon.



TELLING THE STORY, a dramatic and often sad but inevitably inspiring one, in MGM's "I'll Cry Tomorrow," the dramatization of Lillian Roth's life. The MGM picture will be a post-Christmas attraction at the Radio City Music Hall, New York. That's Susan Hayward at left.

AN INDUSTRY MILESTONE:

ARTHUR LOEW PRESIDENT, SCHENCK BOARD CHAIRMAN

ANOTHER milestone has been reached in the history of the motion picture industry. In New York Wednesday, in a board room at 1540 Broadway, Nicholas M. Schenck, president of Loew's Incorporated since 1927, tendered his resignation at a regular meeting of the company's directors. The resignation, which was accepted with regret, was followed by the election to the presidency of Arthur M. Loew, president of Loew's International, and son of the late Marcus Loew, who founded the company.

Mr. Schenck, long-time industry leader, was immediately elected to the newly created post of chairman of the board of Loew's. It is understood that Mr. Loew, as new company head, will retain his presidency of the foreign subsidiary, at least for the time being, although additional duties will be handled by Morton A. Spring, first vice-president of Loew's International. For the last year, Mr. Loew has been active in all administrative phases of Loew's, Inc.



NICHOLAS M. SCHENCK



ARTHUR M. LOEW

With his brother, Joseph M., Nicholas Schenck was associated with Marcus Loew in his earliest theatrical ventures, which date back to 1910. Mr. Schenck had come to this country at the age of nine and prior to his association with Mr. Loew had operated two drug stores with his brother, as well as a New York amusement park. The brothers later purchased an interest in two theatres in New Rochelle, N. Y., and Hoboken, N. J., which subsequently—with their partnership with Mr. Loew—were brought in to Loew's Consolidated Enterprises, formed by Mr. Loew in 1910.

In October, 1919, when the company had partial or entire control of 56 theatres, Loew's Incorporated was formed with Marcus Loew as president and Nicholas Schenck as first vice-president and general manager. Continuing its expansion, the company in 1920 moved into the production field with the acquisition of the stock of Metro Pictures. With the further acquisition of interests in the Goldwyn Company in 1924 and, shortly afterwards, of the producing assets of the Louis B. Mayer Company, the Loew's production company known as Metro-Goldwyn-Mayer took shape.

Nicholas Schenck succeeded to the presidency of the company when Marcus Loew died in 1927. His term of office has seen the company grow into one of the industry's most powerful and influential companies both financially and artistically. It also has bridged boom and depression as well as the post-World War II Government anti-trust suit which resulted in the 1952 Consent Decree, separating Loew's Inc., the production company with Mr. Schenck as president, and Loew's Theatres, in exhibition.

Arthur Loew first became associated with Loew's, Inc., upon his graduation from New York University. He entered the export department in 1920 and in 1927 was elected first vice-president of Loew's, Inc. After a leave of absence to serve in the Army in World War II, Mr. Loew returned to Loew's in 1945, at which time he was elected president of Loew's International.

In addition to the election of the new president, the board of directors voted to increase its membership from 11 to 13. The two new members are Mr. Loew and John Lawrence Sullivan. Mr. Sullivan was born in Manchester, N. H., June 16, 1899, was graduated from Dartmouth College in 1921 and received his LL.B. from Harvard in 1924. He was assistant to the Commissioner of Internal Revenue in 1939, Assistant Secretary of the Treasury from 1940 to 1944, Assistant Secretary of the Navy for Air in 1945, Under-secretary of the Navy in 1946-47 and Secretary of the Navy from 1947 to 1949. He is a senior partner in the law firm of Sullivan & Wynot, of Manchester, N. H., and of Sullivan, Bernard, Shea & Kenney, of Washington, D. C.

"Dolls" in Connecticut

The Parsons, a downtown Hartford independent theatre, will be the first house in Connecticut to show Samuel Goldwyn's MGM release "Guys and Dolls." The showing is December 23. Owners of the house are Bernie Menschell and John Calvocoressci.

Delay Spanish Talks

The Motion Picture Export Association's talks with a Spanish Government commission in Barcelona aimed at framing a new Spanish American film agreement were suspended this week until January. G. Griffith Johnson, MPEA vice-president and Marc Spiegel, European manager, have been carrying on the discussions for the American industry.

ITOA Will Testify at Small Business Hearing

Its legal committee was authorized Tuesday in New York by the Independent Theatre Owners Association of that city to testify in Washington January 25, at the Senate Small Business Committee hearing. The ITOA opposes Allied's support of film rental regulation by the Federal Trade Commission.

Stations to RKO Radio

Sixteen radio stations will be transferred as a legality to RKO Radio Pictures from General Teleradio, to enable the two companies to merge as RKO Teleradio Pictures. The Federal Communications Commission, which must approve the merger, has approved the transfer.

ALLIED DRIVE ON CIRCUIT GROWTH STALLED BY U.S.

Federal Court and Justice Department Deny Pleas Supported by Allied

Allied States Association's campaign against the further expansion of the so-called "divorced" circuits, discussed at length at the Chicago convention in November and articulated in an unanimous resolution, has suffered what industry observers describe as "implied" but important setbacks. They are:

The denial, by a Federal District Judge, to Wilbur Snaper's Keynote Theatre Corporation of the right to intervene in a bid by Loew's Theatres to secure interest in a drive-in theatre at Raritan, N. J.; and

A polite but firm turn-down by the Department of Justice to an Allied protest against the way the Department is handling applications for theatre acquisitions by the divorced circuits.

Allied's interest in the Loew's Raritan drive-in application was underscored by the presence in the Federal District Court in New York of Abram F. Myers, Allied general counsel, and Jack Kirsch, president of Allied of Illinois. Mr. Snaper, of course, is a leader of Allied of New Jersey and a former president of National Allied.

In rendering his decision that Keynote Theatre Corporation could not intervene since it was not a party to the Loew's consent decree, Judge Sidney Sugarman, however, allowed Keynote to present proof of its objections to Loew's bid as *amicus curiae*. At the same time Judge Sugarman postponed the hearing on Loew's Theatres' application to December 19. Originally it was scheduled to be held Monday of this week.

At the hearing on Mr. Snaper's plea, his attorney, Monroe Stein, stressed the added legal strength which the status of intervener would give him in arguing for his motion. But Judge Sugarman apparently sided with the arguments offered by the counsel for Loew's Theatres and the Department of Justice attorney, who contended that only parties to the consent decree could become parties to an action such as proposed by Loew's Theatres.

Cites Failure of Earlier Attempts to Intervene

Judge Sugarman noted that examination of the files in the Paramount case "indicates that at least nine times attempts to intervene by various petitioners met with failure." He said that in addition the Supreme Court denied intervention when four of these cases came before it on appeal.

Loew's is seeking to obtain a 50 per cent interest in a drive-in to be erected by the New Jersey Amusement Corporation on Route 35 near Raritan, N. J. Mr. Snaper's company operates the nearby Strand in Keyport.

The disinclination of the Department of Justice to change or amend its procedure in the handling of divorced circuit applications for theatre acquisitions was revealed in a letter from Assistant Attorney General Stanley N. Barnes to the Allied general counsel, Mr. Myers. It declared, in effect, that the Department will keep on handling and publicizing the applications just about the way it has in the past.

Had Forwarded Allied Resolution to Barnes

Earlier Mr. Myers had forwarded to Mr. Barnes the resolution adopted by the Allied convention in November. That resolution asked the Justice Department to promise to notify exhibitors in an area promptly of any circuit's application for a theatre in that area, and to give the exhibitors 60 days in which to prepare and submit arguments in opposition to the application.

It also urged that the Department, if it decided to approve the application anyhow, should urge the court to permit the exhibitors to present their case. Finally, it urged the Attorney General to make sure the divorced circuits weren't building up to their former strength.

Mr. Barnes in his letter to Mr. Myers said the Department in June had promised Allied it would try to give information on proposed hearings to the trade press at least a week or 10 days before the hearings. Mr. Barnes said that since that time, there have been hearings on four applications, and that notice appeared in the trade press anywhere from 10 to 22 days in advance of the hearing dates.

"We believe the procedure we outlined in our letter of June 23 has worked equitably," he wrote. "In practice, more than a week's notice has been given in every instance, and substantially more than 10 days notice has been given in three out of four instances."

"We will make every effort to publicize each proposed acquisition on which a hearing is to be held within the time periods set forth in our letter of June 23," Mr. Barnes continued. "We have regarded these time periods as a minimum rather than as a maximum, as borne out by what has actually happened, and we will continue to so regard them. Accordingly, we will give the information to the trade press when these acquisitions come up as early as it is feasible."

The Barnes letter made no mention whatsoever of Allied's specific request for at least 60 days' notice. Nor did it make any comment on Allied's request that the Justice Department urge the courts to permit independent exhibitors to take part in application hearings nor on Allied's recommendation that the Department be careful that the divorced circuits weren't regaining too much of their former strength.

MYERS "GRATIFIED" AT 16MM DECISION

WASHINGTON: "Gratified but not surprised" is how Allied States Association's general counsel described his reactions to the industry's victory in the Government's 16mm anti-trust case. Abram F. Myers said here last week he hoped that Judge Leon R. Yankwich's decision to dismiss the suit "would be the final termination of this strange litigation" and that the Government would not appeal it to the Supreme Court. "In my judgment," Mr. Myers said, "the real target was the exhibitors, and not the defendants. This view is confirmed by the concluding arguments of Government counsel, which I have just finished reading."

Drive-in Sues City On Censorship

Superior Court Judge Vincent S. Haneman, in Atlantic City, N. J., temporarily restrained the city of Vineland this week from taking further proceedings aimed at revoking the license of an outdoor theatre pending the hearing of a legal test of the validity of a municipal ordinance. The injunction was obtained by the Delsea Drive-In Theatre, Inc., on its claim that the city ordinance governing such licenses is unconstitutional.

The complaint cited that the Vineland City Council on November 9 directed its legal department to institute proceedings for the revocation or suspension of the defendant's movie license on the grounds it exhibited a film which was "immoral, degrading, indecent and obscene" Aug. 27.

NOTICE

Quigley Publications are not associated with the Council of Motion Picture Organizations (COMPO) or with any trade press publishers' committee of that organization. Quigley Publications will, however, continue to support such projects of COMPO as appear to be in the best interests of the industry.

Sensational new ticket-selling campaign on 20th's "THE D BLUE in CINEMA

COLOR by DE L

Tested with great success at NEW THEATRE, Baltimore, and FOX THEATRE, Philadelphia!

OUTGROSSED MANY OF 20TH'S TOP-MONEY ATTRACTIONS!

CAN INFIDELITY BE LOVE?

NOT FOR CHILDREN
Please do not bring the children. They will not understond the delicocy of this theme nor its implicotions.



One of the frankest and most adult of motion pictures–THE DEEP BLUE SEA–will be shown by this theatre, starting Friday, December 9th.

The theme, stripped of all the elegancies of the screen presentation, is that of a well-bred, beautiful woman who leaves everything that is honorable in her married life to take up with a ne'er-do-well because of her emotional longings.

Definitely, this keen probing into the inner core of a human being is not for children.

Adults will find THE DEEP BLUE SEA a penetrating dramatic disclosure of one of the seldom-mentioned reasons for wrecked marriages and ruined lives!

$100 in Cash for your opinion!

How would you have advised Vivien Leigh to handle her personal problem in THE DEEP BLUE SEA?

$100 in Cash will be given by the theatre management to the adult who best answers this question in a letter of not more than 200 words. No purchase required. The decision of the judge is final. Entries may be left at the box-office or mailed to the theatre. Entries must be postmarked not later than midnight December 23, 1955. No letters will be returned. Theatre employees are not eligible to compete.

For Record Grosses...DATE "THE DEEP BLUE SEA"...at once!

EEP SEA"

ScoPE®

UXE

For Pity's Sake!...

Don't Leave Me!...

Please Stay!...

Don't Leave Me Tonight!...

A cry from the depths of a woman's tortured soul! Powerful drama that probes the intimate life of a married woman who takes up with a ne'er-do-well because of her emotional longings! An adult presentation of a provocative problem!

NOT FOR CHILDREN
Please do not bring the children. They will not understand the delicacy of this theme nor its implications.



co-starring ERIC PORTMAN · EMLYN WILLIAMS
with Moira Lister • Arthur Hill
Screenplay by TERENCE RATTIGAN • Produced and Directed by ANATOLE LITVAK
Released by 20th Century-Fox • In the wonder of High Fidelity STEREOPHONIC SOUND

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Entries must be postmarked not later than midnight December 23, 1955. No letters will be returned. Theatre employees are not eligible to compete.



An instant before, she hadn't known he existed.
Now she knew him to be the one man her emotional longings had been seeking all her life!

Alexander Korda presents
A LONDON FILM
Vivien Leigh
Kenneth More
in ANATOLE LITVAK'S masterpiece
THE DEEP BLUE SEA
by TERENCE RATTIGAN
CINEMASCOPE
COLOR by DE LUXE

NOT FOR CHILDREN
Please do not bring the children. They will not understand the delicacy of this theme nor its implications.

co-starring ERIC PORTMAN · EMLYN WILLIAMS
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Entries may be left at the box-office or mailed to the theatre.

Entries must be postmarked not later than midnight December 23, 1955. No letters will be returned. Theatre employees are not eligible to compete.

ROLL UP THOSE SHOWMAN'S SLEEVES! Give "The Deep Blue Sea" Full Treatment! As They Did in Baltimore and Philadelphia!

HERE'S HOW TO REAP THE HARVEST!

- Run offbeat newspaper campaign
- Go for $100 Prize Contest
- Arrange for additional prizes from merchants
- Distribute contest blanks away from theatre
- Stick to adult theme
- Pick committee of judges, one a woman. Get important names—a jurist, a psychiatrist, a civic official
- Get photographs of committee for planting in local newspapers, looking at screen, opening letters, etcetera
- Arrange for judges, individually and collectively, to participate in discussion programs on T-V and radio. Themes: wrecked marriages, illogical emotions, and so on
- Display large cutout of Vivien Leigh atop marquee. Use copy like this: "Frankest and most adult of themes—the intimate life of a married woman and her emotional upset!"
- Blow up large advertisement for lobby display; use in window card size for display in merchants' windows, counter displays
- Use special offbeat radio spot announcements available to you

NOTE! Hard-hitting Press Book supplement showing new campaign and giving all phases of publicity and exploitation campaign in detail, can be had from your 20th Branch Manager or National Screen Service. Arrange to get it! Put it to work!

THIS PUBLICITY STUNT

made a great hit in Baltimore . . . Bouquet was formed of $1 bills. Girl went everywhere, with suitable theatre and attraction identification. Appeared on T-V. Can be duplicated to advantage in any situation!



AWARDS CALLED HUGE SUCCESS



***THE COMMITTEE DISCUSSES THE AWARDS.** At the Beverly Hills dinner, above, are, seated, MGM musical conductar Jahnny Green, cammittee chairman Elmer C. Rhaden and "Miss Audience Awards" Rosemarie Bawe, halding the symbalic statuette. Behind them, Jerry Wald and Miltan Pickman.*

The Audience Awards were an overwhelming success with the exhibitors, the Council of Motion Picture Organizations reported this week. The evidence, received at COMPO headquarters in New York, was to the point.

With the returns tabulated from nearly 1,000 exhibitors who participated in the election, the percentage of those who would like to have it repeated as an annual event has risen to nearly 13 to one. Out of 958 replies received to its recent questionnaire, COMPO said, 848 voted that they would like to have it continued as an annual event with only 67 opposed. The others were noncommittal.

A total of 738 exhibitors expressed the opinion that the first poll was a success and 157 expressed a contrary opinion. Thirty-five exhibitors characterized it as fair and the others made no comment. To the question as to whether the voting was held at the right time of the year, 618 answered "yes" and 257 answered "no." There was a wide divergence of views among those who preferred that the election be held at some other period of the year, with the majority favoring the Summer or early Fall. One of the principal reasons advanced for this change of date was that it would allow more drive-ins to participate.

The length of the voting period (Nov. 17-27) was held satisfactory by 614 exhibitors, while 86 preferred a longer period and 181 a shorter period. The number of nominations (20 in each category) was approved by 601 exhibitors, but 237 believed it was too many and 67 regarded it as too few. The method of nominations by exhibitors was regarded as satisfactory by 779 exhibitors while 90 preferred some other method.

While the large majority of participating exhibitors were satisfied with the nomination and election procedure, there were a number of comments suggesting minor changes. These included the suggestions that an actor or actress be named only once in the best performance categories, that the ballots be printed in larger type, that ballots be mailed in advance to motion picture patrons so they might have more time to study them, that nominations for the most promising new personality categories be definitely limited to those making their first appearances in pictures and that trailers and accessories be made available earlier.





***THAT'S WALT DISNEY** at the left, who presented the "Best Picture" Award. With him, Ralph Russell, awner af the Palace theatre, Cantan, O., ane af the first shawmen ta pall custamers; and Jack L. Warner, wha accepted the traphy tram Mr. Disney far "Mr. Raberts." And, at the right, Wayne Hansan af the Sauthland Theatres, Las Angeles, telicitating Peggy Lee far winning "the mast pramising new female screen persanality" Award.*

Settle Filmakers Suit On "Bold and Brave"

BOSTON: The litigation between Federal Film Co. and Albert Swerdlove of Boston as plaintiffs and New England franchise holders against Filmakers Releasing Organization of California was settled this week for an undisclosed sum of money.

The suit which was pending in the Federal District Court here has been discontinued without prejudice. Federal Film Co. and Swerdlove will continue to distribute Filmakers' product in the New England territory.

The major issue in the litigation was the distribution of the film "The Bold and the Brave" which Filmakers had withdrawn from the franchise. It is understood that this film will be given to a major film company for national release with RKO mentioned as the probable company to handle it. An announcement to this effect is expected.

Warners Set Bookings On "Battle Cry," "Eden"

Closely following the Audience Awards poll victory of James Dean in "East of Eden" and Tab Hunter in "Battle Cry," Warner Brothers has made both pictures available for double booking and are playing them in situations across the country to grosses reported as exceptional.

To date the pictures are playing the following situations: Center, Denver; Uptown and Villa, Salt Lake City; Warner, Milwaukee; Capitol, Madison; Ada, Boise; Paramount, Ogden; Rio, Appleton; Venetian, Racine; Sheboygan, Sheboygan; Raulf, Oshkosh; Warner, Reading; Jayhawk, Topeka, and the Boulevard, Wichita. There will be between 50 and 60 additional engagements on these pictures opening over the week-end.

3,000 MILES OF "GUYS AND DOLLS" SMILES!



JOSEPH R. VOGEL
LOEW'S THEATRES
Capitol, New York, in its
6th big week!



SOL SCHWARTZ
RKO THEATRES
RKO Keith's, Washington, D. C.,
in its 5th big week!



WILLIAM GOLDMAN
GOLDMAN THEATRES
Randolph, Philadelphia,
in its 6th big week!



I. J. HOFFMAN
B. & Q. ASSOCIATES
Astor Theatre, Boston,
in its 6th big week!



DAVE WALLERSTEIN
BALABAN & KATZ
Chicago Theatre
in its 6th big week!



ELMER BALABAN
H. & E. BALABAN CIRCUIT
Adams Theatre, Detroit,
in its 4th big week!



MARCO WOLFF
FANCHON AND MARCO
Hollywood Paramount
in its 4th big week!



IRVING ACKERMAN
ACKERMAN & ROSENER THEATRES
Stage Door, San Francisco,
in its 5th big week!

WATCH THE HOLIDAY SMILES!

Gala Openings Coast-to-Coast starting Dec. 23rd!

TOA CHECKS ON BRITISH FILMS

Say No Basic Prejudice Is Found; Cite Changes Needed for Success

The results of the British product survey which the Theatre Owners of America recently conducted reveal generally, according to the TOA, that:

1. There is no basic prejudice on the part of American exhibitors against the showing of British pictures. The evidence is overwhelming in that regard.
2. There will be little improvement in the box office on British pictures unless and until: (1) the pictures are made more entertaining for the mass of American theatre-goers, as distinguished from the patrons of "art-houses"; (2) British stars become better known to the mass of American patrons; (3) there is better exploitation of pictures on the national level.
3. The position of the exhibitors of this country, by and large, productionwise, is so precarious that they are more than eager to play British pictures that will appeal to their patrons.

The questionnaires were sent to both TOA and non-TOA members operating theatres in every state. The exhibitors were selected on the basis of the type of operation, degree of experience, geographical distribution, size of areas concerned, capacity of houses, etc., according to TOA. There was an approximate 60 per cent return with those answering operating about 3,000 theatres.

One of the questions asked exhibitors if they feel British pictures do not get a better play in this country because audiences do not like them. Approximately 89 per cent answered yes. Some typical comments on the subject included, "In our general patronage (mass audience house) name 'British' is kiss of death"; "I believe the British producers should make more down-to-earth pictures which will be more acceptable to American audiences. British pictures are inclined to be arty, generally too slow, too long, and too dragged out"; "Recently submitted large list of foreign pictures for group to select six for winter series in effort to start Movie Guild idea. People were indifferent to English product."

Reaction Is Poor

Another question asked exhibitors if there had been poor audience reactions to British pictures played, to which approximately 87 per cent answered yes. "We have played British pictures on numerous occasions and not only have our audience reactions been poor, but we have had to give refunds and passes on walkouts" was one comment. "Some English pictures are good, but most lack American directorial technique. They seem to waste footage on long drawn-out scenes which seem to have little bearing on the story, and American audiences become impatient and bored," was another.

Exploitation Job Scored

Although 25 per cent felt that a good advertising and exploitation job has been done on British pictures, those that disagreed offered many and varied reasons for their opinion. Several typical comments were: ". . . due to the fact that the British make no effort to pre-sell their pictures to the American public, particularly pertaining to their stars, we find it hard to market their product. About the only star they have who is known to the American public is Alec Guinness and over the years we have had to pioneer this star ourselves. I notice he is now in the United States making personal appearances. This should have been done years ago and had he done so his pictures would have enjoyed much wider distribution."

Also, "One of the main problems . . . is the lack of intelligent spending on the part of the British producers for exploitation and advertising . . ."; "I sincerely believe that there is a good market in this country for the English producer and the only reason that he has not been able to be successful here is that he has failed to understand the psychology of this market and has failed to properly exploit it"; "Most British films are unknown to general audiences unless they read *New York Times, Time* magazine or a few publications of this type which review them."

Constructive Criticism

In addition to these types of comments, the exhibitors offered much constructive criticism in answering questions about what should be done by British producers to make their product more acceptable to American patrons and what should be done by the producers and distributors to get the exhibitor more interested in playing British pictures.

The TOA divided these criticisms into five groups including:

1. There should be a build up of English stars at the American national level through personal tours and advertising and exploitation in all media.
2. There should be a more energetic sales organization for British pictures with several suggesting there should be one source of distribution for British pictures, headed by an American specialist in distribution.
3. Most frequent complaints included "heavy" English accent, lack of action, too little universality, too much drawing room and not enough outdoor action, lack of humor that Americans understand and enjoy, and poor sound.
4. The good British pictures do better in art houses and the aim of British producers should be to reach patrons of the regular houses and to make pictures more in keeping with Hollywood's approach.
5. Emphasis should be on the "lighter" British pictures.

Void $60,000 Award In Utah Trust Suit

DENVER: The U. S. Court of Appeals has voided the award of $60,000 to Village Theatres, Inc., operators of the Villa theatre, Salt Lake City, and ordered a retrial of the anti-trust case, which was tried 19 months ago in Salt Lake City in the U. S. District Court. The trial was on alleged anti-trust law violations in connection with first run films through the bidding process. The decision of the circuit court was a victory for United Paramount Theatres, Inc., Paramount Film Distributing Corp., American Broadcasting - Paramount Theatres, Inc., and Intermountain Theatres, Inc., all of which had been sued for $450,000 on the alleged anti-trust violation.

Voice of America Has Film for Television

WASHINGTON: The U. S. Information Agency will soon start supplying foreign television stations with a monthly documentary film showing various aspects of life in the U. S. The 30-minute program, entitled "Report from America," will first be distributed in January. To be made available both in English and foreign languages, it is filmed specially for television by the National Broadcasting Co., and is produced by U.S.I.A. in cooperation with the British Broadcasting Corp. Abbott Washburn, acting U.S.I.A. director, said more than 100 TV stations overseas are now telecasting, and the agency estimates a potential foreign audience of 40 million by the end of 1956.

Farrow Signs RKO Producer Contract

John Farrow this week became the first producer-director to join the RKO studio roster under contract status in that company's program of reactivation of its production staff. The award winning producer starts on the lot this week and will make three pictures for the studio. The first, "Back from Eternity" is scheduled to start shooting in February.

Miner on Century Board

Harold S. Miner, vice-president in charge of the new Fifth Avenue at 43rd Street office of the Manufacturers Trust Company, was elected to the board of directors of Century Theatres at a meeting of the board Tuesday, December 13. Mr. Miner is also a director and treasurer of CARE and a director of the Gray Manufacturing Company.

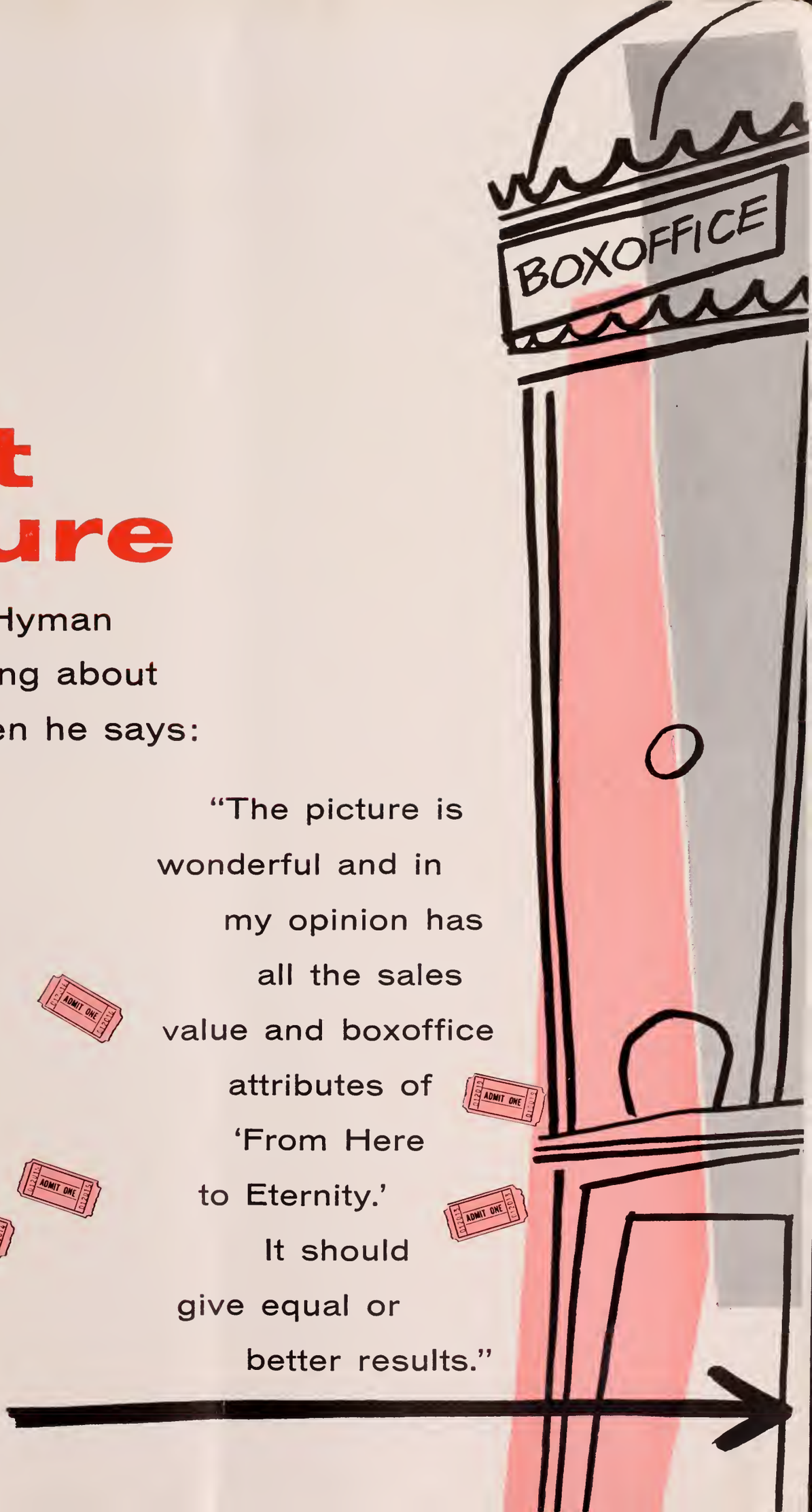
what picture

is Edward L. Hyman talking about when he says:



Edward L. Hyman
Vice President,
United Paramount Theatres

"The picture is wonderful and in my opinion has all the sales value and boxoffice attributes of 'From Here to Eternity.' It should give equal or better results."



"picnic"

is the picture
Edward L. Hyman
says "HAS ALL
THE BOXOFFICE
ATTRIBUTES OF
'FROM HERE
TO ETERNITY'!"



COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND

CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play 'Picnic' by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

PRINTED IN U. S. A.

Levy Lauds Skouras in 16mm Report

Herman Levy, general counsel of Theatre Owners of America, has read the findings in the industry victory in the Government's 16mm. anti-trust suit and come up with some very kind words for a major distributor, particularly for the trial testimony of Spyros P. Skouras, president of 20th Century-Fox.

In a seven-page comment, released Thursday, Mr. Levy paid special attention to Mr. Skouras' testimony concerning the value to distribution of small theatres. Despite the statements of many other distributors to the effect that they obtain 80 or 90 per cent of their revenue from the top 20 per cent or so theatres in the country, Mr. Skouras, Mr. Levy reported, testified, that the closing of 8,000 or 10,000 small theatres (an inevitability if features were sold indiscriminately to television) would affect 20th-Fox earnings "very substantially, to the point that we would be in the red."

"To the best of my recollection," Mr Levy wrote, "and I have been representing exhibitor interests since 1933, that is the first time that a public statement of that kind, from a distributor head, has come to my attention. Mr. Skouras is to be congratulated for his candor and sincerity."

The TOA general counsel then added: "And now it is time for all other distribution company presidents to revaluate their opinions of the position of importance of the 'small theatres' to their companies and to the industry, to recognize their sad plight and to offer major relief."

Mr. Levy also said Judge Leon R. Yankwich's Memorandum of Decision "discloses a complete understanding" of the industry and said "it is highly recommended for reading in its entirety, to all people in the industry."

Memphis Censor System Studied for Changes

MEMPHIS: The entire Memphis censorship system will be up for review between now and January 2, Mayor-elect Edmund Orgill said here last week. Those who should serve on the board of censors and the duties of the board will be studied. Chairman Lloyd T. Binford has said he will not accept re-appointment. Terms of the other four members of the board also expire on January 1. Edwin P. Sapinsley, Malco Theatres, Inc., has been asked by Mayor-elect Orgill to arrange a discussion among film distributors and exhibitors to get the industry's side of censorship. Mr. Sapinsley said 14 distributors and about 35 theatre owners would meet soon. Mr. Orgill will then get religious and educational leaders to give their viewpoints. He said it is likely the duties of censors would be eased under the new set-up.

QUOTES THE HERALD ON SUIT OUTCOME

Herman Levy, general counsel of the TOA, in his summation of the decision in the 16mm suit, quoted from The HERALD editorial page of last week.

"As stated on the editorial page of Motion Picture Herald December 10, 1955: 'Here is one time when all must agree the distributors did yeoman service not just for themselves but for every exhibitor in this country.' "

Allied Artists Renews Revolving Bank Loan

Steve Broidy, president, and George D. Burrows, executive vice-president and treasurer of Allied Artists Pictures Corporation, announced in Hollywood the company had signed an agreement extending to January 1, 1957, its present loan agreement with the Security-First National Bank of Los Angeles, Los Angeles, California, in participation with Bankers Trust Company of New York City. This new agreement provides for a revolving loan of a maximum of $2,500,000 and also permits guaranties up to $600,000 covering bank loans to producers releasing their pictures through Allied Artists Pictures Corporation. The previous loan arrangement with the same banks allowed borrowing up to a maximum of $1,750,000 and guaranties of $500,000.

Spears New Barker Of Atlanta Tent

ATLANTA: Harold Spears, Atlanta theatre man, was installed for his second term as chief barker of the Variety Club of Atlanta at a dinner meeting this month. Jack Tarver, general manager of *The Atlanta Journal* and *The Atlanta Constitution*, was toastmaster at the meeting at club headquarters. He detailed activities of Variety Club charities and announced completion of an $18,000 swimming pool at Mountain View Camp, one of the three principal charities. John Rowley of Dallas, president-to-be of Variety International, spoke on the club's international activities.

CARE Will Sponsor "The Conqueror" in Washington

Howard Hughes' "The Conqueror" which RKO Radio is opening in world capitals and then in Washington, will be sponsored in the latter city by CARE, the company announced in New York this week. The Washington opening will be at the Keith theatre probably in February. The charity promotion will be supervised by Mrs. Raymond Clapper, widow of the late newspaperman. It will be aided, also, by a "telethon" on WTOP-TV, the first such, it is said, for a motion picture opening. Commentator Mark Evans will introduce leading personalities of the capital's social and political worlds.

Loew 16mm Take Abroad $30,000,000

By the end of the current fiscal year, which ends August 30, 1956, Loew's International 16mm business will have grossed $30,000,000 for the 10 years of actual operation in all but six of 198 countries, according to Orton H. Hicks, Loew's International's 16mm director.

Mr. Hicks, who revealed that the 16mm revenue at present constitutes "at least five per cent of the total foreign business," also said in New York this week that the growth of commercial television in certain foreign markets had hurt business. The Loew's International executive, commenting on the company's 16mm business, said that "we supply all MGM product abroad in 16mm wide screen and 16mm CinemaScope prints and we are encouraging our customers to convert to CinemaScope." The wide screen 16mm prints, he said, have an aspect ratio of 1.75 to 1, while the small-gauge CinemaScope prints are 2.55 to 1, with optical sound.

The executive also said that Loew's International's 40 offices abroad are in the last stages of ending the company's "10th Anniversary 16mm Olympiad," a sales contest among Loew's offices. This Olympiad will increase "by at least 10 per cent" Loew's 16mm business due to the fact that the salesmen are securing new customers, he said.

CinemaScope 55 Shown in New York by 20th-Fox

Preceding the start of key city exhibitor and press demonstrations of CinemaScope 55 throughout the United States and Canada next month, 20th Century-Fox had four showings of the new process in New York this week. Present at the demonstrations were representatives of the film industry and general press, film writers and critics, nationally-syndicated columnists, feature syndicate writers, magazine editors and members of their staffs, television and radio executives and personalities, and student editors.

Alabama Landmark Sold

MONTGOMERY, ALA.: This city's historic Grand theatre, dark for the last 15 years, has been sold and a contract is now being executed, it is learned. In July, 1950, portions of the roof and brick walls collapsed in a heavy rainstorm.

Bronstein Plans Drive-Ins

HARTFORD: The Bronstein Drive-In Enterprises of Hartford have disclosed plans for 1,000-car capacity drive-in theatres at Trenton, N. J., and Scranton, Pa., with both projects to be ready for operation by Spring, 1956.

RANK REJOINS BRITISH CEA

Announcement Surprise; Davis Pleads for Unity in Industry Affairs

by PETER BURNUP

LONDON: Although something potent was generally felt to be brewing, John Davis's announcement last week at CEA's Birmingham and Midlands branch banquet of the return of the Rank theatres to the Association's fold came with a shock of surprise to the majority of the festive makers at the gathering.

Had Kept Secret

Formal application for membership had in fact been lodged with CEA headquarters some days previously, but Mr. Davis had bound over the Association's officers to the strictest secrecy and insisted that no leakage should occur until he—Mr. Davis—felt the time to be apt. But to the better informed the move was known to be highly imminent.

The steps taken by far-seeing, statesmanlike Alfred Davis are now seen as the mainspring of the present happy issue. It was he who having first publicly declared that "the responsible leaders of the industry should be able to sit round a table and resolve this problem"—thereby vastly irking some of his colleagues in CEA office—proceeded to bring together secretly John Davis and other "responsible leaders" like ABC's Sir Philip Warter for what is understood to have been an exceedingly frank talk.

Significantly, John Davis in his Birmingham speech singled out his namesake Alfred —although they are no kin — for a most gracious tribute. Certainly that tribute will be generally endorsed when all the inner facts become known. Alfred Davis, like his much respected father, the late Israel Davis, deserves well of the industry.

Should Manage Own Affairs

Shrewdly, John Davis precluded his CEA declaration with his plea not only for unity but for the industry to insist on managing its own affairs. He referred to the statement of the Board of Trade's president that he was considering setting up a committee to inquire into the British film industry. Mr. Davis said he thought such inquiries did little good "and can do much harm." "They create an atmosphere in the minds of the public that the film industry is always in difficulties and is one without a future."

The Rank managing director went on to say that the inquiry was contemplated because the film industry would be faced in the near future with some very important problems, adding:

"Between now and the end of September, 1958, legislation will have to be passed in one form or another to renew the Films Act and Exhibitors Quota. Steps will also have to be taken to put the British Film Production Fund on a sounder basis than it is at present and to extend the life of the National Film Finance Corporation. In my opinion all these matters are of great importance to every branch of our industry."

Urges Recommendations

Stating that he did not believe that it was any use telling a Minister of the Crown that something he contemplated doing would do little good unless that expression was accompanied by a positive suggestion, Mr. Davis said he would like the film industry to go to the Government and say: "We, the industry, will sit down and examine the workings of the existing Films Act and the British Film Production Fund, and consider the future of the National Film Finance Corporation, undertaking to make recommendations by the Autumn of 1956 as to the industry's needs on these important subjects in its interests and those of the public."

Mr. Davis also revealed that in the interests of unity he had pursuaded the Granada circuit to contribute to the Eady Plan on the same basis as other theatres. Granada's refusal to do so hitherto has been a chief stumbling block to the realization of trade amity.

The blunt Davis declaration at Birmingham will be well pondered in every branch of the business. Which is not to say that its terms will be universally applauded.

There is, for example, the newly formed Association of Independent Cinemas, which started out as a splinter faction of CEA but has now in excess of 500 in membership. Its members are excessively jealous of what they regard as circuit encroachment of their prerogatives.

DENIES AMERICAN REPORT

Sir Henry French, BFPA's director general, has made a swift and categorical denial of allegations printed in America that a majority of his Association's members are against the participation of American financed quota films in the Eady Fund.

"There may be a minority of our members who hold that view, but there is no indication that that is a majority view," says cautious Sir Henry, formerly one of this country's most important civil servants and intimately engaged, moreover, at this moment in negotiations which, it is hoped, will lead to a considerable amelioration of the industry's current entertainment tax burden.

The incidence of subscriptions of exhibitors to the Eady Fund and of distributions to producers is clearly closely integrated with the tax.

▽

Nat Cohen, chairman and managing director of Anglo-American Film Distributors, has been elected chief barker of London's Variety Club tent in succession to James Carreras. Other officers of the newly-elected crew are Ben Henry, Charles Pearl, John Harding and Norman Harrington.

Mears Tops New British Theatre Unit

by WILLIAM PAY

LONDON: Fiery rebel Councillor Harry Mears was elected first president of the Association of Independent Cinemas last week at the Association's second annual meeting.



Harry Mears

The A.I.C. was formed in 1953 by a body of small theatre owners who alleged that the Cinematograph Exhibitors' Association was dominated by the major circuits. Membership of the new body has slowly but steadily increased and is now claimed to be more than 500. It is open to all exhibitors with the restriction that they be limited to a five per cent shareholding in any producing or renting concern.

Mr. Mears, owner of two 500-seat theatres in Bournemouth, is the acknowledged champion of the small man in C.E.A. circles. Twice president of the C.E.A. he has been chairman of the Hants & Dorset Branch for 28 years.

"The C.E.A.," said Mr. Mears on his election," have said that they represent the interests of *all* exhibitors. To date, they have not done so in at least two important matters—entertainments duty and the Eady levy. I am prepared to concede that there may be quite a number of things in which the A.I.C. can work together with the C.E.A. and any other trade association. What we ask, however, is proper recognition and representation on those bodies in the interests of the exhibitors we serve."

There have been other attempts to break away from the C.E.A. but all have failed. This time, led by Mr. Mears, it looks as if the A.I.C. means business. A membership target of 1,000 has been set and it is intended to form branches in the provinces.

Another C.E.A. stalwart, Charles Brown, onetime chairman of the C.E.A.'s London branch, was elected A.I.C.'s first vice-president.

Republic Dividend

A dividend of 25 cents per share on preferred stock, payable January 3, 1956, to stockholders of record December 15, 1955, was declared by the board of Republic Pictures this week.

Rex Beach's immortal saga of the Yukon!

THE BATTLE OF THE TITANS!



The SPOILERS

PRINT BY TECHNICOLOR

starring

ANNE BAXTER · JEFF CHANDLER · RORY CALHOUN

co-starring RAY DANTON · BARBARA BRITTON · JOHN McINTIRE

with CARL BENTON REID · WALLACE FORD · RAYMOND WALBURN

Universal International

Directed by JESSE HIBBS Screenplay by OSCAR BRODNEY and CHARLES HOFFMAN Produced by ROSS HUNTER · A UNIVERSAL-INTERNATIONAL PICTURE

ANOTHER PICTURE WITH THAT UNIVERSAL APPEAL!

Will Rogers Patient Proves Charity Begins in Singapore



THE FATHER, HUSBAND, and breadwinner, is back to the family. The Chok family whole again, in this photograph. This welcome was but one of many—from friends in the theatre, in the exchanges, in private life, and in the highest ranks of management.

by FLOYD E. STONE

All the way from Singapore—a contribution to the industry's own charity, the Will Rogers Memorial Hospital, of no less than $1,500. This isolated gift came to the Hospital's New York headquarters the other day bearing with it a tale of grief endured, hope sustained, and faith rewarded.

It is the story of the cure of one of the industry's own, although from a foreign land—and of gratitude.

The man, the former patient, is Tony Chok, United Artists' manager for Singapore, Malaya, Borneo, and Sarawak.

Tony is 30. Seriously stricken with tuberculosis, Tony was flown from Singapore to Saranac last Christmas. The long arm of the industry's charity enlisted cooperation from immigration officials and even from the Attorney General. The Hospital gave him extensive surgery, careful treatment, and understanding—and complete cure.

Along about November, as he prepared to fly home, his friends prepared a welcome which would give him and them emotional release and the hospital substantial gain.

He Goes to a Party

They met him at the airport and took him to a theatre party.

It was an unusual welcome and a party *en masse*. To the airport November 23 came a committee representing all local distributors; James Lawler, representing the Shaw Organization, a huge amalgam of exhibition, stagemanship, and production; Low Sing Sen, of the Roxy; Morton Raven, of United Artists; Mr. Chok's family of course; the rank and file of the exchanges; and even church dignitaries. The affair also drew newspaper and radio reporters.

Tony then was taken to three theatres, making a personal appearance, because he was the guest of honor and the Pavilion, Capitol, and Rex were holding "Welcome Home, Tony" parties. At each, he told of his care and healing in far away America.



THE CUSTOMERS SAY "welcome home" and here's our check for a wonderful cause. Runme Shaw, head of the Shaw circuit, gives to Mr. Chok for forwarding, the proceeds of the "Welcome Home, Tony" premiere in three Singapore theatres.

Counting the money the next day disclosed a total of $1,500, and United Artists and the Shaw Brothers were able to persuade the authorities not to tax it.

The dollars now are part of the 1955 Sixth Annual Christmas Salute.

Wallis Says He Will Make Four Next Year

Hal Wallis Productions will be responsible for four features the coming year, the producer said in New York where he was this week for opening of his "The Rose Tattoo." The first will be "Gunfight at O.K. Corral," starring Burt Lancaster. Paramount will release, as it has been doing, the producer added. He said the second picture probably would be another featuring Dean Martin and Jerry Lewis. Then he will make "The Rainmaker" and "Summer and Smoke," another play by Tennessee Williams.

Ford Grant Aids Rogers Hospital

The Will Rogers Memorial Hospital has been notified that it will be included among hospitals receiving a grant from the Ford Foundation. The hospital was advised that within the limits of the grant the sum of $25,900 would be given for the purpose of improving or making additions to facilities or services; additions to or training of personnel and conducting research.

Abe Montague, president of the Will Rogers Memorial Hospital and Research Laboratories stated: "This is the first time any agency or foundation outside the amusement industry has recognized the work of our industry's hospital and research laboratories. This recognition more than justifies the great amount of work given to this hospital by a small number of dedicated men within the motion picture industry. It more than convinces all of us that the work of our research laboratories is vitally needed.

"This grant should stimulate added interest throughout the amusement world in supporting our hospital, and certainly should make most people in our industry aware of the continuing need for funds at 'our' hospital, particularly at this time during our annual Christmas Salute."

Edison Award Goes to "A Man Called Peter"

Termed "the film best serving America's interest," Twentieth Century-Fox's "A Man Called Peter" Tuesday night at dinner in New York held by the Thomas Alva Edison Foundation received that organization's Mass Media Award. W. C. Gehring, the company's assistant general sales manager, accepted the award for the company, from Charles Edison, Foundation honorary president. Other films given awards by the Foundation are "The Great Adventure," made by Arne Sucksdorff, termed "the best childrens' film," and "The African Lion," from Walt Disney, which was described as "best science film for youth."

CBC Bars TV Station Transfer to Famous

TORONTO: The Canadian Broadcasting Corp., through its board of governors which controls television and radio in the Dominion, has denied the application for the transfer of Station CKLW-TV at Windsor, Ont., from Western Ontario Broadcasting, Ltd., to Paramount Windsor Theatres, a subsidiary of Famous Players Canadian Corp.

The announced reason was that multiple ownership of TV or radio stations is opposed and Famous Players already has a 50 per cent interest in television and broadcasting units at Kitchener, Ont., and Quebec City.

Warner Net For Year at $4,002,530

A net profit of $4,002,530 for the year ended August 31, 1955, was announced last week by Harry M. Warner, president of Warner Brothers. This was an increase of $25,656 over the net earnings reported for the 1954 fiscal year, which was $3,976,874.

The consolidated profit for the year, Mr. Warner said in a statement to stockholders, was equivalent to $1.61 per share on 2,474,271 shares outstanding August 31. The earnings for the previous year were equal to $1.60 per share.

Income from film rentals, sales, etc., amounted to $72,596,678, compared with $67,014,014 for the previous year. Total income for the 1954-55 period was $76,991,500, as compared with $72,093,544. Costs and expenses amounted to $7,902,533 as compared to $8,626,874 for the previous year.

The statement also showed that advances to independent producers amounted to $20,091,314, recoverable from the net proceeds from distribution. In released productions, Warners has $6,790,087, while there is $6,955,344 in completed, but unreleased, pictures. The company has $6,305,883 in pictures now in production.

Large Industry Turnout For "Arm" Premiere

One of the largest gatherings of motion picture industry leaders in recent years was expected to join the turnout of celebrities and civic leaders for the invitational world premiere of Otto Preminger's "The Man With The Golden Arm" at the Victoria theatre in New York Thursday evening. Executives from all the production and distribution companies, as well as leading independent and circuit exhibitors, were to be on hand for the televised opening of the United Artists release which stars Frank Sinatra, Kim Novak and Eleanor Parker. Mr. Preminger produced and directed the film, which is based on the novel by Nelson Algren.

Promotion Plans Set for "Glory" Area Premiere

Promotion plans have been completed for the Blue Grass premiere of the David Butler picture, "Glory," RKO, distributor of the film, has announced. More than 200 theatres already have been booked and saturation campaigns will originate in the Cleveland, Cincinnati and Indianapolis territory, with particular emphasis in Lexington, Ky., home of Calumet Farms, where the picture will have its world premiere at the Kentucky theatre, January 11, according to RKO. The picture stars Margaret O'Brien, Charlotte Greenwood and Walter Brennan and was photographed in Superscope and color.

Europe Technicolor Plants To Handle Superscope

Negotiations between Joseph and Irving Tushinsky and Technicolor Motion Picture Corp. to install Superscope equipment in the Technicolor plants in London and Paris are nearing completion, it has been announced. Heretofore the Technicolor plant in Hollywood has handled all Superscope color printing. The agreement would call for the Tushinskys to start work on the installation the end of this month, and to be completed by February 1, 1956.

Loew Gross Up Abroad

Loew's International business throughout the Near and Far East will increase at least 15 per cent in the 1955-56 fiscal year which began September 1, according to Seymour Mayer, regional director. He said last week that MGM films such as "Blackboard Jungle," "Love Me or Leave Me," "The King's Thief" and "Trial" are doing "top business, thereby allowing me to forecast an excellent year for the company."

He also said that at present 620 theatres in his territories are now equipped with Perspecta sound equipment and that the sound system "is universally accepted in the Near and Far East. Every major circuit account has Perspecta equipment."

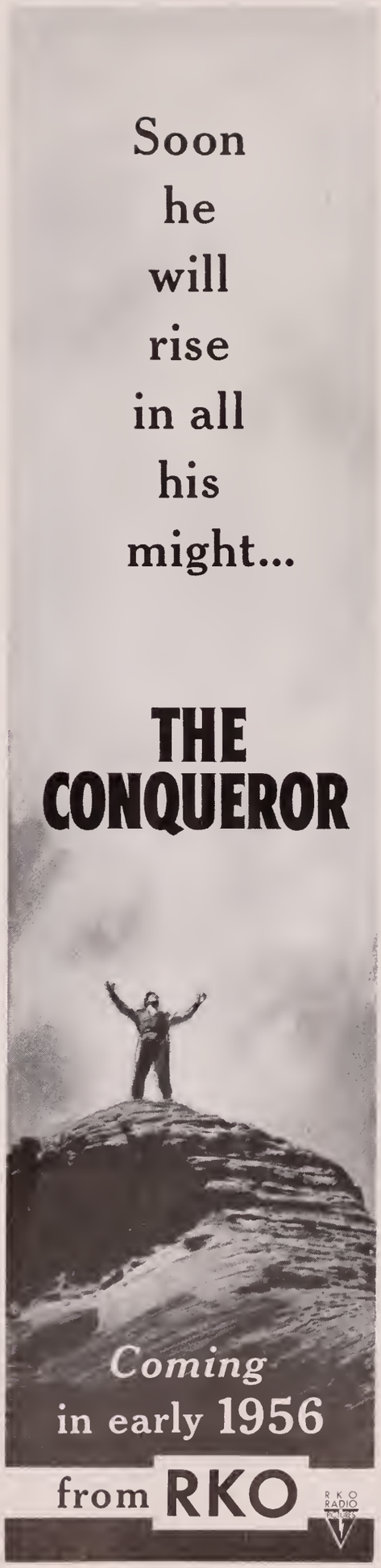
Mr. Mayer said South Korea is "shaping up into a very good market" for the company despite the limited number of licenses which are given Korean film importers. He explained the company doesn't have its own distribution organization there due to a governmental edict which requires a Korean national to have 51 per cent interest in a foreign company which wants to do business there.

He also reported that the company "would like to expand its theatre operations, but is hindered by governmental restrictions in a number of countries." Mr. Mayer said Loew's International now has two theatres in Egypt and two in India.

Commenting on the Motion Picture Export Association's committee which is seeking to devise a global license formula, he said "such a plan is highly desirable." He hoped something could be formulated along these lines so that countries such as Japan and Italy wouldn't have to allocate the number of import licenses.

Columbia Dividend

The board of directors of Columbia Pictures Corporation December 8 declared a regular quarterly dividend of 30 cents per share on the common stock payable January 31, 1956 to stockholders of record December 30, 1955. The board also declared a two and one-half per cent stock dividend on outstanding common stock and voting trust certificates for common stock, payable in common stock January 31, 1956 to stockholders of record December 30, 1955.



Buying Units Form a New Association

CHICAGO: Representatives of film buying and booking organizations from all sections of the United States met last weekend at the Sheraton Blackstone Hotel here to formally organize the National Association of Film Service Organizations.

Sidney Cohen, of Film Service Corporation, Salt Lake City, was elected president. Other officers elected include Lou Hanna, of Cooperative Theatre Service, Pittsburgh, vice-president, and Ed. V. Green, Texas Theatre Service Company, Dallas, secretary-treasurer. An executive director is soon to be selected, shortly after which offices for the Association will be opened in a centrally located section of the country, it was announced.

The general purposes of the organization are to develop high standards of service and conduct of its members; seek a better understanding between distribution and exhibition, and to cooperate with all groups seeking to solve the many problems of the theatre owners, the officers said.

The next general meeting of the organization will be in Cleveland, February 18-19.

Skouras and Fabian Head Israel Dinner Concert

Leaders of the motion picture industry will join with Spyros Skouras, president of Twentieth Century-Fox and Simon H. Fabian, president of Stanley Warner Theatres, at the annual dinner concert in New York of the American Fund for Israel Institutions. The affair this year is at the Waldorf-Astoria Hotel the evening of January 12. Mr. Skouras and Mr. Fabian are honorary chairmen; Donald A. Henderson, also of 20th-Fox, is treasurer; Samuel A. Rosen, of Stanley Warner, is vice-chairman, and sponsors include Dore Schary of MGM, Abe Schneider of Columbia, and Samuel Goldwyn. Leonard Bernstein will conduct the Symphony of the Air, and the program will include leading opera and ballet stars.

Ginsberg Thanks Magazines For "Giant" Cooperation

"Fan and national magazines are a vital, stimulating and extremely direct road to public interest in a motion picture," Henry Ginsberg, co-producer with George Stevens of Warner Brothers' forthcoming "Giant," said in New York last week. Mr. Ginsberg, speaking at the conclusion of a press conference with the magazine people at the Warner home office, told how they had helped create interest in the film before it started shooting and how they helped "whet the public's appetite in the new faces and new personalities." Mr. Ginsberg is associated in the film with director Stevens and with Edna Ferber, author of the novel. Elizabeth Taylor, Rock Hudson and James Dean star in the film.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended December 10 were:

Atlanta: LADY GALLANT (Par.); FEMALE ON THE BEACH (U-I); THE BIG KNIFE (U.A.); BLACK WIDOW (20th-Fox).

Boston: GUYS AND DOLLS (MGM); THE TENDER TRAP (MGM).

Buffalo: TARGET ZERO (W.B.); THE NAKED STREET (U.A.); KISS OF FIRE (U-I); TOP GUN (U.A.).

Chicago: GUYS AND DOLLS (MGM) 4th week; REBEL WITHOUT A CAUSE (W.B.) 4th week; THE SHEEP HAS FIVE LEGS (UMPO) 4th week; LADY GODIVA (U-I) 2nd week.

Columbus: THE VIEW FROM POMPEY'S HEAD (20th-Fox); QUENTIN DURWARD (MGM); THE TENDER TRAP (MGM) 2nd week.

Denver: AFRICAN LION (B.V.) 4th week; A MAN ALONE (Rep.); OTHELLO (U.A.); REBEL WITHOUT A CAUSE (W.B.) 2nd week; TENDER TRAP (MGM) 2nd week.

Des Moines: ULYSSES (Par.).

Detroit: THE AFRICAN LION (B.V.) 4th week; GUYS AND DOLLS (MGM) 3rd week; REBEL WITHOUT A CAUSE (W.B.) 3rd week; THE VIEW FROM POMPEY'S HEAD (20th-Fox) 3rd week.

Hartford: THE BIG KNIFE (U.A.) 2nd week; LAWLESS STREET (Col.); MAN WHO LOVED REDHEADS (U.A.) 2nd week; RUNNING WILD (U-I); TEXAS LADY (RKO); VIEW FROM POMPEY'S HEAD (20th-Fox).

Indianapolis: THREE STRIPES IN THE SUN (Col.); FEMALE ON THE BEACH (U-I).

Jacksonville: SINCERELY YOURS (W.B.); THREE STRIPES IN THE SUN (Col.); MAN WITH THE GUN (U.A.).

Kansas City: THE DESPERATE HOURS (Par.) 6th week; A MAN ALONE (Rep.); THE TENDER TRAP (MGM) 2nd week; THREE STRIPES IN THE SUN (Col.).

Memphis: THE TENDER TRAP (MGM) 2nd week; REBEL WITHOUT A CAUSE (W.B.) 2nd week.

Miami: THE VIEW FROM POMPEY'S HEAD (20th-Fox).

Milwaukee: THE DESPERATE HOURS (Par.) Holdover; REBEL WITHOUT A CAUSE (W.B.) 2nd week; THE TENDER TRAP (MGM) 3rd week.

Minneapolis: REBEL WITHOUT A CAUSE (W.B.) 2nd week; THE TENDER TRAP (MGM).

New Orleans: NIGHT OF THE HUNTER (U.A.); REBEL WITHOUT A CAUSE (W.B.) 2nd week; THE VIEW FROM POMPEY'S HEAD (20th-Fox).

Oklahoma City: LOVE IS A MANY-SPLENDORED THING (20th-Fox) 1st week; SINCERELY YOURS (W.B.) 2nd week; THE DESPERATE HOURS (Par.) 3rd week; TO PARIS WITH LOVE (C.D.); WALK A CROOKED MILE (Col.) 2nd week.

Philadelphia: GUYS AND DOLLS (MGM) 4th week; THE BIG KNIFE (U.A.) 2nd week; THE TENDER TRAP (MGM) 3rd week.

Pittsburgh: AN INSPECTOR CALLS (A.A.) 4th week; I AM A CAMERA (U.A.) 3rd week.

Portland: AFRICAN LION (B.V.) 4th week; THE TENDER TRAP (MGM) 2nd week.

Providence: THE TENDER TRAP (MGM) 2nd week.

San Francisco: THE SHEEP HAS FIVE LEGS (UMPO) 9th week; THE TENDER TRAP (MGM) 3rd week.

Toronto: BLOOD ALLEY (W.B.); THE COLDITZ STORY (Ind.); THE TENDER TRAP (MGM) 2nd week.

Vancouver: I AM A CAMERA (D.C.A.); THE TENDER TRAP (MGM).

Washington: THE TENDER TRAP (MGM) 3rd week; STRANGER ON HORSEBACK (U.A.) 2nd week; GUYS AND DOLLS (MGM) 3rd week; DESPERATE HOURS (Par.) 4th week; TROUBLE WITH HARRY (Par.) 2nd week.

Set Trust Suit Trial

Trial of the $1,500,000 anti-trust action brought by Aleck Papayanakos' St. Lawrence Investors, Inc., against Schine Chain Theatres and eight major distributors will be held before Federal Judge Stephen W. Brennan and a jury in U. S. District Court the week of January 10. The case involves the St. Lawrence American theatre in Canton, N. Y., and Schine's Pontiac and Strand in Ogdensburg.

"Look" Announces Sixth Annual Television Awards

The programs Climax, Disneyland and The $64,000 Question were among the 14 winners chosen by newspaper TV critics and editors for *Look* magazine's sixth annual TV awards, it was announced this week. Climax received the award for best dramatic program, Disneyland for best children's program and The $64,000 Question for best quiz or panel program. NBC-TV's production of "Peter Pan" received the award for best special program, a new category of programming added for the first time this year.

Hollywood Scene

MGM Week Designated As Feb. 5-11

The week of February 5-11, 1956, has been designated "MGM Week" with the goal, "An MGM picture on every screen of the world" during those seven days, the company announced this week. It coincides with the MGM World-Wide Hollywood Conference to be held then.

The conference, to be jointly headed by Arthur M. Loew, president of Loew's International Corp., and Dore Schary, MGM studios production head, is the first global meeting of its kind ever held in Hollywood, according to the company. More than 80 of the international company's top executives are expected to be present.

Charles M. Reagan, vice-president in charge of sales in the United States and Canada, will represent the American sales department at the meeting. The week's agenda will include sales meetings and screenings of new product. In addition there will be sessions at which distribution members will meet with production members for mutual exchange of ideas. Producers, directors, stars and technicians will participate in these latter meetings, it was announced.

The "MGM Week" aims for a world concentration of playdates with plans to announce the results the opening day of the conference, according to MGM. All exhibitors, including those who are not regular MGM customers, are asked to participate. MGM says while primary efforts in the drive will be for feature bookings, playdates also will be accepted for short subjects and newsreels.

First Completed Print Of "Conqueror" in N. Y.

First completed print of Howard Hughes' "The Conqueror," RKO's $6,000,000 release, was shipped to New York last week. Terry Turner, special consultant on radio and TV exploitation of the CinemaScope-Technicolor production, will take the print to Washington, D. C., for a series of screenings for top government officials preliminary to setting up the Washington premiere in February after the international premiere in the world's capitals.

Italian Star Signed

Sophia Loren, Italian star, has been signed to a two-picture contract by Harold Hecht, president of Hecht & Lancaster Productions. Her first appearance in an American film will be "Elephant Bill."

O'Brien, Butler on Lux

Actress Margaret O'Brien and producer David Butler of RKO Radio's "Glory" appeared on the NBC one-hour television show, the Lux Video Theatre, Thursday of last week, and spoke about the picture.

HOLLYWOOD BUREAU

Six new pictures went into the camera stage of production during the week.

"The Man in the Gray Flannel Suit" may be the standout among the new undertakings. It is a 20th-Fox production in CinemaScope and DeLuxe color, with Darryl F. Zanuck, production chief of the studio, personally producing, and with Nunnally Johnson directing. Gregory Peck, Jennifer Jones, Fredric March, Florence Eldredge and Portland Mason are in the cast.

Producer-director-player Ray Milland began shooting "Lisbon" in Lisbon for Republic, with Maureen O'Hara, Claude Rains and Yvonne Furneau in principal roles.

Sam Katzman began filming "Werewolf" for Columbia, with Fred F. Sears directing. Don Megowan, Joyce Holden and Steve Rich are in it.

"Oklahoma Woman" is a Sunset Production for American Releasing Company, with James H. Nicholson as executive producer, and with Roger Corman as producer-director. The cast includes Richard Denning, Peggie Castle, Cathy Downs, Touch Connors and Jonathon Haze.

Producer-director-actor Hugo Haas started "Hit and Run" for his independent company, Hugo Haas Productions, with Cleo Moore, Vince Edwards and Marilea Moore in the cast with him.

20th-Fox to Release Alperson's "Mohawk"

"Mohawk," an Edward L. Alperson production in Pathe color, will be released by 20th Century-Fox and will have its premiere in March, preceded by a full-scale program of national and local promotion, according to the company. The picture is based on a legend of the Mohawk Indian tribe and will have saturation openings in upper New York State. The film stars Scott Brady, Rita Gam and Neville Brand and was directed by Kurt Neumann from a screenplay by Maurice Geraghty and Milton Krims.

Sign Met Soprano

HOLLYWOOD: Licia Albanese, soprano of New York's Metropolitan Opera Company, has been signed by Warners to sing opposite Mario Lanza in the "Othello" sequence of "Serenade," which, in addition to Lanza, stars Joan Fontaine, Sarita Montiel and Vincent Price.

RKO Gets British "Brain"

RKO Radio Pictures has acquired rights to the British mystery melodrama, "The Brain Machine," for release in North and South America and the Far East, Walter Branson, RKO vice-president in charge of distribution, has announced.

THIS WEEK IN PRODUCTION:

STARTED (5)

AMERICAN RELEASING
Oklahoma Woman

COLUMBIA
Werewolf

INDEPENDENT
Hit and Run (Hugo Haas Prod.)

REPUBLIC
Lisbon

20TH-FOX
Man in the Gray Flannel Suit

COMPLETED (5)

ALLIED ARTISTS
Mother-Sir

COLUMBIA
Solid Gold Cadillac

INDEPENDENTS
Weapon (Hal E. Chester; Superscope)

MGM
Lust for Life (CinemaScope; Ansco color)

UNITED ARTISTS
Emergency Hospital (Bel-Air Prod.)

SHOOTING (30)

ALLIED ARTISTS
Friendly Persuasion (Wide-screen; DeLuxe color)

BUENA VISTA
Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
He Died Laughing
Secret of Treasure Mountain
Zarak Khan (Warwick; CinemaScope; Technicolor)
Portrait in Smoke (Films Locations)
It Happened One Night
Harder They Fall
Odongo (Warwick Prod.; CinemaScope; Technicolor)
Port Afrique (Coronado; Superscope)

MGM
Living Idol (Al Lewin; CinemaScope; Eastman color)
Rack
Swan (CinemaScope; Eastman color)

PARAMOUNT
Pardners (VistaVision; Technicolor)
War and Peace (Ponti-de Laurentiis; VistaVision; Technicolor)
Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Man Betrayed (Todon Prod.)

20TH-FOX
23 Paces to Baker Street (CinemaScope; DeLuxe color)
Revolt of Mamie Stover (CinemaScope; DeLuxe color)
King and I (CinemaScope; DeLuxe color)

UNITED ARTISTS
Johnny Concho (Kent Prod.)
Bandido (Bandido Prod.; CinemaScope; DeLuxe color)
Run for the Sun (Russ-Field Corp.; Superscope; color)
Ambassador's Hotel (Norman Krasna Prod.; CinemaScope; Eastman color)

U-I
Toy Tiger (Technicolor)
Written on the Wind (Technicolor)
Apache Agent (CinemaScope; Technicolor)

WARNER BROS.
Serenade (WarnerColor)
Spirit of St. Louis (CinemaScope; WarnerColor)
Santiago (Wide-screen; WarnerColor)

"Ben Hur" to Be First in MGM 65mm

What will be the first picture in MGM's reported 65mm process?

The question, making industry rounds these days of new processes, was settled, apparently, in New York last week by producer Sam Zimbalist's statement during an interview, that he would make "Ben Hur" in the new dimension.

He added 65mm is "being perfected" at the studio.

He also said he is not afraid of "re-make trouble." The picture, he pointed out, first was released in 1927, so there'll be about a 30 year span. He reminded the reporter that "Ben Hur" was silent, and he predicted analogously that Cecil B. De Mille's second "Ten Commandments" undoubtedly will do better than the first.

He said at this point he didn't know whether MGM would release "Ben Hur" in 65 and/or 35mm.

Mr. Zimbalist was in New York with director Richard Brooks and scriptwriter Gore Vidal for location shooting on "The Catered Affair." He will do "The Barretts of Wimpole Street" before the epic, he said.

Mr. Zimbalist produced "Quo Vadis" for an estimated $7,000,000. The cost on "Ben Hur" probably will be similar even as the scale will be.

Cinema Lodge Sponsors Hospital Christmas Show

New York's Cinema Lodge of B'nai B'rith, with the cooperation of the American Guild of Variety Artists, will sponsor for the second consecutive year, a special Christmas gift for the patients of the entertainment industry's Will Rogers Memorial Hospital at Saranac Lake in the form of a Christmas show to be presented at the hospital Monday evening, December 19, it was announced this week by Max E. Youngstein, president of Cinema Lodge.

The Cinema Lodge idea of the Christmas show gift to the industry's Will Rogers Hospital was conceived last year by past president Burton E. Robbins and it became a reality through the cooperation of Ned E. Shugrue, executive vice-president of Will Rogers Hospital, and Marge Coate, director of sick and relief for AGVA.

To enable AGVA to recruit as large a group of entertainers as possible for this year's show, Cinema Lodge is chartering a special plane to fly the show to the hospital so that the entertainers can return the same evening.

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People in The News

HENRY GINSBERG, co-producer of Warner's "Giant," left New York this week to return to Hollywood. While in New York, he conferred with company executives on distribution and exploitation plans for the picture in 1956.

DOUGLAS WHITNEY has been named executive in charge of the casting and talent department of RKO. He had been a staff producer for CBS television and prior to that was an agent with MCA.

MEDLEY G. B. WHELPLEY has been elected a director of Republic Pictures Corp. He is a retired corporation executive.

R. G. MARCH, veteran manager of 20th-Fox's exchange in St. John, New Brunswick, retired last week. DAWSON EXLEY, salesman in St. John, was named manager.

O. N. SRERE, member of the board of the Southern California Theatre Owners Association, and his family will spend the Christmas holidays in New York.

WYNN LOEWENTHAL has been appointed to work in the foreign publicity department of RKO for AL STERN, domestic and foreign publicity manager. He was formerly on the staff of *The Film Daily*.

Kerman Buys Out Felder Interest in Companies

Moe Kerman and Joe Felder announce that the former has purchased all of the latter's interests in 11 corporations in which they have been associated together for the last 11 years. Mr. Kerman will continue to operate the various enterprises, which include Favorite Films, Savoy Films, Tudor Pictures, Allied Films, Congress Films, Favorite Attractions, Zenith Features, Monarch Films, Regal Television Pictures, Emblem Television Pictures and Mutual Productions.

Glowmeter Will Continue Operations to January

Glowmeter, of North Tonawanda, New York, has been directed by Federal Judge Harold P. Burke in Buffalo to continue business until January 10. Its status is debtor-in-possession under Federal bankruptcy laws. The concern makes motion picture screens. Its attorney, Owen B. Augspurger, Jr., told the court title has reverted to Harold Tracy of Norwich because none of the bids received was more than $231,000.

"Indian Fighter" Holiday Bookings Over 300

A Christmas-New Year's holiday booking program of over 300 key dates has been set for United Artists' "The Indian Fighter," CinemaScope Technicolor film starring Kirk Douglas, it is announced by William J. Heineman, U. A. vice-president in charge of distribution.

"Serenade" to Music Hall As Easter Attraction

"Serenade," Warner musical drama starring Mario Lanza, will have its world premiere as the Easter attraction at the Radio City Music Hall, New York, the company announced last week. The picture is based on the novel by James M. Cain and was produced in WarnerColor by Henry Blanke and directed by Anthony Mann. Others in the cast include Joan Fontaine, Sarita Montiel and Vincent Price.

Three Exchanges Lead Youngstein Drive

United Artists' Philadelphia, Milwaukee and New Orleans branches have captured the three first-place prizes in the third lap of the Max E. Youngstein "Coats Off" Drive, it is announced by William J. Heineman, vice-president in charge of distribution, and B. G. Kranze, general sales manager, who are co-captains. The Philadelphia exchange is managed by Gene Tunick; Joe Imhof heads the Milwaukee branch and Alex Maillho leads the New Orleans exchange.

Kastner Names Goodman Aide

Following his return to New York last week from a trip through the Far East, Lacy W. Kastner, president of Columbia Pictures International, has announced the appointment of Morris Goodman as his aide on sales and distribution throughout the world. Mr. Goodman recently relinquished his position as Columbia's sales manager for continental Europe and the Middle East to accept his new position.

Schimel Presides at Dinner

Adolph Schimel, Universal general counsel, and chairman of the Federation of Jewish Philanthropies amusement division, presided in New York Wednesday evening at a division dinner attended by approximately 100 persons from the industry. The Federation's 116 agencies serve more than 620,000 New Yorkers.

The National Spotlight

ALBANY

Fair weekend business is "all that can be expected until Christmas," a veteran in exhibition said. He cited holiday shopping and preparations as "the stiffest kind of opposition to theatres." . . . Universal screened "The Benny Goodman Story" in 20th-Fox studio Dec. 13, following it with a cocktail party at Sheraton-Ten Eyck Hotel. There, guests (including Schine Circuit representatives) viewed star Steve Allen's NBC-TV program, on which celebrities returning from a New York sneak preview participated. Manager Norman Weitman arranged local dualer. . . . Joseph C. Agresta, operating Orvis and Rialto, Massena, assumes buying-booking of James P. Papayanakos' Gralyn and Union Hall, Gouverneur, effective Dec. 18. . . . Variety Club chief barker Harold Gabrilove and Louis W. Schine, with their wives, will spend the holidays at Boca Raton Club in Florida. . . . Among visitors were John Curtin, Republic division manager for the east, and Richard Harper, MGM circuit sales representative. . . . Friends visited Harry Lamont, of Lamont Theatres, at St. Peter's Hospital.

ATLANTA

The Dixie Drive-in Theatres, Atlanta, have taken over the Palm drive-in, Savannah, which has been closed for the past few months. They also have closed the Circle drive-in there. . . . Mrs. Betty Coofer has been added to the contract department of Allied Artists Southern Exchanges. . . . Stein Theatres, Jacksonville, Fla., has begun construction of a new drive-in on the Waycross and Blackshear, Ga., highway, with capacity of 350 cars and facilities for walk-in patrons. . . . Hugh Martin, president of the MCM Theatre Circuit in Florida, received serious injuries in an auto accident. . . . Tom Coleman, Ritz theatre, Anniston, Ala., was in. . . . Mrs. Bertie Gauss, mother of H. Russell Gauss, branch manager for MGM here, died at her home in Atlanta at the age of 82. . . . O. S. Rhoden, of Harlem, Ky., as of Jan. 1 will take over the Hi-Land drive-in, Rogersville, Tenn. . . . The Beach drive-in theatre, Jacksonville, Fla., is now equipped for wide-screen, reports manager Jesse Marlowe. . . . George Roscoe, sales manager, Columbia Pictures, and his wife are back after a vacation spent in New York.

BOSTON

Warren Gates former booker at Warner Brothers has joined the booking staff at Columbia Pictures, replacing Jack Finn who resigned to enter the Navy. . . . Marilyn Paul is the new secretary at Independent Exhibitors, Inc., replacing Anita Linsky. . . . A son, John Gerard Field was born to the wife of James Field, manager of the Paramount, Salem. . . . Don McNally, Vermont exhibitor with two drive-ins, has leased two conventional houses, the Auditorium, in Orleans, and the Memorial, Barton. . . . The new Gorham, N. H., theatre, formerly the Ritz, opened its doors December 4 after extensive alterations, by owner John Voudoukis. The only theatre in the area to have four track magnetic stereophonic sound, the theatre has new Heywood-Wakefield seats, air-conditioning, new carpets and stage draperies. . . . Ralph Frazier, business agent of Local 182, IATSE, and Capt. Dignen of Division 4 of the Boston Police arranged for the first annual series of screenings for needy children of the South End. The screening rooms at MGM, Paramount, Universal, RKO, and 20th-Fox will be used to entertain the kiddies with a full program of cartoons and a feature picture. A police officer dressed as Santa Claus will distribute toys, candy and ice cream at each exchange. The date for the party is December 17.

BUFFALO

Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, his assistant, Bernie Levy, and Al Sicignano, of the home office booking department, all were in Buffalo Thursday for conferences with executives of the Buffalo AB-PT circuit. . . . George H. Mackenna, chairman for Audience Awards in the Buffalo area, presided at the selection of the special prizes promoted from Sylvania Electric Products, at a luncheon last Saturday in the Variety club. Representatives of exhibition, the press, the city and Sylvania attended. . . . Greta Olsen, assistant in the film curator's library at George Eastman House in Rochester, has completed the work of transferring information on some 3,000 cards into a catalogue, the first to be compiled for the films in the photographic library. Only a limited number of copies is now available, but in time the museum hopes to be able to present copies for the use of film historians, students and others. The catalogue lists for the first time, film, year, producer and director of the items in the library. The work was done under the direction of film curator James Card. . . . Ardis Smith, drama editor of the Buffalo *Evening News*, had a phone interview the other day with Samuel Goldwyn for an advance promotion stunt for "Guys and Dolls."

CHARLOTTE

Danny Kaye thrilled a large crowd when he landed at the Charlotte airport. Though his plane was two hours late, he was met by an enthusiastic group of fans as well as newspaper, radio and television reporters. TV cameras were trained on him as he walked from the plane to the field. . . . Charlotte *News* motion picture and amusement editor, Emery Wister, will make a quick trip to Hollywood next month. He is being flown there to see a Chrysler Corp. telecast of Climax or Shower of Stars. . . . Mrs. Lucille Price has assumed her duties as executive secretary of the Theatre Owners Association of North and South Carolina. She succeeds Mrs. Pauline Griffith who is being retained in an advisory capacity. . . . Mrs. Viola Wister spent a weekend with her parents near Marion, N. C.

CHICAGO

Mail order blanks for tickets to "Oklahoma," opening December 26 at the McVickers, are appearing daily in the film advertising sections of the newspapers. . . . Theatre business in the Loop and neighborhoods is in a pre-holiday depression. The actual exceptions are the Chicago, where "Guys and Dolls" is holding up to expectations, and the United Artists, which is running a double feature, "The Big Knife" and "Top Gun." The fairly substantial box office receipts have been a pleasant surprise. . . . Managers unanimously feel business will be stepped up considerably right after the first of the year, but they are disappointed that the drop came early this year. . . . The Forest, which closed a couple of weeks ago, is already being remodeled for reopening on December 31, under new ownership. The theatre was formerly operated by John Manta. . . . The Holly theatre this month became the property of Pete and Tom Kostas. This is their first venture in film house operation. Nicky Weinstein, manager, said that next week a "family night" policy will be inaugurated. An entire family, regardless of number, will be admitted for one dollar. . . . Mr. Weinstein, incidentally, was married November 14 to Phyllis Kerner, who, as a professional singer and dancer, is known as Sandy Price.

CLEVELAND

Local downtown screens reverted to quantity instead of quality to survive the Christmas shopping competition. Four theatres played double features. All houses resorted to action pictures except Loew's State which held "The Tender Trap" for a third week. . . . Cleveland Motion Picture Exhibitors Association meets Tuesday, Jan. 10 for annual election of officers. Henry Greenberger has been president the past two years. . . . John C. Wein, president of Local B-5 since 1940, was re-elected president and business agent for another two-year period, 1956-1958. . . . Herbert Horstemeier, head of an independent booking agency and Mrs. Horstemeier, are vacationing in Florida. Other Florida vacationists include Frank Slavik, Middletown theatre owner. . . . "Sly" Pierce, manager of the Berea theatre, Berea, got the Berea bus company to imprint on the reverse of its zone tickets "Attend the Berea Theatre for Your Movie Entertainment." Line operates a zone system whereby all passengers receive the tokens upon entering the bus. . . . Jack Lykes, for the past 14 years manager of the Colony theatre, Toledo, left the industry and has been appointed in charge of public relations and new car salesman for the Hertzfeld Oldsmobile Company, Toledo.

COLUMBUS

Manager Edward McGlone of RKO Palace announced the booking of Samuel Goldwyn's "Guys and Dolls" starting December

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23. . . . Claud Belknap, doorman at the Southern for 23 years, retired after 43 years of taking tickets in Columbus theatres. Belknap was doorman at the Majestic for 20 years before joining the Southern staff. . . . Tab Hunter, winner of the Audience Awards in the "most promising actor" category, was scheduled to be a member of the Hollywood party landing Dec. 12 at Port Columbus bound for the world premiere of Warner Brothers' "The Court Martial of Billy Mitchell" at the Weller and Liberty theatres at Zanesville, Ohio, Dec. 14. Others in the party were to include Natalie Wood, Benay Venuta and Anne Robinson. . . . Kirk Douglas is scheduled for his first Columbus visit Dec. 21 in advance of United Artists' "The Indian Fighter." . . . Manager Walter Kessler of Loew's Ohio has been vacationing with his wife in New York City. Jack Dolde, former Ohio assistant manager who was named assistant at Loew's Twin drive-in at Chicago, Ill., last summer, has been subbing for Mr. Kessler.

DENVER

Some of the first runs are utilizing reissues to get them over the pre-Christmas doldrums. The Denham is using "White Christmas," while the Centre is using "East of Eden" and "Battle Cry" as the result of the Audience Award poll which picked James Dean as the best actor and Tab Hunter as the most promising actor. . . . Arthur D. Burnham, branch manager for Azteca Films, to Los Angeles for the holidays and his vacation. . . . Howard Banzhaf, Tabor projectionist, and Mrs. Banzhaf, to Mexico on vacation. . . . Variety Tent 37 reopens clubrooms in Cosmopolitan hotel Dec. 18 with cocktail party. Tent has been without a headquarters two years, since disastrous fire. . . . F. A. Bateman, Republic district manager, in conferring with Gene Gerbase, branch manager, after which Gerbase went to Los Angeles for sales meeting. On his return Gerbase and Mrs. Gerbase will go to Oklahoma City for the holidays. . . . Mary Ann Hogle, Metro secretary, under surgery at St. Luke's hospital.

DES MOINES

Rudolph G. Faulds, co-owner of the Des Moines Theatre Supply Co., has died of cancer at the age of 63. His death occurred at Iowa Methodist Hospital after a lengthy illness. Born in Wisconsin, Mr. Faulds had lived in Des Moines 28 years. He was a member of Plymouth Congregational church and Variety club. He is survived by his widow and two sisters. . . . The Coed theatre at Fairfield was host to children under 12 at a movie on Saturday. Admission was a toy that could be repaired for the annual Junior Chamber of Commerce yule toy project. . . . Clifford Shearon has reopened the Norka theatre at Akron after extensive remodelling. New equipment includes CinemaScope screen and projectors. The house is open seven nights a week. . . . A number of Film Rowers are going to avoid a certain amount of what looks like a lulu of a winter. A. H. Blank and Mrs. Blank are in New York City and from there will go to Florida for a month; Thelma Washburn of RKO and her husband are planning a similar trip —from Des Moines to New York to Florida, and Mr. and Mrs. Don West are leaving Dec. 26 for a month in California. . . . Bob Fridley, co-owner with Bev Mahon of the Varsity in Des Moines, is in California for several months. During Bob's absence, Mahon has taken over management.

DETROIT

Effects of the newspaper strike are felt throughout the business as the papers are out of circulation for the second week. Neighborhood particularly have lost business due to lack of regular listings. . . . The Riviera did two good days of business with a "Rock and Roll" stage show on Friday and Saturday nights. . . . The Birmingham Junior League Follies in the Birmingham theatre two weeks ago netted $30,000. . . . The Allied Theatres of Michigan December board meeting was cancelled with the next meeting to be held January 11. . . . Allied members are posting a window decal pointing out that they are locally owned. . . . Vincent Ochs, of the Adrian drive-in, Adrian, won a popcorn machine at the National Allied convention in Chicago.

HARTFORD

Adult admissions have been increased in four area independent theatres. The Rialto, Windsor Locks, Conn., owned and operated by Michael Alperin, has increased its price from 60 to 70 cents. In Hartford, the Hartford Theatres Circuit's Central and Colonial have gone from 60 to 70 cents, and the circuit's Lyric has increased charge from 50 to 60 cents. All four theatres have not changed children's fee, however. . . . The Arch St. deluxe subsequent-run New Britain house recently leased by Perakos Theatre Associates, from Glackin-LeWitt, has dropped continuous performances on weekdays, with one complete show matinees and one complete performance evenings, Mondays through Fridays. The house is continuing full-time schedule on Saturdays and Sundays. . . . George Smith, maintenance manager and purchasing agent for the Hartford Theatres Circuit for the past 10 years, has resigned, with future plans not disclosed. . . . Peter Perakos, Sr., president of Perakos Theatre Associates, has been recovering from surgery. . . . Sidney Brenner, manager of the Art theatre, first run foreign film outlet for the Hartford Theatres Circuit, has resigned. Replacing him is Charles Jones.

INDIANAPOLIS

Greater Indianapolis will reopen Keith's for a special engagement of "Guys and Dolls" Dec. 23. The plan now is to make it an extended run house. . . . The Lyric also will be reopened Dec. 23 with its old action film policy. . . . Ray Thomas has been elected president of the Indianapolis Colosseum. Other officers are Tommy Goodman, vice-president; Jules Goldman, treasurer, and Ken Dotterer, secretary. . . . Ed Spiers, Allied Artist branch manager, was vacationing in Florida last week. So were M. Brazee, owner of the Greenwood drive-in, and Jimmy Smith, manager of the Twin. . . . B. N. Peterson, National Theatre Supply manager, is back at work. . . . Bill Conway, at the Irvin, Cannelton, and Harry Frederickson, at the Luna, Lafayette, have installed CinemaScope equipment. . . . Walter Weil gave a theatre party for 4-H Club members who completed their achievement program at the Weil, Greenfield.

JACKSONVILLE

Theatre personnel played a leading part in conducting a 14-hour telethon over WMBR-TV for the local United Cerebral Palsy clinic which was expected to raise more than $100,000. . . . FST home office personnel scheduled a Christmas party at the Atlantic Beach Hotel with key Film Row figures invited to attend. . . . A virus infection kept FST president Louis J. Finske confined to his home for a week. . . . T. E. Bell's double bill at the Wesconnett drive-in was supplemented by a high diver who leaped from a 110-foot ladder into a blazing tank. . . . Exhibitors here were Paul Mize, Delray Beach; Mrs. S. F. Summerlin, Homerville, Ga.; Mr. and Mrs. M. B. Argo, Green Cove Springs; Harlow Land, Mayo; and Chris Carratt, Starke. . . . Bob Ingram, Columbia district man from Atlanta, was here with Marty Kutner, Columbia branch manager, for a special screening of "Picnic." . . . Bob Pollard, Republic salesman from Tampa, called on circuit and independent bookers. . . . Joseph Hayes, famous for his triple writing job on "The Desperate Hours," is building a home at Sarasota. . . . Mrs. Esther M. Skeels, professional social worker, is now working on behalf of Variety's Blind Children's Foundation. . . . Gretchen Knight, RKO cashier, and Kenneth West, Century theatre, St. Mary's, Ga., were married in a surprise ceremony. . . . Arv Rothschild, National Theatre Enterprises, returned from a business and pleasure stay in New York. . . . Maurice Hensler, owner of Auburndale theatres, was here on a booking and buying trip.

KANSAS CITY

The Motion Picture Association of Greater Kansas City, at its annual meeting December 5, elected the following directors to serve four years: Ralph Amacher, branch manager, United Artists; Senn Lawler, general manager, Fox Midwest Theatres; Elmer Rhoden Jr., and M. B. Smith, Commonwealth Theatres. Mr. Amacher and Mr. Lawler were reelected. The directors will elect officers in January. . . . Arthur H. Cole, public relations representative of Paramount at Kansas City, who for many years has also exercised that function for the industry at large in Greater Kansas City, was honored by fellow-members of the industry at the annual meeting of the Motion Picture Association of Greater Kansas City December 5. A fund had been collected, for special gifts to his favorite charities. . . . A daughter was born Thanksgiving Day to Mr. and Mrs. Richard Durwood. He is film buyer and booker for the Durwood Circuit. They already have a son. . . . Seven drive-in theatres operated last weekend.

LOS ANGELES

The Japanese-made film, "Samurai," which is currently screening at the Vagabond theatre in Los Angeles, has been given an award for achievement by the Southern California Motion Picture Council. . . . Mason Siler, operator of the Balboa and Newport theatres in Newport Beach, and Bill Kay, who at one time operated the old Kiva theatre, were on the Row to renew old acquaintances. Kay is now in the real-estate business. . . . Due to the cold season, Frank Lewis, man-

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ager of the Nace circuit holdings in Arizona, has shuttered that community's Tonto drive-in for the season. . . . Ralph Brambles, of San Francisco, is the new booker at RKO. . . . Western Amusement Co. has assumed the operation of the Three Way drive-in, Clifton, Ariz., from Claude Davis. The house was formerly handled by the Earl Johnson office. . . . Bill Wasserman of the United Artists sales staff is planning a trip to San Francisco to visit his son, who is a booker for U-I in the Bay City. . . . Irving Levin, Filmakers president, and Harry Mandel, of the same office, departed for Manhattan on business. . . . Edwin F. Zabel, general manager of National Theatres, headed for the Bay City area for huddles with William Thedford, who is the head of the Evergreen circuit in the northwest and supervises FWC's northern California operations.

MEMPHIS

Memphis censorship, nationally known because so many pictures have been banned, is being overhauled. . . . Mayor-elect Edmund Orgill, who takes office Jan. 1, has appointed a committee to study the subject. On the committee are: chairman John Apperson, attorney; Dr. Donald Henning, Episcopal rector; Dr. W. M. Lathram, Jr., psychiatrist; John A. Osoinach, attorney; and Dr. Peyton Rhodes, college president. Orgill asked Edwin P. Sapinsley, Malco Theatres, Inc., to present the viewpoint of the exhibitors and distributors to the committee. . . . Censor Chairman Lloyd T. Binford, 89, has said he will not accept reappointment because of his health. Terms of other members of the board, also expire Jan. 1. . . . W. F. Sonneman, owner, sold the Concord and Appolo theatres at Springdale, Ark., to Mr. and Mrs. J. T. Hitt, who also own and operate Cozy and Plaza at Bentonville, Ark.

MIAMI

WTVJ's Jim Dooley, originator of the J. D. Fishing Club, will be host at a gala Christmas Party December 21, to be held in the Dade County Auditorium for the 8,000 youngster members and parents. Entertainment, gifts, refreshments and live television shows originating from that point will be highlights of the fiesta. . . . Carrying on with a pre-Christmas oyster party which was traditional with his father, Claughton general manager A. W. Corbett had barrels of oysters specially flown down from St. Augustine for the occasion which was shared by family members including Lillian Claughton, owner of the Claughton circuit. . . . MGM's exploitation man, Jack Weiner, was down from Jacksonville doing double duty with both "Guys and Dolls" and "Kismet" getting the roll of the publicity drums. . . . Striving toward bigger and better balls, the Variety Club's Women's Committee hopes to outdo itself with the "Fiesta Seville," a dance chairmanned by Lucy Herman, which is to be held at the yet to be opened Seville Hotel on Dec. 19. Proceeds go to Variety Children's Hospital. . . . Mr. and Mrs. Mitchell Wolfson will be hosts December 18 for the annual Christmas Party for the youngsters of Wometco, WTVJ and Reela Film employees. The personal appearance of Santa with gifts for all, refreshments including molded ices and special entertainment make the event anxiously awaited.

MILWAUKEE

Mrs. Jerry Gruenberg, wife of Jerry Gruenberg, buyer for Gran Enterprises, has the part of Celeste in "Nina" now playing at the Fred Miller theatre here starring Edward Everett Horton. . . . Oliver Trampe flew his own plane down to Florida for a ten-day vacation. . . . Mr. H. Wise, salesman at Paramount here, is also heading for Florida December 18. . . . Buck Stoner, division manager for Paramount, was visiting the exchange last week. . . . Joe Imhof, branch manager at United Artists, at the time of this writing was ill with a virus infection at Mt. Sinai Hospital. . . . The United Artists exchange won first place in their recent sales drive. . . . The Colonial theatre, managed by Ralph Barns for Theatre Service, featured a stage show December 9. It was called Chuck Dunaway's "Rock 'n' Roll Revue." Dunaway is a local disc jockey over WRIT. . . . A new billing and contract clerk at Allied Artists is Edith Glaser.

MINNEAPOLIS

Business is about normal for this time of year now, according to Harry B. French, president of Minnesota Amusement Co. Earlier in the month French had pointed out that grosses were below what they should have been. . . . Russell McCarthy, formerly North Dakota salesman, is a new booker at Paramount replacing Sam Idelkope, resigned. . . . Larry Wilk, booker at Allied Artists, is resigning to enter the University of Minnesota. . . . Mrs. Sandow Holman, wife of the operator of the Lake theatre at Buffalo, Minn., passed away. . . . W. L. Diement has closed his Roxy theatre at Steele, N. D., for the winter. . . . Company officials who were here included B. D. (Buck) Stoner, Paramount central division manager; J. F. Kirby, Warner Bros. western division sales manager; James R. Velde, United Artists western sales manager; F. J. Lee, UA district manager, and J. K. Chapman, UA head of branch operations. . . . W. R. Frank has installed CinemaScope in his Roxy theatre at Owatonna, Minn. . . . South Dakota Exhibitors Association, meeting at Huron, S. D., saw a demonstration of 20th-Fox's new 55 mm. process featuring clips from "Carousel."

NEW ORLEANS

The WOMPI's December luncheon held loads of cheer and joy for the large crowd in attendance at the New Orleans Hotel. With laughter and chatter and goodwill in their hearts, they exchanged Christmas gifts and joined in the singing of carols under the direction of Vivian "WOMPI Chorus" Marlborough of MPA. . . . The Army and Air Force No. 1 and No. 3 theatres at Keesler A.F.B. will close December 21 for the holidays with reopening slated for January 4. No. 2 theatre will remain open. . . . Andy Bevelo of Exhibitors' Cooperative Service advised that Southern Amusement's Bailey at Ville Platte will suspend operation December 18 for remodeling. . . . Mrs. Annie Guzzardo closed the Liberty, Independence, La. . . . Neil Mixon closed the Mixon drive-in, Amite, La., with reopening scheduled in early spring. . . . Johnnie Harrel, Martin Theatres booker, returned to Atlanta after a booking trip here. . . . Joel Bluestone acquired the buying and booking for the Pines drive-in, Pineville, La., owned and operated by R. S. Stallings and A. O. Nelson. . . . Mrs. Henry Lazarus, Lazarus Theatres, returned after several weeks' pleasure trip in Hot Springs, Ark.

OKLAHOMA CITY

United Theatre Owners of Oklahoma held their regular monthly meeting December 5, with about 22 members attending. An entertainment committee for the annual convention in February was appointed. The committee includes Earl Snider of Tulsa, Bob Bush, Athel Boyter and Gordon Leonard, all of Oklahoma City, and Mrs. Amos Waldron of Lindsay. Mrs. Arcee was appointed head of a committee to furnish entertainment for the ladies. She will be assisted by Nellie Gurkee, Ann Thorne, and Betty Slocum. The next regular meeting will be January 9. . . . Saturday children's shows, with film fare tailored to the taste of small fry, contine to be popular at the Plaza neighborhood theatre. Beginning at 11:30 A.M. and running to 6 P.M., the theatre has a three and one-half hour program of comedies, cartoons, jungle, western and adventure features. On alternate Saturdays the theatre also puts on a stage attraction. . . . The Glen theatre at Joplin, Mo., has a new policy. Starting December 1, the ticket office is open at 1:45 P.M. and closes at 10:15 P.M. The Glen has been newly redecorated and is under new management. C. Leslie Culp is manager.

PHILADELPHIA

A 10 per cent amusement tax on movie, concert and sports admissions is being considered for the first time by the Board of Commissioners in suburban Radner Township. . . . After operating the house for 15 years, the Stanley Warner lease on the Diamond, key neighborhood house, expires on Dec. 19. . . . William Greenfield closed his Riviera in the Manyunk section of the city. . . . Last week marked two important anniversaries for Joseph Charles Dougherty in suburban Upper Darby, Pa. It was his golden wedding anniversary and his 56th anniversary of association with the theatre business. Since 1928, he has been associated as manager of the 69th Street and Tower in Upper Darby. . . . L. A. Farrell, head of the Carbondale Amusement Co., operating movie houses out of Scranton, Pa., has been named chairman of the industrial division of the Greater Carbondale Chamber of Commerce. . . . The Schad Theatres Company in Reading, Pa., which had its Astor and Strand real estate assessments reviewed for city taxes, appealed the verdict on the Astor, which at $133,350 is rated too high by the Schad company on the basis of a 35 per cent valuation rating. . . . Exceptional Films booking series of foreign-language and art features into community centers and auditoriums for group-sponsored showings, with "Paisan" offered as the opening attraction. . . . Apollo, on the Boardwalk in Atlantic City, N. J., relights for Christmas.

PITTSBURGH

"Hell on the Docks," the new Alan Ladd thriller, will be the Christmas attraction in the Stanley, with "The Court Martial of Billy Mitchell" following for New Year's. . . . Ruth Mitchell will visit Pittsburgh on Dec. 28 in behalf of the latter picture. . . .

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"Guys and Dolls" gets a definite date in the legitimate Nixon theatre, Feb. 1 with the management hoping to snare another big movie between stage show dates. . . . The Penn sneak-prevued "Kismet," its holiday attraction, first time that this house had ever held a Saturday night sneak. . . . The Penn has also acquired "Indian Fighter" for its first 1956 offering. . . . Harry McCartney of the Stanley Warner office lost his dad. . . . The Fulton will re-issue "Johnny Stool Pigeon" and "Kiss the Blood Off My Hands" as a twin bill before bringing in "Rains of Ranchipur" for Christmas. . . . Harry Rosenthal, head of the Banner Specialty Co., which supplied vending machines throughout the Tri-State area, died. . . . Universal-International will send its "Kiss of Fire" and "Ain't Misbehavin'" first run into a score of neighborhood and drive-in houses beginning Dec. 18. . . . Cinerama celebrated its third year in the local Warner theatre with a Celebrity Night.

PORTLAND

Jim Runte, newly appointed top brass for the Evergreen circuit, was in town for a few days. . . . Marty Foster has been doing a record-breaking business at his 400-seat Guild theatre with "African Lion." He had popcorn put in for this show only and the take is terrific. It returns to its former popcorn-less state after returning to art films. . . . A high school senior won the 1956 Plymouth at a drawing for Audience Award voters. Evergreen's Oregon district manager Oscar Nyberg got top city officials to draw the tickets. . . . Kirk Douglas' film, "The Indian Fighter," will have its premiere in Bend, Ore., where the film was shot. A load of stars will attend next week. . . . Paramount theatre manager M. M. Mesher and Paramount branch manager Wayne Theriot returned from a Seattle trip where Danny Kaye made a personal appearance.

PROVIDENCE

Despite another snow and sleet storm, although less severe than last week's snowfall, some of the surrounding open-airers still continue operation. . . . Robert F. Walker has resigned his post as manager of the Castle, to enter another line of business. Edward Stokes, assistant manager of the Avon Cinema, is filling in until a permanent manager is appointed. Both houses are Lockwood & Gordon operations. Stokes, incidentally, recently became the proud father of a third son. . . . Robert Peterson, chief-of-service at Loew's State, is receiving congratulations on the birth of a fourth son. . . . "The Tender Trap" held for a second week at Loew's, while "Gate of Hell" went into a second week at the Avon Cinema. . . . As the Christmas shopping season rolled into high gear, downtown stores remained open both Monday and Thursday evenings until 9 o'clock. Phil Nemirow, RKO Albee manager, taking advantage of the situation, is offering special late evening shows, with the final screening of the feature attraction scheduled for 10:30 P.M. . . . Believed to be the highest total among all local houses, Loew's State recorded 8,996 votes in the Audience Awards campaign. . . . Pat Boone made a personal appearance at Rhodes-On-The-Pawtuxet, a Meyer Stanzler operation. . . . A large percentage of downtown first-runs and neighborhood houses have been dolled up for the holiday season, many featuring Yuletide decorations.

SAN FRANCISCO

Co-chairmanned by George Mann, Redwood Theatres, and Mel Klein, Columbia Pictures, the audience collection here for the Will Rogers Memorial Hospital totaled $4,000. . . . The annual Blind Babies Christmas party was set for Friday, Dec. 16. John Parsons and Leslie Jacobs were co-chairmen for Variety Club, Tent No. 32, assisted by Mrs. Parsons and Mrs. Jess Levin, Women of Variety. Guests at the party were the preschool blind children, their brothers and sisters and parents. . . . Fox theatre's "Santarama," scheduled for Dec. 21, features, in addition to 2½ hours of Disney cartoons, a stage show of 70 child dancers from the Mason-Kahn Studio. . . . Ted Riesch, branch manager; Murray Gerson, sales manager; Vernes Eastman, Tony Grabowy, and Jean Klein, salesmen, Universal Film Exchanges, were attending the district meeting at the Ambassador Hotel, Los Angeles. . . . The Warner Bros. office is saddened by the death of salesman Bob Chambers' three-month-old son. . . . Mr. and Mrs. Kimura, Honolulu theatre, Pacific Motion Picture Co., visiting.

ST. LOUIS

The Weeks' theatre of Dexter, Mo., is conducting a contest whereby some young lady from the county will get an 18-day free trip to Old Mexico. They must submit an essay on "Why I Would Like to Win This Free Trip to Mexico." . . . The Times theatre at Jacksonville, Ill., recently held two bargain days during which adults were admitted for 30 cents and children for 10 cents. . . . The Jefferson theatre at Piedmont, Mo., had its grand opening recently. No shows are presented on Tuesday. . . . The Moberly Lions Club held its annual Christmas party at the Grand theatre in Moberly, Mo., and Bob Butler was in charge as chairman. Santa Claus was on hand to distribute treats to the children. As usual the admission charge was an item of canned food, which later went into baskets for needy families for Christmas dinners. . . . The Twin City drive-in theatre on North Market street in Champaign, Ill., has closed for the season and manager John Barr said operations will be resumed there next spring. . . . The Gasconade theatre at Owensville, Mo., now is equipped for CinemaScope and wide screen.

TORONTO

Ralph Cole, formerly of 20th Century Theatres' Century, Trenton, is now manager of the Centre, Chatham, succeeding Frank Reid, who resigned. . . . John DeBow and Hugh L. Bearg have been added to the sales staff of Screen Gems of Canada Ltd., Columbia TV subsidiary with head offices here. . . . Don Edwards, manager, Tivoli, Hamilton, was married in that city. . . . Rene Legault, manager of the Odeon Beaubien, Montreal, died of a heart attack. . . . Buffalo television station WBEN-TV was used to advertise film trailers for "Ulysses" and "It's a Wonderful Life" for their showings in Toronto. . . . Alf Perry, president, and Mark Plottel, general sales manager of Empire-Universal, were at the west coast for a sales meeting of Universal-International. . . . Christmas and New Year's midnight shows will be permitted here at 12:15 A.M. on the Mondays of December 26 and January 2. Christmas Day and New Year's Day fall on Sunday. Permission was obtained by A. H. Jolley, MPTAO secretary, from the Police Commission. . . . A silver cigar case was presented to Dave Griesdorf, former general manager of Odeon Theatres (Canada) Ltd., by his former associates. The presentation was made by Leonard Brockington, Odeon president.

VANCOUVER

John McKim, of the local district office advertising department, was promoted to Jim Harderman's Toronto head office where he will be on display advertising for Odeon Theatres. . . . Arthur Graburn, president of Canadian Pictures Pioneers, Vancouver division, and manager of the Odeon-Paradise, was hospitalized for surgery. Don Barnes, his assistant, will be in charge of the Paradise during his absence. . . . Steve Allen, manager of the Odeon in Haney, a Fraser-Valley town, promoted three and one-half pages in the *Maple Ridge-Pitt Meadows Gazette* on "Marty," other coming attractions and Odeon Theatre gift books. . . . The Willow theatre at Chemainus on Vancouver Island has cut down playing time from six nights to four, due to TV competition. . . . A long-time motion-picture theatre owner in British Columbia, Dan Sutherland, 73, died after an illness of five years. He built the Circle, Kingsway, and Fraser theatres in Vancouver, which are now under lease to Odeon Theatres, and was interested in the New Westminster drive-in theatre. He started in show business in 1918 in Winnipeg. . . . With Famous Players having an excess of theatre manpower through the closing of six local theatres, Ivan Ackery, Orpheum manager, now has two assistants: Arthur Loromor, formerly Kitsilano manager, and Warwick Johnson, formerly with Odeon circuit. . . . At the annual meeting held at the Devonshire Hotel, Canadian Picture Pioneers (British Columbia Division) elected the following officers for 1956: Hank Leslie, president; Steve Rolston, vice-president, and Jimmy Davie, secretary.

WASHINGTON

The 20th Century-Fox Family Club elected the following officers: president, Velma Graf; vice-president, John O'Leary; secretary, Leona Weedon; treasurer, Beulah Judkins. . . . Dorothy Kolinsky, Variety Club secretary, spent the December 10 weekend in New York visiting friends. . . . George Larkin, longtime Warner Bros. Theatres employee, and now with Cinerama, celebrated his 80th birthday, still hale and hearty and happy to be on the job. . . . Cards have gone out to all of the Variety Club members, in preparation for the setting up of the new 1956-57 roster. . . . Local drama critics gave a great deal of space to the results of the Audience Awards Poll. . . . Arthur Manfredonia is the new sales representative for IFE Releasing Corp. in this area. . . . Paramount Pictures will have a Christmas party for employees and exhibitors December 19. . . . Paramount employees celebrating birthdays are Helen Schultz on the 10th and Ida Green on the 18th. . . . Tom Baldridge, MGM public relations department, visited theatres in the Charlotte, North Carolina territory on December 9.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BRING YOUR SMILE ALONG: Frankie Laine, Keefe Brasselle—A pleasant programmer which is of the routine calibre in musicals. The few who came had a nice time. Played Sunday, November 20.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

CHICAGO SYNDICATE: Dennis O'Keefe, Abbe Lane—We are now in the cycle of "syndicate" films. This one, "Phenix City," "Las Vegas," etc. This didn't do too well and we are located 100 miles away from Chicago. As an actor, Xavier Cugat doesn't rate—as a musician, he's O. K. Played Wednesday, Thursday, November 16, 17.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

DEVIL GODDESS: Johnny Weissmuller, Angela Stevens—Even the kids pan the ex-Jungle Jim. This type used to hold them, but not lately. At least it sold a lot of popcorn. Take the monkey out of it and what have you? Played Tuesday, November 15.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

MY SISTER EILEEN: Janet Leigh, Jack Lemmon —Played this Thanksgiving Day. Picture is light and cheerful, in my estimation. Betty Garrett steals the picture. The only complaint was that Jack Lemmon had a fairy small part in it. Played Tuesday, Wednesday, Thursday, November 22, 23, 24.—Rogers Theatre, Rogers City. Mich.

Metro-Goldwyn-Mayer

HER TWELVE MEN: Greer Garson, Robert Ryan —As sweet a movie as I've seen in a long time. Garson always good here for packed houses. The children loved this one, too. A natural for all small situations—play it. Played Sunday, Monday, August 7, 8.—Dave S. Klein, Arsta Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

LOVE ME OR LEAVE ME: Doris Day, James Cagney—Excellent picture with very good focus. One thing wrong with Cagney—he's much too rough for this type of picture. Doris Day is at her best. Not too good for small towns, but it will pass on midweek. Small town and rural patronage. Play it. Played Thursday, Friday, November 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

SEVEN BRIDES FOR SEVEN BROTHERS: Jane Powell, Howard Keel—Bless you, Leo, for a most wonderful film. This played to capacity all week, and did my patrons love it! It's outstanding, a real honey of a film that has every right to do excellent business in any theatre. Perhaps our friend Bogart hasn't seen this film yet—if he did, he'd change his views and agree the movies are getting better all the time! Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, July 17, 18, 19, 20, 21, 22, 23. —Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

VALLEY OF THE KINGS: Eleanor Parker, Robert Taylor--Nothing to shout about, an average adventure yarn that did good business. No complaints—no bouquets. Name and star value will help if you book this film. Played Wednesday, Thursday, Friday, Saturday, August 10, 11, 12, 13.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

GIRL RUSH, THE: Rosalind Russell, Fernando Lamas—Played this late as a double feature. Fair picture which would have been better if they had a younger star in place of Rosalind Russell. She is a good actress, but the part is not suitable for her—so everyone who talked to me commented. Played Friday, Saturday, December 2, 3.—Rogers Theatre, Rogers City, Mich.

SEVEN LITTLE FOYS: Bob Hope, Milly Vitale—A small town natural. There are so many angles you can use in selling this picture. Give it extra playing time so all can see it.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

STRATEGIC AIR COMMAND: James Stewart, June Allyson—The photography excellent. This picture had a nice Ed Sullivan build-up, and with James Stewart, you can't go wrong.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Twentieth Century-Fox

BLACK WIDOW: Gene Tierney, Van Heflin, Ginger Rogers—Very excellent picture. Nunnally Johnson did a great job again with that story. Having good remarks in the newspapers too helped make business good! Played Friday, November 11 through Thursday, November 17.—Heinz Heindenkampf, Emelka-Palast, Augsburg, Germany.

BROKEN LANCE: Spencer Tracy, Richard Widmark—I think it pays to put one of these westerns on Saturday nigbt. It did in my situation. My Saturday nights have been falling off, but this picture gave me a little extra business. Small town and rural patronage. Played Saturday, November 26.—James Hardy, Shoals Theatre, Shoals, Ind.

HELL & HIGH WATER: Richard Widmark, Bella Darvi—Played this one late. Guess I was the last one to play it. Most all who saw it thought it a very good picture. I just put in CinemaScope, which means that I have to play a few late. Did about average business on this picture. Played Tuesday, Wednesday, November 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

HOW TO MARRY A MILLIONAIRE: Betty Grable, Marilyn Monroe, Lauren Bacall—This wasn't for small towns, a lot of the dialogue lost on them. You can well afford to pass this one up.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

MAN CALLED PETER, A: Richard Todd, Jean Peters—No need for me to comment on this one. It is just what they say it is—an excellent picture in every respect. It will do business in any situation. I had snow and cold both nights, which hurt my business. Also too many of my patrons had already seen it elsewhere. Small town and rural patronage. Played Sunday, Monday, November 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

RIVER OF NO RETURN: Robert Mitchum, Marilyn Monroe—My second CinemaScope picture. Played it extra late, but did better than average business with it. I guess Monroe brought them in. She did a very good job in this picture and sure surprised me. I guess most everybody has played this picture. Played Sunday, Monday, November 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

SEVEN YEAR ITCH, THE: Marilyn Monroe, Tom Ewell—A wonderful picture and everyone kept smiling during the whole show. It's real fun to play it—our cashier was happy, the manager smiling, and what more do we want? Played Friday, November 4, through Thursday, November 10.—Heinz Heindenkampf, Emelka-Palast, Augsburg, Germany.

United Artists

GENTLEMEN MARRY BRUNETTES: Jane Russell, Jeanne Crain—Lots of walk-outs on this. It has lots of good qualities, but the story is just too silly to hold them together. Played Tuesday, Wednesday, November 29, 30.—Elaine S. George, Star Theatre, Heppner, Ore.

KENTUCKIAN, THE: Burt Lancaster, Dianne Foster—Best draw we've had in a long time; an excellent selection of short subjects helped too, but the picture is the type for our patrons—action combined with an interesting story. Played Thursday, Friday, Saturday, November 24, 25, 26.—Elaine S. George, Star Theatre, Heppner, Ore.

NIGHT OF THE HUNTER: Robert Mitchum, Shelley Winters—This was played the first of the week. Good cast with lots of action. We double billed it to average business. Played Monday, Tuesday, Wednesday, November 14, 15, 16.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

NOT AS A STRANGER: Robert Mitchum, Olivia de Havilland, Frank Sinatra—This one almost got our Sunday back up to average—and nobody fainted. Some were a bit startled a time or two, but there was no adverse criticism. Played Sunday, Monday, November 27, 28.—Elaine S. George, Star Theatre, Heppner, Orc.

Universal

PURPLE MASK, THE: Tony Curtis, Coleen Miller —Business was terrific on the one day playdate with this turkey. But take into consideration we also had ten turkeys on the stage (annual giveaway). Played Monday, November 21.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

TAZA, SON OF COCHISE: Rock Hudson, Barbara Rush—Very good Technicolor outdoor action picture. All who saw it enjoyed it and we did good business. Played Friday, September 30, through Thursday, October 6.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad, Pakistan.

TO HELL AND BACK: Audie Murphy, Marshall Thompson—Had a very good draw on this picture which is well made and was enjoyed by nearly everyone. The biggest drawing point in my advertising was the fact that it is the true life story of our country's biggest hero in the last world war. People wanted to see just what he had done. Played Thursday, Friday, Saturday, November 10, 11, 12.—Rogers Theatre, Rogers City, Mich.

Warner Bros.

DUEL IN THE JUNGLE: Jeanne Crain, Dana Andrews—A very good jungle picture with good color and scenery. If your patrons like this type, play it. Played one week, from Friday, October 28, through Thursday, November 3.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad, Pakistan.

KING RICHARD AND THE CRUSADERS: Rex Harrison, George Sanders—After more than 20 months of my efforts, I got CinemaScope equipment. I am the first here to install CinemaScope and started with this Warner picture which has a wealth of romantic action. Did outstanding business. Played two weeks, from Friday, October 14, through Thursday, October 27.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad, Pakistan.

McCONNELL STORY, THE: June Allyson, Alan Ladd—Good picture which had just an average draw here. June Allyson is usually popular here, but people are tired of her having the same type of role, the wife who waits at home for her gallant husband. Played Sunday, Monday, November 27, 28.—Rogers Theatre, Rogers City, Mich.

RING OF FEAR: Clyde Beatty, Pat O'Brien—A good CinemaScope circus picture which did excellent business. Played one week, Friday, November 4, through Thursday, November 10.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad, Pakistan.

SEA CHASE, THE: John Wayne, Lana Turner—Excellent CinemaScope picture. John Wayne does a great job. Because it tells about the adventures of a German ship, the picture is enjoyed by everybody. We are thankful to Warner for the picture. Played November 18 to November 28.—Heinz Heidenkampf, Emelka-Palast, Augsburg, Germany.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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BARGAINS GALORE—HOLMES PARTS! CONdenser lenses, 95c; constant speed motors $12.50; shutter shafts $1.25; sound optical lenses $9.95; intermittent $24.50; Star-Sprocket assembly $10.; EE-14070 Vertical Drive Shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus Lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW AUTOMATIC ENCLOSED REWINDS $69.50; Simplex Acme Magazines, upper and lower combination, $39.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIG SAVINGS! STRONG 50 AMPERE 3 PHASE Rectifiers, $325 pair; Simplex type Intermittents $62.50; Century Intermittents $89.50; Holmes projectors, amplifier, speaker, etc., all brand new, $750 pr.; Holmes parts at tremendous discounts; anamorphic lenses $345 pr.; all types rebuilt equipment at tremendous savings. STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

CINEMASCOPE. TO-DAY, THE SMALLEST theatre can afford new Bausch & Lomb quality sealed cylindrical anamorphic lenses, only $480 pair, for all projectors, including Holmes-DeVrys. We will exchange your present projection lenses for equal ones. No charge. State: Size, focus, make, throw, screen width desired, with small deposit, and again start prospering. Seamless silver screen 75c sq. ft. "Forty years of knowing-how." AMERICAN THEATRE SUPPLY CO., Supplies for less. 2300 1st Ave., Seattle 1, Wash.

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C. R. Wood, Pioneer Projectionist, Dies

JACKSONVILLE: Cecil R. Wood, 82, pioneer motion picture projectionist, died here at the home of his daughter, Mrs. Dorothy Gordon. He was a resident of Levittown, N. Y. Mr. Wood's association with the industry dates from 1899, when he aided in the filming of the James J. Jeffries-Tom Sharkey bout at Coney Island, N. Y., after which he exhibited early silent films, including "The Birth of a Nation," throughout the United States as well as in countries abroad. His last assignment, prior to his retirement in 1952, was at New York's Paris theatre. He is survived by his daughter and two grandsons.

Edward A. Jeffries

Edward A. Jeffries, 81, pioneer motion picture exhibitor in Philadelphia, died December 11. He entered the field in 1906 when he built a nickelodeon in the Wissahicken section of the city. He built the Jeffries in the Roxborough section of the city which he still owned although it is operated under a lease. He was a founder and the first president of the Motion Picture Associates of Philadelphia. His wife and two sisters survive.

Nathan Ross

BOSTON: Nathan Ross, 72, pioneer film salesman, died at his Belmont, Mass., home December 12 after a long illness. The greater part of his industry career was spent with United Artists in this territory. Last May he was tendered a luncheon as the oldest active film salesman, sponsored by the Variety Club of New England.

Legion Approves Two of Five New Productions

The National Legion of Decency this week reviewed five films, putting two in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section II are "Kismet" and "There's Always Tomorrow." In Class B are "Diabolique," because of "suggestive costuming; contains certain religious elements which are susceptible of misunderstanding." "Riviera," because of "suggestive costuming and situations," which rating refers only to prints shown in continental U. S. A., and "Umberto D," because it "tends to create undue sympathy for wrongdoing."

Ampa Christmas Party

The 39th annual Christmas party of the Associated Motion Picture Advertisers will be held in the Piccadilly Hotel, New York, December 20, it has been announced by David Bader, president. Neil Hamilton will be master of ceremonies.

Carolinas Group to Meet

CHARLOTTE, N. C.: The annual convention of the Theatre Owners Association of North and South Carolina will be held here January 29-31, it was announced by Mrs. Lucille Price, executive secretary. She said approximately 500 are expected to attend.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

The World Marketplace Is a Two-Way Street

THIS Round Table meeting is attended by an international association of motion picture showmen—the oldest and largest group of employed theatre managers in the industry—more than the combined payroll of all the major circuits in the United States, Canada, England and the rest of the world. Therefore, we have reason to think of the business of showmanship on a global basis, and it is refreshing and satisfying to know that a showman is a showman, wherever he may be.

We've said before in these pages that the quality of showmanship from overseas is superior in many ways, to our own. It is surely more noticeable to observe tremendous efforts in far-away places where it would be least expected—and likewise, to sometimes note the lack of such showmanship, much closer to this home base. It is cause to stop and think—when the better examples originate in other lands, and other languages, for other nationals than our own.

One thing we can include in this observation is the fact that circuit management puts the *drive* in showmanship—so both here and abroad, it's the larger operations that roll up the best results, for they put both energy and ability behind their efforts. Here, and overseas, we know it is the survival of the fittest that will outlive the transition and new competition that is facing the motion picture, everywhere. We think our domestic members should read carefully what is going on abroad, and come up to the mark of showmanship that is displayed elsewhere, with the same product.

But there is more than that to consider. In foreign lands, they tell and sell their customers of the quality of our films, and it is continuously surprising to see how very well they do this job. So, it is no more than right and proper that our showmen here should make a serious effort to tell and sell their patrons of the merits of foreign films, especially in the face of the product shortage which occupies their minds. British films, Italian films, French films, and others from overseas, are approaching new standards of quality and acceptance in this country that we have never known before, so make the most of it in your own community. The selling approach is not difficult, although it requires some special handling to launch a program of these off-beat and unusual films without preparing your audience for them in advance. Many Round Table members, over here, are making good progress in the reciprocal deal of showmanship, across the seven seas.

SALUTE TO OVERSEAS

This World Market issue of *Motion Picture Herald* is our cue to note especially many Quigley Award winners overseas—the top-bracket showmen in other lands who have won their place in the international competition conducted here, with campaigns which are constantly arriving as entries from abroad. Of necessity, each one is not represented in every quarter, nor in current mail, so we would like to salute a few accomplished winners for prior efforts.

For example, Jack Plunkett, publicist for the Paramount theatre, Paris. We have had quite a number of picture page items from Jack in the past year, so his work stands out as among the very best—literally—in the world. If there is a showmanship trick, Jack does it as well, or better, in French. Or, Vieri Niccoli, publicist in Italy for Paramount, who has won honors for his handling of our films. And H. S. Moh, publicist and Round Table member in Hong Kong, or Paul Flodin, in Stockholm, H. G. Schenck, in Germany, and Andre Francois, in Brussels, and many others have been cited.

This week in the Round Table we devoted most of our picture page to the world premiere of "Love Is a Many Splendored Thing" at the famous Cathay-Odeon theatre in Singapore, where Lim King Hor is a member of this meeting and a frequent correspondent.

¶ SPONSORED television programs in England are losing ground, after nine weeks of operation, according to a dispatch to the *Motion Picture Daily* from Quigley Publications, in London. The Monday-to-Friday operation is losing up to £5,000 per day, and it is obvious that potential advertisers will not support the programs to anything like the extent which had been anticipated. In the London service area, there are 460,000 sets in use that will pick up both the BBC and the independent transmissions, but the morning rates for commercials have been reduced from £325 to £195, per minute.

¶ BY INDIRECTION—the roundabout way, comes a group of ten business building cards, 5½ x 8½ inches, which are dimly marked with a rubber stamp, crediting "M.P.A. Service, Box 550, New Orleans" and/or "United Films, 2449 Charlotte, Kansas City" as the source. The material includes some that Mike Simons has used most effectively in MGM'S Ticket Selling Workshops, and we believe that many more theatres might make use of these cards, which are well illustrated in color, if the idea was presented, and the facts made known as to price.

¶ MR. PEANUT is dead—Mario Peruzzi, 80 years old, who was born in Italy and came to this country in 1894, founder and president of the Planters Nut and Chocolate Co., in the coal-mining town of Wilkes-Barre, Pa. His first job was janitor in a coal office, but he joined with Amedeo Obici, who came from his home town in Italy, to go in the wholesale grocery business. And so, he did more for peanuts than either the British or United States Governments in Africa or America—by subsidy and underwriting out of public funds. He started his business with one male employee, two mules, four girls and one other asset—the process of roasting peanuts so they could be readily blanched of their skins, without breaking. —*Walter Brooks*



Danny Kaye is a popular guy in Sweden, and here he is—entertaining the press, at one o'clock in the morning, on his recent visit to Stockholm, under the guidance of Paul Flodin, of Filmaktiebolaget Paramount.



From Stockholm to Singapore, around the world, in either direction, it's showmanship that makes things whirl. This is the marquee of the fabulous Cathy-Odeon Theatre in Singapore, scene of the first world premiere of a major motion picture to be staged in the Far East. 20th Century-Fox, on a global basis, chose the Cathay Theatres for the spectacular opening of "Love Is a Many Splendored Thing." Below, part of the tremendous crowd, with an 18-piece military band playing in the Garden lobby.



Mr. Loke Wan Tho, president of the Cathay Organisation and Loke Theatres, Inc., owners of the $3,000,000 Odeon Theatre, Singapore, with His Excellency the Commissioner General for South East Asia, Mr. Malcolm MacDougal, in a serious moment at the cocktail party.





The manager of the Cathay-Odeon, Mr. Lawrence Lee, with his usherettes, ready to attend guests for the $3.00 circle; which happens to be the same price they are charging on Broadway for "Oklahoma!" and "Guys and Dolls."



Another view of the Garden display showing typical exploitation in the outer lobby, for prospective patrons, to prove that the same customers lurk in the foreground for fine window and lobby displays, around the world.

Showmen in Action

As we start this page, *Associated Press* reports that Alfred Hitchcock, famous director, is overdue in Singapore for a dinner given in his honor by Mr. Loke Van Tho, film magnate and owner of the Cathay Theatres. Mr. Hitchcock was forced down in Bangkok when his plane developed engine trouble, and so was late for the party, which had to be given all over again on his arrival. But that was no trouble at all, since the Cathay-Odeon theatre also contains the Hollywood Room—best restaurant in the Far East, and internationally famous.

▼

We are indebted to Mr. Lim King Hor for the pictures on the opposite page, with a bow to Mr. Leslie Whelan, Sales Promotion Director for 20th Century-Fox International Corporation, who supplied extra material from Singapore, and the campaign on "Love Is a Many Splendored Thing"—which is entered in the Quigley Awards Competition from Singapore.

▼

We have a request from Mr. J. Van Cottem, Cine Revue, 7, Avenue Marechal Foch, Brussels, 3, Belgium, for a copy of the National Screen brochure, "Guide of Holiday Profits" which is respectfully referred to Mr. Burton Robbins, Vice-President of National Screen Service, at 1600 Broadway, New York, U.S.A.

▼

G. Lennox, assistant manager of the Regal, Stirling, put on an all-out campaign for "Brigadoon", which he knew would be popular in his Scots town. He distributed 10,000 cooperative folders and merchants supplied him with material for advance lobby displays which he changed daily for almost two weeks.

▼

Louis Bromfield's international best-seller, "The Rains Came"—on which is based 20th Century-Fox's new CinemaScope picture, "The Rains of Ranchipur" has been published by the New American Library in a 50¢ paper edition, a bargain price for such a big book, and book shops and newsstand dealers will be supplied with special advertising materials. More than 10,000 retail outlets will exploit the Signet book—and the picture.

▼

Heinz Heidenkampf, manager of the Emelka Palast cinema theatre, Augsburg, Germany, sends a photo of his good display to celebrate the "Skouras Award for Pioneers in CinemaScope" which is one of many firsts for this forward-looking theatre operation. Since 1928 they have been pioneers in Bavaria, with a seamless CinemaScope screen in 1955. His theatre is often represented in "What the Picture Did For Me"—a pioneer department in the Motion Picture Herald.

MGM in England mailed out a card-folder to 1,250 theatres with a front page picture of Doris Day—but no mention of her name—and this copy, carried through the four pages, with additional photos: "She's done something no other girl has ever done before! In each of the past 2 years' *Motion Picture Herald* polls of British exhibitors, only one woman has been voted among the top ten box office stars . . . And now, she scores again in "Love Me or Leave Me."

▼

Also from England, and outside of the usual entries for the Quigley Awards, we have five substantial campaign books prepared by Tony Reddin and his staff, MGM's field exploitation director in the British Isles, on the handling of "Strategic Air Command" in London and the Provinces. This is spectacular stuff, and will have the attention of our judges in the fourth quarter —and adequate review after they have seen the material.

▼

J. Arthur Rank makes evident the fact that he has other objectives in the release of a large bloc of British films for television in this country, besides the opportunity to garner American dollars in the primary transaction. It will all be part of his long range program to make British players and production better known to audiences in this market, and a step further in the ultimate formation of a chain of Odeon theatres on this side of our friendly border.

▼

The week of February 5-11, 1956, has been designated "MGM Week" with the goal, "An MGM Picture on the Screen of Every Theatre in the World," during those seven days.

"Australia Has the Best Showmen"

That's a quote—for the statement has been made from Down Under—and we have reason to believe they can prove it. One major Australian circuit has announced global tours for prize-winning theatre managers, which is something we've wanted to see happen, since it is as far one way as it is the other, going or coming from New York, and we'd like to meet some of these Round Table members, en route around the world.

Two new campaigns are at hand as this is written, entries in the fourth quarter for the Quigley Awards. One is from J. J. Collins, manager of the State theatre, Melbourne, and it is an excellent example, on "The Country Girl"—which had a six-weeks first-run in this top theatre. The other is from Jim Begg, manager of the Stuart theatre in Adelaide, and here is a complete record of accomplishment, entitled "The Stuart Cinema Story"—narrated by the manager, with ample illustration. As soon as the judges have seen this entry, we will review it as a presentation of promotion from a theatre recently converted to an "art film" policy.

H. Stuart-Codde, publicist for 20th-Century-Fox is one of the best of the best; and R. F. Lawless, manager of Wests theatre, Adelaide, was our overseas winner in the last quarter. R. Gurr, director of publicity and advertising for MGM, in Sydney, had good entries this past year for the Awards, and he is an eligible Round Table member, overseas. L. Oldmeadow, in Melbourne, is on a similar footing in these meetings, along with B. Wigglesworth, at the Metro theatre, Brisbane; D. A. Allen, of the Metro Theatre, Perth, and Harry Greaves, at the Winter Garden, Queensland.



Jussi Kohonen, manager of the Kino-Patalsi, Kotka, Finland, had this excellent display of copies of "The Caine Mutiny" in a typical tieup with a local book shop. The story was as popular in Finnish as it was in this country, and the exploitation was of the same high quality.

The Royal Air Force Operate 200 Cinemas







The R.A.F.C.C. who cater to the military services with all the best in modern motion pictures throughout the world, are now operating 200 cinemas, known in the British Film Trades as "Astra" theatres, and the majority of them equipped with CinemaScope in 1955. Above, a typical Astra theatre, at the RAF station, Hulton, England; adjoining, another Astra theatre, on the edge of the jungle, Changi, in the Far East, and below, one of the larger field operations at Wahn, in western Europe. It's a thoroughly professional handling of motion pictures in many countries, and the service men who operate them are members of this Managers' Round Table, without exception.

"Wonders of The World"

Lynn Farnol invited metropolitan newspaper, magazine and trade-press people to a reception in honor of Lowell Thomas—and the completion of the new Cinerama attraction, "Seven Wonders of the World"—as the guests of Si Fabian, Sam Rosen and the Stanley Warner Corporation. The place was the Rockefeller Center Luncheon Club, on the 65th floor of the R.C.A. Building, the other evening—just as New York's lights were visible for twenty miles in all directions. Along with traditional holiday cheer, there were exotic foods from recipes brought back by Mr. Thomas from foreign lands.

The new film will not be shown publicly until next year. It is an odyssey that circles the globe in a search for the marvels of this modern age, and there will be an exploitation contest in which the public will participate to name these wonders as their choice, in contrast with the original selection of wonders in the ancient world. Mr. Thomas made an interesting point with regard to Cinerama, comparing it with "Gone With the Wind"—the industry's most famous and most successful picture, which has grossed upwards of thirty million dollars in the largest number of theatres ever to play a single film. But Cinerama has grossed upwards of twenty million dollars in only 21 theatres, wihch is an accomplishment

Two Quigley Grand Award winners are concerned now with advertising, publicity and exploitation for Stanley Warner Theatres and Cinerama—Harry Goldberg, for the theatre circuit, and Everett Callow, in the special handling of Cinerama.

Welcome to Newcomers

Arthur Alperin, manager of the Colonial theatre, Southington, Conn., has been admitting children free at recent Saturday matinees in a move to introduce the theatre to newly-arrived residents in town.

Danish Entry For Quigley Competition

Paul Lyngbye Lyngskjold, press agent for Warner Brothers in Copenhagen, Denmark, sends a fine campaign to show his handling of Judy Garland in "A Star Is Born" as an entry for the Quigley Awards, in which he qualifies as a contender—and we've spent an interesting Sunday afternoon trying to read the language. It's slightly baffling, if not entirely so—but we began to get the hang of it after a period of puzzling out the spelling and accented letters. It isn't too difficult to understand the showmanship which is obvious in any language.

There is a fine exhibit of newspaper clippings, from all leading publications, including magazine and special section material. The *Presse Avisudklip* is very efficient, but we couldn't figure out many of the lines which were underscored in red, except to know they were complimentary to the star and the picture. A page of radio program listings includes some from "Tsykland"—credited to "Amerc. Forces Netw."—and here we found "The Grand Old Opery" listed as "cowboy show." That's from Iceland, not too far away. Warner's get out some excellent printed matter in Denmark, and we note something on the one-sheet poster enclosed that we've seen in Toronto and elsewhere—the rubber stamp approval by the "Statens Filmcensjur," which is necessary if or when advertising exceeds the picture, and the Danes won't stand for extra sensationalism beyond the line of propriety.

We offer our Round Table member the congratulations of the craft for a well-turned campaign, full and complete in all details, and the knowledge that the quality of this promotion is not excelled in our domestic market.



Mr. Thadani, manager of the Maytair cinema, Lucknow, India, found especially attractive young brides, who were also sisters, as a feature of his campaign carnival for "Seven Brides for Seven Brothers"—which is not excelled in our showmanship records.

British Round Table

JAMES M. ARCHER, manager of the La Scala theatre, Glasgow, displayed the large figure of Marilyn Monroe with billowing skirts before playdate of "The Seven Year Itch" and the local newspaper liked it so well that they had it transported to their window. They also serialized the story nightly. . . . ARNOLD ATKINSON, manager of the Ritz cinema, Brighouse, tied up with a travel agency for a "Brigadoon" window and had an usherette in tartan skirt hand out bunches of "Lucky Scottish Heather" to patrons. On opening night he had Scottish dancers on stage. . . . D. M. CAMPBELL installed a short wave wireless next to the R.A.F. display in his Regal cinema, Stirling, when he played "The Dam Busters" and patrons were able to hear actual transmissions from aircraft. He also promoted serialization of the story in the local newspaper. . . . J. D. CLARK, assistant manager of the Odeon theatre, Bradford, distributed 1,000 overprinted postcard pictures of Jane Wyman for "All that Heaven Allows" where they would be most likely to fall into the hands of men. . . . W. B. DAVIES, manager of the Regent, Taibach, had a man tour the streets with a huge replica of the three of spades for "Gambler from Natchez." . . . H. E. GEORGE's good showmanship gained him a place among the top ten of the Kinematograph Weekly's Mr. Showman competition. He manages the Palace cinema in Arbroath, Scotland. . . . E. D. HAINGE, manager of the Odeon cinema, Birmingham, put on a good all-out campaign for "My Sister Eileen," among which was awarding of prizes to the first person to come forward who had a sister "Eileen," correct naming of stars and tunes in the film, etc. . . . J. H. HIRST, assistant manager of the Regal cinema, Rochdale, had a "gendarme" distribute heralds in the lobby and on street for "The Last Time I saw Paris." . . . D. HUGHES, manager of the Cabot cinema, Bristol, had two young Sea Cadets parade around the shopping center each evening with kit bags overprinted for "The Sea Chase."

▼ ▼

S. KAY, manager of the Futurist cinema, Elsecar, sends newspaper clipping with picture of his fine looking junior football team who have started the season in grand style. Mr. Kay is team manager. . . . I. KLEIN, manager of the Tower theatre, Peckham, had members of his staff in 21" "mortar board" hats, overprinted for "Blackboard Jungle" mingle with street crowds. . . . BYRON D. LAMB, assistant manager of the Odeon, Manchester, plugged the fact that Esperanto, the international language, is spoken by Eva Bartok in "Special Delivery," which gained free newspaper space. . . . N. LEE, assistant manager of the Empire cinema, Islington, arranged a musical tieup for "Love Me or Leave Me" with the local dance hall which plugged the songs and announced the coming of the picture. . . . J. NORMAN LONGLEY, manager of the Empress cinema, South Coldfield, tied up with the local public school for a model-making competition, and thus drew the attention of the children to "The Dam Busters." . . . C. MANHIRE, manager of the Playhouse, Galashiels, Scotland, distributed overprinted balloons to minors for "20,000 Leagues Under the Sea." . . . S. V. MURDOCH, manager of the Gaumont, Anfield, created interest for "Carbine Williams" with his lobby display of rifles with labels attached to each giving information as to type, date of manufacture, etc. . . . B. C. LEWIS invited the mayor and other dignitaries to attend opening night of "The Dam Busters" at the Savoy cinema, Stourbridge, and put a 30-foot banner across the busiest thoroughfare of the town. . . . J. W. BONNICK, manager of the Regal, Halifax, made a deal with the Road Safety Commission whereby they paid half the cost of 2,000 bookmarks worded "Let Road Safety be your 'Battle Cry'," which helped the box office.

L. D. PAUL, assistant manager of the Savoy cinema, Exeter, promoted a contest for "Contraband Spain" with a distribution of 3,000 throwaway entry forms. Contestants had to name the ten shops displaying Savoy theatre cards and the "contraband" article placed in each window. . . . G. H. W. SPARY, manager of the Odeon, Bradford, had two talking macaws, promoted from a local pet shop, in his lobby when he played "Value for the Money" which proved a constant source of interest to patrons. He used cards worded "Reserved for 'My Sister Eileen'" on chairs and settees in the theatre lounge for advance publicity on that picture. . . . D. S. TOMPKINS, manager of the Odeon, Taunton, helped to stimulate interest in civil defense recruiting and also his box office for "Strategic Air Command" with the nightly Fire Brigade rescue demonstration from the roof of the theatre and a lobby exhibition of equipment for combating atomic warfare. . . . E. P. WYETH, manager of the Regent cinema, Swindon, also playing "Strategic Air Command," promoted a huge cake inscribed with the title of the picture and invited high ranking officers of the British and American services, as well as a hundred fighter pilots from the Far East, to the premiere. . . . G. C. WILLIAMS, manager of the Regent cinema, Chatham, promoted an eight pound cake in the form of the A.B.C. triangle for the 17th birthday anniversary of the theatre and later presented it to a group of crippled children who were guests—good public relations.

▼ ▼

R. J. CRABB, manager of the Lyric cinema, Wellingborough, had the president of the local magicians' club performing magic in the foyer prior to the showing of "The Silver Chalice," and a silver wedding couple were presented with bouquet tied with silver ribbon. . . . BILL DAVIS, manager of the Odeon theatre, Llanelly, formed a Parents' Committee to aid him in building up his Children's Club, which was a source of discouragement when he first came to the theatre. Outings were arranged and the local newspaper ran stories on the activities. . . . M-G-M sends us a fine lot of "Brigadoon" campaigns which they speak of as sprightly and bright examples of campaign ingenuity and which lack of space prevents us from giving deserved write-up. . . . S. BURGESS and his assistant, E. RITTER of the Capitol, Barking, turned Barking into "Brigadoon" and "Brigadoon" into Barking with a six weeks' campaign culminating in a most colorful premiere. . . .D. A. DENYER, manager of the Dominion, Southall, contrived to have the 17 strong Pride of Murray Pipe Band march through the streets and give a fifteen minute recital on stage. . . . MAT MATTHEWS, manager of the Ritz, Leyton, got the film over in a big way by entering a "Brigadoon" float in the local carnival parade. . . . S. H. WINTERSON, manager of the Elephant and Castle cinema, London, promoted the use of a model in Scottish tartan for two weeks. . . . With all good wishes for Christmas and the New Year. —*W. T.*



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Decorative Christmas Paper

Self-sticking decorative paper to be used in dressing up the theatre for the Christmas holidays has been announced by Saul Menick—David Sadel, Associate, Inc., Washington, D. C. The transparent paper, tradenamed "Goodstix," features "holly design" decorations. The paper is supplied in continuous rolls and may be used in theatre lobbies, display panels, glass doors and the box-office, it is pointed out.

•

New "Five-Cent" Candy Bars

Two new "five-cent" candy bars, called the "Coco-Bela" and "Chocolate Malted" have been announced by the Hobel Candy Corporation, Ashley, Ill. The "Coco-Bela" has a center of dairy butter caramel with coconut and fresh roasted peanuts, covered with rich milk coating. "Chocolate Malted" has a center of chocolate malted milk nougat and peanuts, topped with a layer of caramel and covered with a rich milk coating.

•

Dispenser of Six Hot Drinks

Six hot drinks—including coffee, tea, hot chocolate, sanka, and soups—may be sold from a new automatic drink dispenser marketed by Barvend, Inc., San Marcos, Calif. Designated as the "Barvend 6-D," the unit is operated by dropping a coin and turning a dial. Cream and sugar are also available to individual taste. The machine requires less space than a legal-sized filing cabinet, according to the manufacturer.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

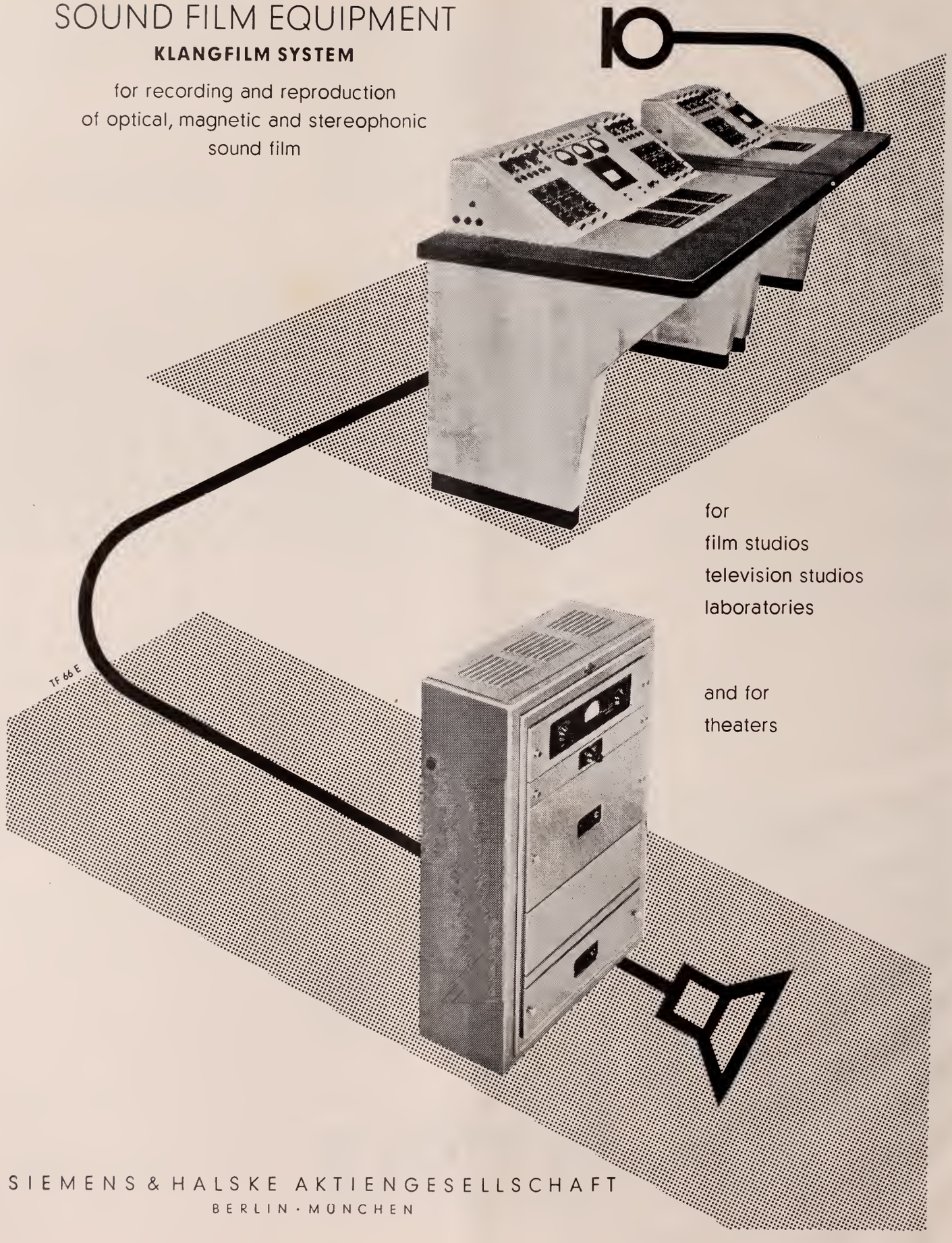
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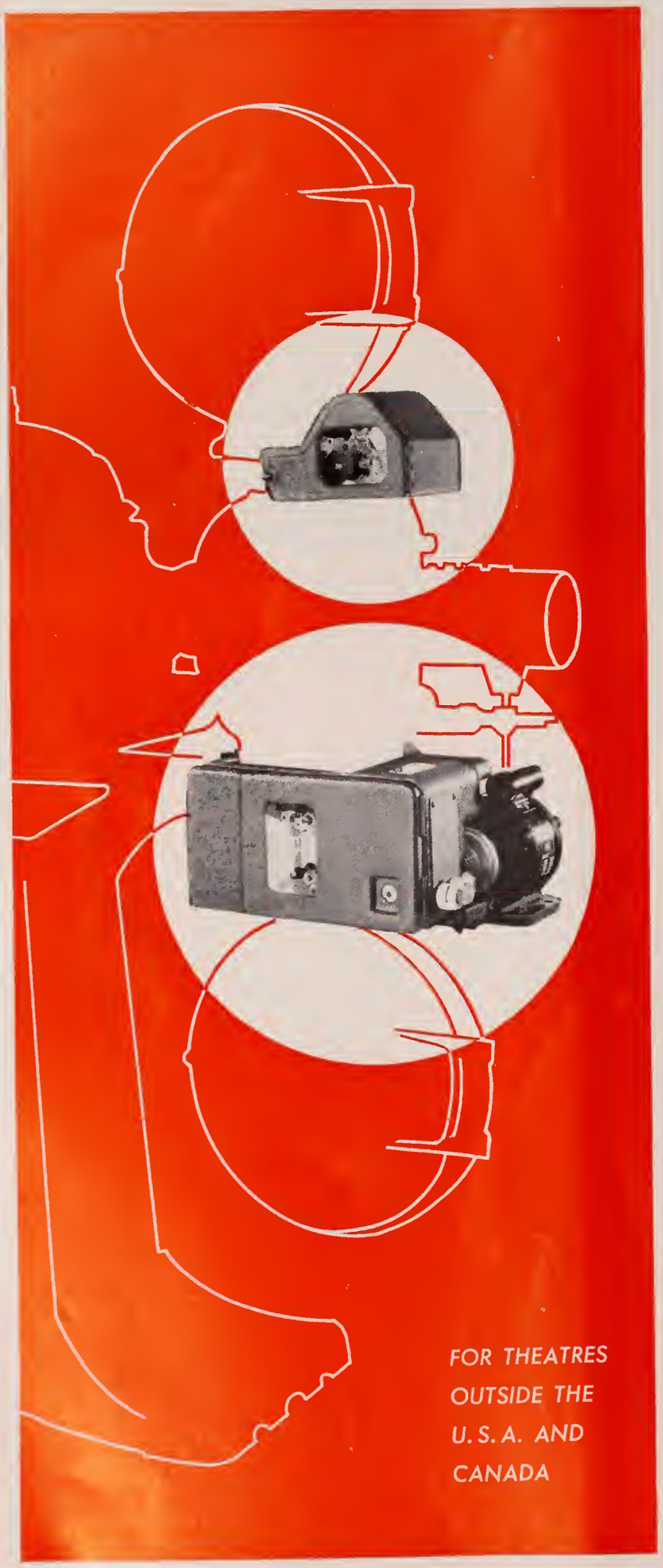
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The WORLD MARKET



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The WORLD MARKET

DURING THIS DECADE since the end of World War II international exchange of motion pictures has increased to a remarkable degree. Several countries which previously had no export business worth noting, in films or theatre equipment, now are relying more and more on receipts from such activities to compensate for fluctuations in home markets. This trend is certain to continue.

Motion Picture Herald is aware of the fact that its annual World Market numbers have played a role in helping to smooth the paths of those who work to further the international film business. The principal contribution of these special issues is to provide information. This information falls into two categories: 1) News of conditions in various countries throughout the world, prepared by the largest and most experienced staff ever assembled for this purpose; and 2) Advertising of both motion pictures and of theatre and studio equipment. There are few persons anywhere in the industry so familiar with worldwide conditions that they can not learn much from reading the reports of The Herald's correspondents. From the buyer's point of view much of what he is interested in for the successful operation of his motion picture theatre is called to his attention by advertisers in this section.

The motion picture industry has never been without serious problems. Such problems exist today. The basic problem is making enough good pictures at reasonable production costs. The next most important problem is winning the largest possible audience for these good films.

The future may be met with confidence because viewed as a whole the world market for motion pictures is constantly expanding. The so-called audience saturation point will not be reached in most countries for many years, if ever.

Amidst all the concerns of the domestic industry in most countries the men and organizations who labor to expand the international market often do not receive the recognition they deserve. Theirs is a vital role in the industry. This tenth annual World Market number is a salute to them.

—Martin Quigley, Jr.

THE FORECAST: WEATHER CLEAR, TRACK FAST

by VINCENT CANBY

The motion picture industry—taken in world-wide view— wears a look of health and an expression of hopeful expectancy. That's the one (and the only) overall generalization that can be made from the HERALD'S 10th annual survey of conditions in the world market. Reports from 21 countries in all sections of the globe indicate that total attendance is up in all but three or four areas, that theatres continue to be built and that World War II, which left in its wake a fantastic variety of controls, restrictions and quotas, is beginning to be forgotten. Today's problems cannot be immediately attributed to war. They are more often the problems of peace.

From the exhibitor point of view the past year has been good and the coming year promises to be even better. Australia, for example, reports record-breaking profits and, in Japan, all three branches of the industry look to 1956 as the biggest in their history. France, whose exhibition and production circles have been in a state of crisis ever since 1945, reports for the first time in 10 years a semblance of stability. Attendances are up; more theatres are being built, and a comprehensive effort is being made to coordinate the selling of French films abroad.

In Italy there appears to be forthcoming a not unexpected "levelling off." The fantastic growth of production in post war Italy has slowed down, as has the construction of new theatres in the underdeveloped areas of the country. Attendances still are climbing, but not at the amazing rates which marked the earlier post war period. Of particular importance at the present time is the passage of the Government's new Aid Law which undoubtedly will be quite "protectionist."

Television still has to make itself felt on a global basis. Following the inauguration of two TV stations in Puerto Rico, attendances at theatres dropped decidedly, but they now are climbing back to their old levels. Australian exhibitors wait impatiently to see what the effects are going to be when their patrons get their first look at the ubiquitous small screens, probably in about 12 months. Holland, Germany, France and Mexico already have it, but, so far, no ill effects.

In both Denmark and Norway the strict Government control of the industry does not seem to be working any miracles for the benefit of either exhibitor or distributor. The Danes currently are locked in struggle with American distributors who refuse to sell them any more pictures at the flat 30 per cent rental. At the same time, all consumer prices are rising in Denmark and the government's tax bite seems to preclude any immediate note of expansion or optimism. In Norway, where the theatres are controlled by the municipalities, conversion to the new techniques has been slow and local production seems to follow uncertain feast-or-famine routine.

The German industry seems to be suffering the effects of a slight case of schizophrenia: the number of theatres is increasing, attendance is way up, and local production was never so unsure of the future. Investment capital is short and the competition from foreign product is stiff. Also, German producers are about the only ones in Europe not to have cracked the U.S. exhibition market with at least one comparative block-buster since the war. Efforts to this end now are underway.

The new techniques have become the accepted standard in almost all important theatres in the world market. The novelty has worn off and, as expected, the play remains the thing. This, too, holds true for the success of various co-production deals. The initial expectations that co-productions would change the industry picture overnight have been tempered by experience. Hollywood films still dominate the world while the increasing number of co-productions, involving France, Italy, Germany, England, Yugoslavia, Spain, Mexico, Japan and even, on occasion, U. S. companies, in various combinations, are providing a much needed degree of continuity to those local production centers which cannot stand alone. Slowly,

(*Continued on page 6*)

THE ULTIMATE IN MOTION PICTURE ENTERTAINMENT



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- *the images are radiantly bright and sharp*
- *the backgrounds are as clearly in focus as the foregrounds*
- *the illusion of depth is breathtaking*
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RODGERS and HAMMERSTEIN'S

GREAT MUSICAL ROMANCE

CAROUSEL

Color by DE LUXE

Produced and Adapted by HENRY EPHRON · Directed by HENRY KING



FAMA FILMS of Brozil is offering "A Corrocinho" with Mazzoropi, Doris Monteiro ond Modesto de Souza, produced by Joime Prades, and directed by Agostinho Mortins Pereiro.



WHEN Robert Rossen mode "Alexander the Greot" for United Artists releose, most of the battle ond conquest scenes were filmed in the rugged Monzonares mountain region. Above ore port of the 2,500 extros who formed the Mocedonion conqueror's ormy. Equipment in the foreground is the portoble Westrex mognetic recording system used by Location Sound Facilities Ltd. Shot in Eostmon Color ond CinemoScope, the giont picture stars Fredric March, Richord Burton, Cloire Bloom, and Doniele Dorrieux ond took five months and three weeks to shoot.

(*Continued from page* 6)

but surely, some order seems to be coming out of the chaos of the last ten years.

A country-by-country report on all these facts, and other related ones, follows:

AUSTRALIA

by FRANK O'CONNELL

in Sydney

With the theatres reporting record profits —Hoyts recently announced this year's earnings were 25 per cent ahead of last year—the optimistic nature of last year's report in the World Market section was justified. Local observers are just as optimistic about the coming 12 months, but will hesitate to predict beyond that.

It will be at least 12 months before television is launched here. In the meantime, the better pictures that are being made, combined with the still potent excitement about the various new projection techniques, are keeping motion pictures as the number one topic in any conversation about entertainment. In the coming months there will not be any rapid expansion in new theatre construction. The most highly populated state, New South Wales, has a rigidly controlled theatre licensing law and only recently has given permission for the construction of nine drive-ins.

Import restrictions imposed by the Federal Government will not affect the flow of motion pictures into Australia, but will have a decided effect on slowing down the importation of equipment and parts. Local producers, however, feel that film-making here is on the brink of real expansion. In addition, Ealing of England and several American independents expect to make use of the local facilities.

The conversion of existing theatres to wide screen continues apace, and by this time next year every theatre should be equipped for VistaVision, CinemaScope and any other comparable process.

BELGIUM

by MARC TURFKRUYER

in Brussels

It was another prosperous year for the local industry. The introductions of CinemaScope and of the other new processes were accepted as a challenge by Belgian exhibitors to provide patrons with the best in entertainment as well as services—which they seemed to be doing.

American motion pictures certainly appear to be better than ever. At the same time, European producers, stimulated by the endeavors of their American colleagues, are coming forth with product of definitely higher quality, which films are providing increasingly stiff competition to those from Hollywood.

This situation is very important to a country the size of Belgium. It means that here, at least, there may be a buyer's market and that American companies will have to keep their best foot (film) forward to hold audience favor. Belgium has worked itself into a strong economic position in the last year which promises to carryover into 1956.

In the year three new Belgian production groups started operations—Antwerpse Filmenderneming, Neptunus Films and Metropool Films. Each is Flemish and each produced one picture in the year, giving, for the first time, a semblance of continuity to Belgian picture production.

Total attendance in 1954 was 117,135,513 persons, who attended 1,576 theatres. About 20 new theatres were under construction in 1955, but the number probably will go beyond that figure before the year is out. Things are looking up.

RUSSIA CLAIMS FOREIGN MARKET

ROME: Notizie Sovietiche, the Italian language fortnightly published here by the Soviet Government, has some interesting facts and figures to report about the Russian industry. Soviet pictures, says the official magazine, currently are screened in 57 countries around the world. Foreign attendance at Russian films, which stood at 465,000,000 in 1950, climbed to approximately 1,000,000 by the end of 1954. The Russians also are keeping up on their social life. They have taken part in 52 international film festivals between 1945 and the present time.

BRAZIL

by R. EKERMAN

in Rio de Janeiro

Within the next 12 months it is expected that all first run theatres in Rio de Janeiro, Sao Paulo and several of the other large cities will be equipped for showing CinemaScope films. The public has heartily accepted all of the various wide screen techniques and the only reason exhibitors have been comparatively slow in equipping their theatres is because of import restrictions on the necessary equipment. One major factor spurring exhibitor conversion to CinemaScope is that the Government allows them an increase of eight cruzeiros on each 10 cruzeiros of the ticket price when a CinemaScope film is shown.

Local production, which had its peak year in 1953, seems to have been in a state of

(*Continued on page* 10)

production in BRITAIN



LONDON FILMS. Sir Laurence Olivier as Richard III with Claire Bloom as the Lady Anne. Sir Laurence produced, directed and played the title role in the Shakespearean drama in VistaVision and Technicolor. Distribution by Independent Film Distributors, Lopert Films and by London Films.



J.A.R.O. "A Town Like Alice," starring Virginia McKenna and Peter Finch, about the Japanese invasion of Malaya. Produced by Joseph Jannie and directed by Jack Lee for J. Arthur Rank.



MICHAEL BALCON-EALING STUDIOS. Margaret Johnston and Jack Hawkins in "Touch and Go," a comedy by William Rose of "Genevieve" fame. In Technicolor, it was directed by Michael Truman and was made for J. Arthur Rank.



ALEC GUINNESS, the inimitable, above right, with Herbert Lom in "The Ladykillers," latest Michael Balcon-Ealing Studios comedy for J.A.R.O. Distribution in America will be by Walter Reade.



LOSER TAKES ALL, with Rossano Brazzi and Glynis Johns, filmed in Monte Carlo and Shepperton Studios in CinemaScope and Eastman Color. Distributed by British Lion.

COCKLESHELL HEROES, right, starring Jose Ferrer and Trevor Howard, is a story of an heroic World War II incident made by Warwick for Columbia Pictures.



For 1956...

The greatest line-up of quality product in UA history!

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CinemaScope • Color by DeLuxe
Starring Robert Wagner • Jeffrey Hunter
Virginia Leith • Joanne Woodward
Directed by Gerd Oswald
A Crown Productions Presentation
Produced by Robert L. Jacks

FOREIGN INTRIGUE

Eastman Color
Starring Robert Mitchum • Genevieve Pag
Written, Produced and Directed by
Sheldon Reynolds

THE AMBASSADOR'S DAUGHTER

CinemaScope • in Color
Starring Olivia de Havilland
John Forsythe • Myrna Loy
Adolphe Menjou • Written, Produced and
Directed by Norman Krasna

THE MAN WITH THE GOLDEN ARM

Starring Frank Sinatra
Eleanor Parker • Kim Novak
Produced and Directed by
Otto Preminger

And 20 more big ones

ALEXANDER THE GREAT

CinemaScope • Color by Technicolor
Starring Richard Burton • Fredric March
Claire Bloom • Danielle Darrieux
Written, Produced and Directed by
Robert Rossen

BANDIDO

CinemaScope • Eastman Color
Starring Robert Mitchum • Ursula Thiess
Zachary Scott • Gilbert Roland
Directed by Richard Fleischer
Produced by Robert L. Jacks

COMANCHE

CinemaScope • Color by DeLuxe
Starring Dana Andrews • Kent Smith
Linda Cristal
Directed by George Sherman
Produced by Carl Krueger

JOHNNY CONCHO!

Starring Frank Sinatra
Keenan Wynn
Directed by Don McGuire
A Kent Productions Presentation

PATTERNS

Starring Van Heflin • Everett Sloane
Ed Begley • Beatrice Straight
Directed by Fielder Cook
Produced by Michael Myerberg

RUN FOR THE SUN

SuperScope • in Color
Starring Richard Widmark • Trevor Howard
Jane Greer • Directed by Roy Boulting
A Russ-Field Production
Produced by Harry Tatelman
Executive Producer Robert Waterfield

THE FRAGILE FOX

Starring Jack Palance • Eddie Albert
Robert Strauss • Buddy Ebsen
Produced and Directed by Robert Aldrich
Presented by
The Associates and Robert Aldrich

THE INDIAN FIGHTER

CinemaScope • Print by Technicolor
Starring Kirk Douglas • Walter Matthau
Diana Douglas • Walter Abel
Elsa Martinelli • Directed by Andre De Toth
Produced by William Schorr
A Bryna Production

THE LAST MAN IN WAGON MOUND

Wide screen • in Color
Starring Clark Gable
A Russ-Field Production
Produced by David Hempstead
Executive Producer Robert Waterfield

THE SHARKFIGHTERS

CinemaScope • in Color
Starring Victor Mature
Produced by Samuel Goldwyn, Jr.

TRAPEZE

CinemaScope • Eastman Color
Starring Burt Lancaster
Tony Curtis • Gina Lollobrigida
Directed by Carol Reed • Produced by
James Hill • A Joanna Production
A Hecht-Lancaster Presentation

TWELVE ANGRY MEN

Starring Henry Fonda
and an all star cast
An Orion-Nova Production

soon to be announced!



FRANCE. *Luie Renaud with Le Commandant, played by Noel Royalvert in "La Madelon."*



BELGIUM. *Denise de Weerdt has the lead in "Bride without a Bed," distributed by A.F.O. Films.*

(*Continued from page 6*)

crisis ever since, principally because there is no effort to create a steady, orderly flow of product. With all that, about 30 pictures are produced annually. Local production costs are among the lowest in the world, which would make it seem ideal for foreign capital participation in co-production deals.

There now are approximately 3,500 theatres in operation (including 16mm houses), compared with 3,000 in 1951, and not very many considering the total population of 55,000,000. Total attendance in 1951 was about 250,000,000. There are no complete statistics on the number of theatres under construction this year, but it would not seem to be many considering the tight ceiling on admission prices (frozen since 1943) which makes entrance into the business comparatively uninteresting to the investor.

CANADA

by HARRY ALLEN, JR.

in Toronto

Hopeful optimism sums up the prospects for the motion picture industry in the next year. Television continues to take a bite out of the industry, but theatres in this country are beginning to learn once again the meaning of showmanship.

Wide screen has taken hold in the country with most of the newly-constructed houses—46, of which 18 were drive-ins, since the start of the year—having wide-screen installations of some variety. The only figures available on actual installations is that supplied by 20th-Fox which indicates 975 CinemaScope installations.

Construction of new theatres has slowed down to a walk in this country, with the smallest yearly total placed on the statistical files since 1946 when, following wartime restrictions, 28 newly-constructed theatres, three of them drive-ins, were opened. While no accurate figure of the actual number of theatres in operation is available in this country, in round figures there are 2,100 working.

Motion picture feature production proceeds at a low ebb, with one feature production planned for the next year. Many reasons have been advanced, explaining the lack of domestic production, although TV film commercials continues to grow with the expanding TV industry.

CHILE

by MARIA ROMERO

in Santiago

That the film business has been good here generally is reflected in the fact that there has been an increase of 20 per cent in the construction of new theatres in the current year over the preceding year. In Santiago alone during the curent year 10 new theatres were opened and 15 more are expected to be opened in 1956. Most of them are small, intimate houses, but several are large showcases with as many as 3,000 seats.

Perhaps one of the most significant developments of the past year has been the organization of the Association of Independent Distributors, with about 17 distributor members. The Association has a full-time lawyer-secretary on its payroll and he is entrusted with the complicated proceedings necessary to obtain import licenses from the Foreign Trade Board.

The local public still prefers American films, with no particular insistence that they be in the new projection processes. Columbia's "On The Waterfront" won the highest critical honors of the year, while the biggest box office went to the Italian-made "Bread, Love and Dreams."

With the exception of newsreels and various documentaries, local production circles have been almost completely inactive. The only new feature to be made here recently is "El Gran Circo Chamorro," which will be distributed by Columbia.

DENMARK

by BORGE SLOT

in Copenhagen

The outlook here is nothing if not uncertain in the extreme.

The demand, by American distributors, for higher film rental from Danish exhibitors—and which was turned down by the latter—has resulted in a virtual blockade against the importation of any American films since May 25 this year. At present, it shapes up as a long war.

The present film rental ceiling is 30 per cent and, considering the high entertainment tax and the large slice taken out as the Government's film fund duty, it would seem that exhibitors can't possibly pay any more. Starting May 25, the American companies withdrew all films which had not been booked previously. So far, there have been only the slightest of efforts made to negotiate a settlement.

In previous years about two-thirds of all releases here were of American origin, but more recently European films have been making inroads. By drawing on this supply of non-Hollywood product, Danish exhibitors hope to do without American films for as long as it is necessary. Actually no serious shortage has yet developed. Apart from a sharp decline during the past summer, the hottest in 25 years, the box office has remained at approximately the same level as last year. Of more serious effect will be the local economic situation, with taxes being raised and all prices on the increase.

Total attendance in 1954 was about 56,000,000 and this year it is expected to decline between five and 10 per cent. There are 494 theatres in operation, of which 58 are in Copenhagen.

ECUADOR

by HERNAN ROMERO

in Guayaquil

Exhibitors expect to have an excellent year in 1956, judging from the decided upturn in business that has been taking place since July of this year. They continue to complain, however, on the shortage of product, a situation which they find particularly vexing since other countries receive prints long before the same pictures are released in Ecuador.

Exhibitors, already plagued by high admission taxes, each year are subjected to

(*Continued on page 14*)



SKY WITHOUT STARS, above, with Rainer Stangl, Eva Kotthaus and Erik Schuman was produced by Neue Deutsche for distribution by Europa-film. The producer was Helmut Kautner.



THE CORNET, right, stars Anita Bjork and Gotz von Langheim. It was produced in Eastman Color for wide screen by Fama F.A. Mainz-Film and will be distributed by Allianz.

production in GERMANY



ROMY SCHNEIDER, left, Germany's most popular young actress, as the young Queen Victoria in "Maiden Years of a Queen," produced by Erma for distribution by Herzog Filmverleih.



THE 20th OF JULY, right, the story of the 1944 plot to assassinate Hitler, is a CCC film for Herzog Filmverleih. Shown is Wolfgang Preiss as Count Stauffenberg, leader of the rebellion.



THE RATS was directed by Robert Siodmak for CCC Film of Berlin. Herzog Filmverleih is the distributor. Maria Schell and Bruno Mechelke are shown here.



ALRAUNE, starring Hildegarde Neff and Erich von Stroheim, above, is a Stryla-Carlton Film Production, directed by Arthur Maria Rabenalt.



CANARIS, the story of the German admiral of World War II, stars O. E. Hasse, above. Produced and distributed by Fama-Europa.

WATCH THE

and "THE CO



NEW RKO

NQUEROR"

HOWARD HUGHES
presents

JOHN WAYNE · SUSAN HAYWARD

in

"THE CONQUEROR"

Co-starring

PEDRO ARMENDARIZ

with

AGNES MOOREHEAD · THOMAS GOMEZ
JOHN HOYT · WILLIAM CONRAD
TED de CORSIA

A DICK POWELL PRODUCTION
Print by TECHNICOLOR

Written by OSCAR MILLARD · Produced and Directed by DICK POWELL

In

CINEMASCOPE

RKO RADIO PICTURES

THE BIG SCREEN EVENT OF 1956!

Gala Charity Premiere Performances in Washington · London
Paris · Rome · Stockholm · Copenhagen · Berlin · Lisbon · Cairo
Rio de Janeiro · Mexico City · Buenos Aires · Ottawa
Hong Kong · Bombay · Manila · Bangkok · Tokyo · Sydney · Honolulu.

(*Continued from page* 10)
new pressures within the Government who try to levy additional taxes on the film business. This year, in a laudable show of unity, exhibitors and distributors joined forces to fight any such moves and no new film industry taxation was passed. It's obvious that the film people in Ecuador need the strength offered by exhibitor and distributor associations, but so far all attempts to organize such associations have failed.

Reliable figures on the construction of new theatres are hard to come by, but it's thought that there have been many additions in the small outlying towns. Scheduled to open in January in Quito is the ultra-modern, 3,000-seat Pasaje Royal, equipped for CinemaScope and under construction for the last five years.

EGYPT

by JACQUES PASCAL
in Cairo

The outlook for 1956 is not too encouraging here. For the past two years the Egyptian film industry has been travelling a fairly steady downhill path, principally due to uncertain economic conditions, the political unrest and the generally low quality of domestic product up until about the middle of this year.

Last year a total of 84 films were produced, approximately 80 per cent of which were of inferior quality. This year production will decline to about 48 films. In the first six months of 1955, local studios had only turned out 23 features, against 47 in the comparable 1954 period. However, the quality of this year's product seems to be definitely higher than that which was turned out in 1954. Before the year is out we should also have a look at the first domestically produced feature in CinemaScope and with color by Eastman Color. Its title is "Dalila" and it was written by Ali Amine, publisher of the largest magazine in Egypt.

Attendance at the theatres also has declined. Admissions for the first six months of this year totaled 33,440,772, compared with 35,954,143 for the like period of 1954. The number of theatres remains unchanged at a total of 358, although three important houses were completely modernized during the year. Sometime in the coming year, however, Egypt will have its first drive-in, scheduled to be opened in Cairo. This will be a definite innovation in film-going in this part of the world.

The present administration is taking a definite interest in the affairs of the industry. It has passed several important censorship laws and, more importantly, effected a ticket tax, the proceeds of which are fed back to the industry in form of subsidies.

FRANCE

by HENRY KAHN
in Paris

The position of the French film industry is slowly—but steadily—improving. It is estimated that in 1955 some 400,000,000 seats will have been sold, compared to 393,000,000 in 1954. Also, there now are 5,690 theatres in operation, against 5,575 a year ago.

The Government's Aid Fund is just now beginning to work and it's still a little early to say how it will succeed. In administering aid to production, authorities clearly are proceeding with the idea that there are only two types of films: the low or medium budget production that has no claims to international fame and fortune, and the higher budget film, usually of a more spectacular nature, usually in color and in either CinemaScope or CinePanoramic, which might be expected to attract the mass international audience.

It would seem safe to say that the industry has turned the corner of crisis and is now headed for better things. With this in mind, more and more efforts are being made to sell French films abroad. Following the recent and successful French film week in Moscow, similar affairs are being planned for Vienna and other capitals.



HOLLAND. Dick van der Velde stars in Film Trusts' "Ciske, the Rat," a story of childhood.



RUSSIA. Produced by the Massimo Gorki Studios in Moscow and directed by Leonida Lukov, "Towards New Horizons," above, was the Soviet entry in the Venice Film Festival last summer.

GERMANY

by VOLKMAR VON ZUEHLSDORFF
in Bad Godesberg

The fact that 130 German features, including 21 co-productions, were released in 1954-55, and that a similar number are announced for the current season, unfortunately gives no indication that the local motion picture industry still is not out of the dumps. Only one-third of the pictures made last year were completed without Government assistance or credit guarantees —reflecting the acute shortage of capital among the producing firms.

Actually production is the only branch

(*Continued on page* 18)

production in
ITALY



BREAD, LOVE AND . . .., third in the series, again stars Vittaria De Sica but the girl this time is Saphio Laren. It is o Titanus Film in CinemaScape and Eostmon Calar.

DESTINATION PIVAROLO, belaw. The comedian Tato in a new comedy by Lux Film.







WAR AND PEACE, the giont Talstoy navel, was produced by Panti-De Lourentiis and will be distributed warld-wide by Paromaunt Pictures ond in Italy by Lux. The principal stars Henry Fondo, Audrey Hepburn and Leo Seidel ore shawn obove.

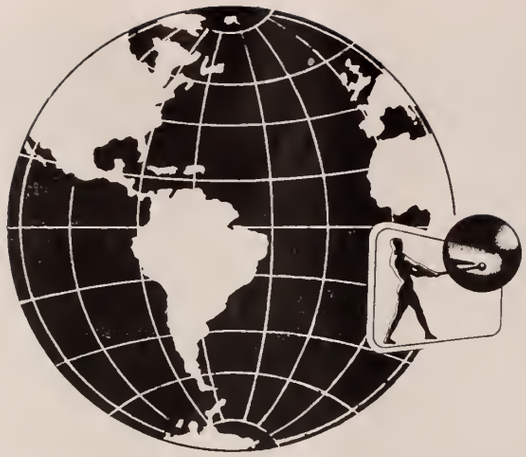
FRIENDS FOR LIFE, belaw. Praduced by Cines for distributian in Itoly by Diana, the picture stors Geranima Meynier ond Andreo Scire.





THE NICE MILLER GIRL, obave, stors Saphia Laren and Marcello Mastroianni. A Titonus production, it was directed by Maria Comerini.

ANDREA CHENIER, left, in VistaVisian is onather Lux Film praductian in the spectocle closs.



MAKING ITS MARK IN



ABOVE US THE WAVES

STARRING
JOHN MILLS
JOHN GREGSON
DONALD SINDEN
also JAMES ROBERTSON JUSTICE
starring
Screenplay by Robin Estridge
Directed by Ralph Thomas
Produced by William MacQuitty

Simba

In Eastman Colour
STARRING
DIRK BOGARDE
DONALD SINDEN
VIRGINIA McKENNA
Directed by Brian Desmond Hurst
Produced by Peter de Sarigny



WITH ALL THA

NICHOLAS MONSARRAT'S

THE SHIP THAT DIED OF SHAME



EALING STUDIOS PRESENT
A MICHAEL BALCON PRODUCTION
RICHARD ATTENBOROUGH
GEORGE BAKER · BILL OWEN
VIRGINIA McKENNA
Also starring ROLAND CULVER · BERNARD LEE
Produced and Directed by MICHAEL RELPH and BASIL DEARDEN
Screenplay by JOHN WHITING, MICHAEL RELPH & BASIL DEARDEN



Doctor at Sea

DIRK BOGARDE
BRIGITTE BARDOT
BRENDA DE BANZIE
JAMES ROBERTSON JUSTICE
with MAURICE DENHAM · MICHAEL MEDWIN
HUBERT GREGG JAMES KENNEY
Colour by TECHNICOLOR
Adapted from his own novel by RICHARD GORDEN
Screenplay by NICHOLAS PHIPPS & JACK DAVIES
Directed by RALPH THOMAS Produced by BETTY E. BOX

INTERNATIONAL



MAN of the MOMENT

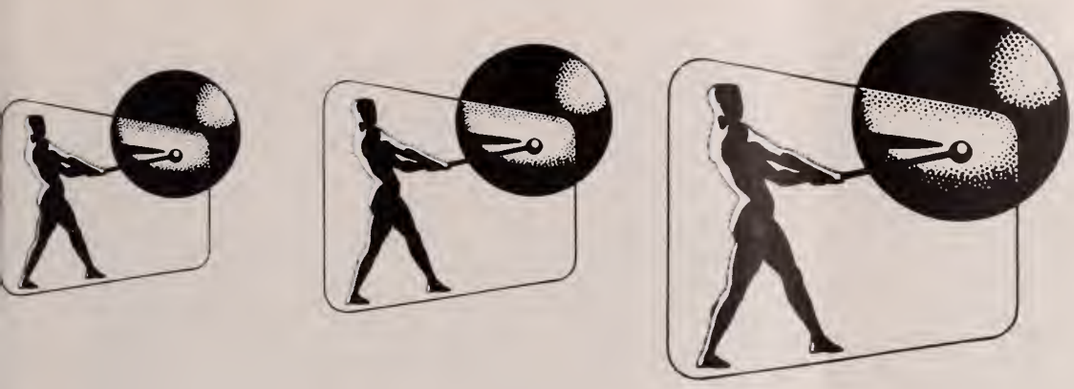
STARRING
NORMAN WISDOM
ALSO STARRING
LANA MORRIS · BELINDA LEE
JERRY DESMONDE
Screenplay by VERNON SYLVAINE & JOHN PADDY CARSTAIRS
Directed by JOHN PADDY CARSTAIRS
Produced by HUGH STEWART



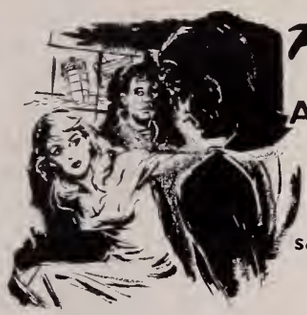
AN ALLIGATOR NAMED DAISY

STARRING DONALD SINDEN
DIANA DORS · JEAN CARSON
JAMES ROBERTSON JUSTICE
STANLEY HOLLOWAY · ROLAND CULVER
VISTAVISION
COLOUR BY TECHNICOLOR
Screenplay by JACK DAVIES · Produced by RAYMOND STROSS
Directed by J. LEE THOMPSON

THE RANK ORGA



THE WORLD MARKETS



Passage Home

STARRING

ANTHONY STEEL

PETER FINCH

DIANE CILENTO

Screenplay by WILLIAM FAIRCHILD

Directed by ROY BAKER

Produced by JULIAN WINTLE



THE NIGHT MY NUMBER CAME UP

EALING STUDIOS PRESENT

A MICHAEL BALCON PRODUCTION

MICHAEL REDGRAVE

SHEILA SIM

ALEXANDER KNOX

DENHOLM ELLIOT

Directed by LESLIE NORMAN · Associate Producer TOM MORAHAM

Screenplay by R. C. SHERRIFF

T IS BEST IN



THE WOMAN FOR JOE

DIANE CILENTO

GEORGE BAKER

with DAVID KOSSOFF and JIMMY KAROUBI

COLOUR BY TECHNICOLOR

VISTAVISION

Screenplay by NEIL PATERSON

Directed by GEORGE MORE O'FERRALL

Produced by LESLIE PARKYN

EALING STUDIOS PRESENT

A MICHAEL BALCON PRODUCTION

TOUCH AND GO

JACK HAWKINS

MARGARET JOHNSTON

Colour by TECHNICOLOR

also starring ROLAND CULVER

with JOHN FRAZER · JUNE THORBURN

JAMES HAYTER

Produced by MICHAEL TRUMAN

Associate Producer SETH HOLT

Screenplay by WILLIAM ROSE



ENTERTAINMENT

SIMON AND LAURA

STARRING

PETER FINCH

KAY KENDALL

VISTAVISION COLOUR BY TECHNICOLOR

MURIEL PAVLOV· HUBERT GREGG

MAURICE DENHAM·IAN CARMICHAEL

Screenplay by PETER BLACKMORE · Directed by MURIEL BOX

Produced by TEDDY BAIRD





EALING STUDIOS PRESENT

A MICHAEL BALCON PRODUCTION

The Ladykillers

ALEC GUINNESS

CECIL PARKER·HERBERT LOM

PETER SELLERS · DANNY GREEN

COLOUR BY TECHNICOLOR

Directed by ALEXANDER MACKENDRICK

Associate Producer SETH HOLT · Story & Screenplay by WILLIAM ROSE

NISATION OF BRITAIN





(*Continued from page* 14)

of the motion picture industry which has been unable to get back on its feet since 1945. This is because of the heavy foreign competition (less than 50 per cent of screen time is filled by German product) and the small export market for German product. Chiefly responsible for production's plight, however, is the tax situation—local and Federal amusement taxes alone take up to 30 per cent of all box office receipts before any other taxes are figured in.

What has been handed back to the industry in the way of federal subsidies and guarantees was only a small fraction of the huge sums taken away by taxation, and now even these subsidies and guarantees have stopped. Unless some remedial measures are taken by the Government in the near future, it's highly likely that only a part of the productions scheduled to be made this season will ever materialize. It is interesting that special efforts currently are being made to stimulate exports, particularly by the Export Union der Deutschen Filmwirtschaft, of Frankfurt, a non-profit group.

All this notwithstanding, the number of theatres in West Germany (including West Berlin) is expected to increase from the 5,328 total of 1954 to 5,550 at the end of this year. Attendance this year also is expected to increase to 780,000,000, from 733,000,000 last year.

HOLLAND

by PHILIP DE SCHAAP

in Amsterdam

The general motion picture industry outlook here is good, especially from the standpoint of exhibition. Total attendance, which was 63,655,000 in 1953, grew to 65,055,000 in 1954 and is expected to increase still further this year. The number of theatres in operation grew from 522 as of January 1, 1955 to 529 as of October 31, 1955. Although the number of privately owned television receivers is steadily increasing, the influence of this medium on the motion picture theatre box office still is slight.

As in years past, the product from Hollywood still gets the lion's share of playing time on local screens—56 per cent in 1954, a slight decrease from the 62.7 per cent reg-

NORWAY, above left. A scene from "Barn au Solen" or "Children of the Sun."

SWITZERLAND, above right. Liselotte Pulver and Hannes Schmidhauser in "Uli the Tenant" by Praesans-Film A.G.

MEXICO, right. "With Whom Do Our Daughters Keep Company," by Peliculas Nacionales, is Mexico's first VistaVision production.

istered in 1953. Two features were produced by the local industry this year, one of which "Ciske, The Rat," received an award at this year's Venice festival.

IRELAND

by T. J. M. SHEEHY

in Dublin

During the past year there was a slight improvement in the general trading position of the industry and this looks like it will be maintained in the coming year. The cinema is still by far the cheapest and the most popular medium of entertainment here. Over 80 per cent of the films imported are American and the rest are nearly all British, with a small, but steadily increasing, infiltration of Continental product.

More than ever the public is shopping for films, looking for story and star appeal rather than spectacle. There is no marked change in taste other than that British comedy films now are scoring heavily over similar American films.

Practically all major cinemas in the cities have equipped for wide screen projection, but the majority of provincial and rural cinemas find the change involves an expenditure on which they cannot recoup an adequate economic return.

The lessening supply of feature films worries all but the major city first-run theatres, which for years have in the main adhered to the single feature programme. Second run cinemas and others faced with bi-weekly changes, and often with double feature programmes, are very worried.

The only building activity is in the major locations and is in the nature of modernisation of old buildings. In a few cases there is replacement of existing cinemas by new ones to cope with the shifts of suburban populations.



Of major importance is the fact that in November, for the first time in years, cinema admission prices were increased but only in certain houses. Rising overheads, especially wages, forced this on the trade, but the increases have been limited to a few pence.

These changes came into force parallel with similar increases in public passenger transport prices, and those of tobacco, liquor, and other items.

At present the industry has no TV rival. Radio and TV are Government monopolies and the State has announced it will be some years before it embarks on TV.

ITALY

by ARGEO SANTUCCI

in Rome

Though the motion picture still is the most popular entertainment in Italy, official and industrial representatives estimate that the peak has been reached and that no important increases can be expected in the next years. They fear also that the development of TV can affect the box office, especially in rural areas.

The 801,000,000 tickets sold in 1954 (which represented an increase of 2.7 per cent over 1953) are considered very near to the maximum possible in the Italian market. Slight increases are predicted from now on, due chiefly to increases in Southern Italy, Sicily and Sardinia, underdeveloped

(*Continued on opposite page*)



CHILE. *Eugenio Retes and Eduardo Gambia in "El Gran circo Chamorro" or "The Great Chamorro's Circus" was directed by Jose Bohr.*



YUGOSLAVIA. *Bartislav Grubic and Milena Depcevic in "Legends of Anika," to be distributed in the English speaking world by Grand Prize Films, Inc. of New York.*

areas where the standard of living is improving. The sale of tickets, which for the first time remained stationary and even dropped somewhat in north and central Italy during this year, is expected to reach 810,000,000 in 1955 and to advance to 820,000,000 in 1956.

Nevertheless, gross receipts are expected to increase somewhat more as consequence of the raise in admission prices. Gross receipts are expected to better 110 billion lira in 1955 and 115 billion lira in 1956 ($176,000,000 and $184,000,000, respectively), which is an increase of less than 5 per cent each year.

Around 2,500 theatres will have adopted the new screen techniques by the end of this year and another 1,000 houses are expected to do so within 1956, thus reaching the total number of 3,500 theatres equipped with new systems, which is considered the top number of theatres large and wide enough to be converted.

About 310 to 320 is considered the stabilized number of foreign pictures released in Italy each year, including 200 to 220 American productions. Hollywood pictures, which shared about 57 per cent of the gross receipts in 1954, will better that figure this year by topping 60 per cent of grosses—chiefly owing to big pictures.

Native production will amount to about 120 feature films in 1955 (20 per cent less than in 1954). The total is expected to be even smaller in 1956.

Of particular importance to all branches of the Italian industry at present is discussion of the Government's new aid law, due to succeed the present law which expires December 31. The Italian Association of Producers (ANICA) has announced that it wants the Government to increase the compulsory deposit for each dubbed foreign picture from $4,000 to either $8,000 or $16,000. This would be designed to discourage the importation of "B" pictures. ANICA would also like the Government to increase the compulsory playing time for native product from 80 days to 120 or 160 days because of the vast increase in the number of locally made films since the present aid law was enacted in 1949.

In the current year 320 new theatres were opened, including 200 by private interests and 120 church theatres, bringing the total at the present time to 9,870.

ISRAEL

by ALBERT DE MATALON

in Tel-Aviv

Motion pictures remain the most popular form of entertainment here and the outlook, barring unforeseen circumstances, would seem to be excellent, especially for exhibition. Total attendance, which was 15,200,000 in 1954, is expected to rise to 15,500,000 by the end of this year. At the same time the total number of theatres has increased from 143 to 146. There has been little activity recently in local production quarters, but one feature, "King Saul," is being prepared.



LACY W. KASTNER, *president of Columbia International, greets a guest at a party given by Columbia in the Imperial Hotel, Tokyo, in connection with the company's Far Eastern sales meeting. Left to right, Mr. Kastner, Masaichi Nagata, president of Daiei, and Kumatoshi Teramoto, vice-president of Toho, two of Japan's top motion picture companies.*

JAPAN

by A. C. PINDAR

in Tokyo

Relatively unhampered from TV competition, Japan's film-makers and exhibitors are looking forward to 1956 as the biggest year in their history. The 800,000,000 paid admissions in 1954 will be topped by the 1955 figure (which at the present rate will hit 850,000,000 and perhaps reach 900,000,000) and they see no reason why figures for 1956 shouldn't top the 1955 figure.

Left alone the Japanese industry would have made regular gains but with the added impetus of wide screen, which has definitely caught on in Japan, they look for spectacular gains. Thus far only 10 per cent of the 4,600 theatres in Japan have wide screens but there are big backlogs for conversions. Up to this time, America has been the only nation to supply wide screen pictures, but it will not be long before British, French and perhaps Italian producers will offer them for import. Two of Japan's big producers—Shochiku and Toho—will finish wide-screen pictures in 1955. Both hope to finish in front and provide the first produced in Japan.

The Japanese industry will produce 430 full-length features in 1955, as compared with 370 in 1954, and they expect to top this in 1956. Popularity of co-producing with other countries is spreading—pictures have been made in conjunction with French, Italian and U.S.A. producers.

The number of new theatres built in Japan in 1955 will probably top 200, as in the first nine months of the year 180 were completed and many more are planned for 1956. All in all, Japanese film-makers and theatre owners look forward happily to 1956.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

The industry here looks to 1956 with "restrained confidence." Business this year

(*Continued on page 32*)

HERZOG FILM

WITH THE HIGHLIGHTS OF GERMANY'S FILM PRODUCTION

all over the World!

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SUCCESSES THAT SPEAK FOR THEMSELVES:

Johann Strauss' immortal operetta in gorgeous colors:

"THE GIPSY BARON"

A BEROLINA COLOR FILM

Record runs in Paris, Athens, Berlin, Copenhagen, Brussels, Zurich, Amsterdam

A film based on Gerhart Hauptmann's famous play:

"RATS"

A CCC-FILM PRODUCTION
—directed by Robert Siodmak

5 weeks' run in Zurich
5 weeks' run in Munich
3 weeks' run in Stockholm

A stupendous and dramatic film about the plot to assassinate Hitler:

"THE TWENTIETH OF JULY"

with Wolfgang Preiss as Colonel Count Stauffenberg

A CCC-FILM PRODUCTION
—directed by FALK HARNACK

4 weeks' run in Zurich
4 weeks' run in Copenhagen
4 weeks' run in Stockholm

Erich KASTNER'S famous book as a film for young and old:

"DOT AND TONY"

A RHOMBUS/RING-FILM PRODUCTION

The business boom in Germany, Austria and Holland. Big start in Italy and Denmark at Christmas 1955

The big success of ROMY SCHNEIDER, Magda Schneider's daughter:

"THE GIRLHOOD OF A QUEEN"

A Color Film directed by E. MARISCHKA

14 weeks' run in Antwerp
7 weeks' run in Stockholm
5 weeks' run in Zurich

Gay Vienna, love, laughter and immortal music:

"THE EMPEROR'S REGIMENT"

A Color Film directed by E. MARISCHKA

5 weeks' run in Munich
Now showing in Belgium and the Saar

AVAILABLE IN 1956:

"PRINCESS SISSY" — A Color Film starring Romy SCHNEIDER
An ERMA PRODUCTION • An AGFACOLOR FILM

"THE POSTMASTER" — A Color Film starring Eva BARTOK
A SASCHA PRODUCTION • An AGFACOLOR FILM

The Exhibitor

TELLS THE WORLD

EXHIBITORS everywhere, because they are the industry's point of contact with the public, are sensitive barometers of how motion pictures stand with their bosses—the paying public. And they are very vocal about it, abroad throughout the free market as well as here at home. Here is a gathering of exhibitor quotations from around the world, echoing observations and opinions about the new look and what the public wants.

by DR. FLORENTINO LLORENTE

Managing Secretary, Cia. Cinematografica Serrador, Sao Paulo

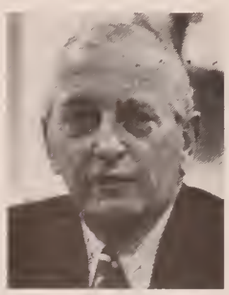


In our opinion, a final and definite settlement should be reached by the leading production studios so that all of them could adopt a uniform and permanent type of sound and projection techniques. This is imperative so that exhibitors may have certainty that they are investing their money in equipment which will have permanent and definite use.

We think all types of pictures are popular, as long as they have the qualities the public demands, i.e. as long as they are good cinema. And good cinema means a good story, good actors, good technical quality, etc., all of which together bring about a picture which pleases the public in general, whatever the type of film.

by ERNEST TURNBULL

Managing Director, Hoyts Theatres Ltd. Australia



Public demand for every advanced technique in screen entertainment is as urgent in Australia as in the United States and the Australian theatre-going community is quick to recognize any improvement or new development and to respond to it.

Two years ago — December 9, 1953 — Hoyts Theatres Ltd. and Twentieth Century-Fox launched CinemaScope at the Regent Theatre, Sydney. Other Hoyts capital city showcases quickly followed. Although incredible records in receipts and attendances were set up, and the motion picture business took on new stature and prestige, CinemaScope might yet have been regarded solely as a big-city operation had not public demand swelled into an irresistible force.

Within 12 months—by December 9, 1954 —256 theatres had been equipped. Today, as of December 9, 1955, CinemaScope installations, completed or under way, total 653—an astonishing figure when you realise that Australia has a population of only 9,000,000 scattered over an area of 3,000,000 square miles!

Almost every major theatre is equipped Great cities and isolated towns—in the Bush, the desert, even the far-flung pearling settlements—are serving public demand so successfully that no other country outside U. S. A. can show per capita grosses in any way comparable with Australian CinemaScope results.

Now we are looking forward with overwhelming interest to further technical developments forthcoming in 1956 from Twentieth Century-Fox. The response of an alert, screen-conscious Australia will be as richly rewarding as these new achievements merit.

by NORMAN B. RYDGE

Managing Director, Greater Union Theatres



It would be true to say that box office performance in Australia is not restricted to pictures which fall into a particular category. Australian audiences can be sold drama, comedy or musical, provided the quality is there.

My organisation has always worked on the principle that alert salesmanship can find a profitable audience for most every type of picture.

If there is one thing, however, that shows up consistently in our trading results, it is the growing success of British-made product.

This is not said in detriment to the magnificent Hollywood product which has made the cinema the world's No. 1 popular medium of entertainment.

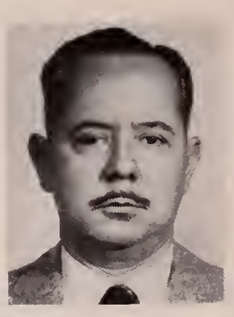
But films like "Genevieve" and "Doctor in the House," the latter running 31 weeks in one city theatre; "Red Beret"; "Kidnappers"; "Father Brown, Detective"; "The Maggie," and "Purple Plain" hold seat-selling records in city, neighborhood and country centres.

One other aspect of theatre operation in Australia has become increasingly noticeable —there is no such thing as a "bad period" for releasing a good picture. So-called slump periods have yielded excellent grosses when tackled with proper product and enthusiastic selling.

In short, the cinema was never healthier than it is today. Attendances are growing and will continue to grow whilst Hollywood and British producers supply the market with a diversity of quality product.

by PAULO SA PINTO

Co-owner, Emp. Cinematografica Sul, Ltd., Sao Paulo



I believe the new sound and projection techniques have a great future. Not only the new sizes of the image, but also the multiple sound tracks, have given the motion picture theatre a richness unknown heretofore. To take the best advantage of the new techniques. a more perfect union of image and sound is needed, using both together to enhance dramatic values.

When the "ideal marriage" between four track magnetic sound (or the future six or more tracks) and widescreen projection, be it CinemaScope, VistaVision, Cinerama, 55mm. or other is made, then I believe we will have taken a major step forward.

The new sound and projection techniques are still in development, and their future will depend upon the intelligence of the men who make the pictures and on how they apply them.

It is strange that most American companies persist in not sending magnetic sound prints to Brazil, while all over the world a fight is going on to place the motion picture, technically and artistically on a higher level. I believe multiple track magnetic to be the best sound, although I realize it increases the cost of prints and of course of the theatre installations.

With the raising of the public's standards and the improvement of the techniques, the question of type of film has been superseded by the quality of the film. The picture which

(Continued on page 24)



JAN. 26

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The story of "the face that launched a thousand ships"—the story that has belonged to the world for 30 centuries!

On January 26th it will be shown simultaneously by exhibitors of over 50 nations! This is a distinction and tribute no picture has ever received before and we are deeply gratified.

"Screen sizes and sound systems now should be standardized in certain categories" —GERMAN EXHIBITOR

(*Continued from page 22*)

brings more people into the theatre is the one which, besides being of high technical and artistic quality, carries in itself a message, whatever it be, as long as it touches deeply the feelings of the audience.

On the other hand, thanks to the new techniques, cheap pictures which formerly would be likely to draw little money, can now be made into good box office if, during production, special consideration is given, intelligently, to the photography and stereophonic sound, according to the possibilities and demands of each story. Let's not forget this: Sound has become very important for the success of any type of picture. Every advantage that formerly could be taken of good photography can now be enhanced very much through sound, which acts psychologically on the patron and makes him see better and understand much more the beauty of the image.

by N. A. TAYLOR

President, Twentieth Century Theatres of Canada, Ltd.

Even though there have been close to 40 theatre closures since the first of the year, they have been mostly marginal houses, and we are not prepared to write off the suburban theatre now or at any time. Only houses that are no longer clean and comfortable are in real danger. People again are preferring to avoid downtown traffic problems in favor of theatres nearer home.

I think we have pretty well reached the end of the decline and in the overall picture, things will pick up.

Theatre presentation will continue to change and improve because it must.

by DR. SUCRE PEREZ CASTRO

Circuit owner, Guayaquil, Ecuador



Many surprises are waiting for the motion picture industry in the prosperous years to come. CinemaScope is an example of one new technique which can come out of the developments which have gone on since the development of talking pictures and which have accelerated in recent years.

One trouble as far as we Latin American exhibitors are concerned is that we do not have enough opportunity to buy new and expensive equipment.

During 1955 we have had many great American pictures but the most popular for my own theatres are those which have plenty of action. We are releasing and showing a large number of Mexican pictures, too, and this year also there have been an increasing number of French and German pictures which our people seem to like.

by JEAN MOULINET

Paris Exhibitor



For certain films now it is necessary to organize a fairly wide advertising campaign before the film is shown to the public. This includes a kind of commentary which will enable the public to get an idea, a favourable idea that is, of the film.

If such advertising costs a great deal of money, it must be remembered that the way it is conceived and carried out will decide how successful it will be.

At first new techniques attracted the public, who were curious, but that period was fairly short and once again, in France, the quality of the film is again the deciding factor.

The wide screen undoubtedly has helped the success of certain films, depending, of course, on the subject of the film. Thus, the new width may be considered as a kind of contribution towards success. However, if the film is bad then neither color or a wide screen will help and its run can only be limited at the best.

by MAX KNAPP

owner of the Gloria Palast, Berlin first run theatre



The impact of television on the motion picture industry, so far felt mainly in the United States, has been parried by developing the super-screen, in contrast to TV's miniature screen, which has provided the theatre with a novel attraction. German theatres, more quickly than other European countries, have adopted this new technique from America. Two thousand theatres here have been converted to wide screens in less than two years.

The first CinemaScope pictures were enthusiastically received by the German public. However, it was soon felt that technique alone can never make up for unsatisfactory scripts, directing or acting. Such techniques are media not ends in themselves—much as a literary product, a book written by an incompetent author will never qualify as a best-seller by printing it in an extravagant manner or putting on it an unusually designed jacket.

German showmen, certainly no enemies of progress, are nevertheless anxious to see the present revolution in film techniques come to a conclusion. Screen sizes and sound systems should be stabilized in certain normed categories, internationally valid and good not only for short periods of time. This would enable theatres to save expensive investments for technical experiments, which at present are still increasing daily and may in the long run jeopardize the economic soundness of even well run theatres.

by BERNARD J. SILBERSTEIN

Ron Cinema, Jerusalem



With a population of 140,000, Jerusalem has 12 theatres with a total sitting capacity of 9000 chairs. In the absence of other form of entertainment, the cinema occupies an important part in the life of the younger generation. The weekly attendance is around 50,000.

The 10 first-run houses need all together 300 pictures a year. The bulk comes from American suppliers, followed by Italy, France and England.

On account of free competition between operators there is a trend to box-office attractions for which rentals even higher than 50% are paid for roadshows. 60 such attractions were shown last year and were held-over for 3 weeks and more. Small pictures hardly cover, sometimes even not, the incessant rising cost of operation.

The efficient service and comfort of theatres also is an important factor in attracing patrons. Eight first-run houses have been equipped within the past 6 months with CinemaScope but no stereophonic sound has been added on account of the high cost involved.

by KENNETH WINCKLES

Joint Assistant Managing Director, The Rank Organization, Ltd.

The bigger picture is now a firm fact in cinematograph entertainment. The picture offered should be the largest possible, having regard to the cinema in which the film is to be shown.

From our experience of the public reaction over the last two years the question of ratio has also become important and we have formed the conclusion that the ratio depends entirely on the subject matter of the picture. No single ratio is applicable to all subjects, but we are inclined for many reasons generally to favor 1.85 to 1 or 2 to 1.

The second most important point is that

(*Continued on page 26*)

A WORLDWIDE BOXOFFICE EVENT FROM PARAMOUNT...

THE PICTURE SELECTED FOR THE ROYAL FILM PERFORMANCE FOR HER MAJESTY, QUEEN ELIZABETH II



And Soon – Paramount's Big Spectacle of Fun With That World-Favorite Star

DANNY KAYE in THE COURT JESTER

Co-starring

GLYNIS JOHNS

BASIL RATHBONE · ANGELA LANSBURY · CECIL PARKER

Words and Music by SYLVIA FINE and SAMMY CAHN

Written, Produced and Directed by NORMAN PANAMA and MELVIN FRANK · A PARAMOUNT PICTURE



COLOR BY TECHNICOLOR VISTAVISION MOTION PICTURE | HIGH-FIDELITY

"What we need most is the largest possible picture, best color, flexibility in sound" —BRITISH EXHIBITOR

(*Continued from page* 24)

there should be great flexibility so as to allow for completely different methods of presentation as between programs or within programs.

On the question of new techniques generally it is my view that we shall go on experimenting and introducing new techniques for a long period. Whether this takes the form of new methods of wide screen presentation, a greater range of sound track, the introduction of electronic methods in some way or another, depends on a large number of factors. The general direction is, I think, not in doubt. What we need is the largest possible picture, best color, flexibility in sound, and audience participation to a high degree.

At the same time let us not forget the need for first class theatre management and presentation, without which much of the technical progress can be neutralized.

On the kinds of pictures most popular at the moment, we have had great success with comedy in recent years. But so have we with drama. The answer to the question really lies in the story content. With the right story, which is fundamental to all good film making, size or shape of screen, color and sound systems take their proper place. Without a good story for making good motion picture entertainment, there will be no wide response from the public.

To sum up, our opinion is that the industry has the necessary weapons in its armory to combat television successfully.

by LOUIS CHISSICK

Armon Theatre, Haifa, Israel



The new look in film presentation has caught on in Israel. Cinemas here are being rapidly equipped with all purpose wide screens and lenses. Outdoor action pictures are regaining their popularity long lost on the postage stamp screen. Why? To my mind the answer is simply that the producers of CinemaScope and VistaVision films have succeeded in bringing the background to the fore. This is an added attraction in movies, for the public is subconsciously becoming more aware of a new star—the panoramic background. If I were ever asked to name the ten most popular stars in this area, I should feel inclined to include the scenic background as one of them.

Hitherto there has been no television in Israel. It was with a certain amount of trepidation that I read an article in Colliers on "Pay T-V". This new pay-as-you-see films on television may be very advantageous to the producer but it will certainly be a hard blow to exhibitors in affected areas. Consequently it will be indirectly detrimental to those exhibitors in countries where television is in its infancy or non-existent. It is hard to judge from such a distance but I do think this calls for regional conferences of independent exhibitors, the object of which will be to find ways and means to combat and/or effectively compete with the imminent danger to the existence of the movie theatre.

by KYUSAKU HORI

President, Nikkatsu Co., Ltd., Tokyo



We in our circuit believe there is no limit to the possibilities of expanding cinema theatres in Japan and we have plans for several in addition to the four we have just completed. Fortunately competition from television is still at a minimum here.

Our theatre building program is pretty much standardized around building modern office buildings or de luxe hotels in connection with our theatres.

We have found the wide screen technique very valuable and we find that patrons here like very much nearly all American pictures. But there is good business from English and French imports, though they are scarcer than American pictures. We show Italian films too when we can get them.

I make it a rule that my English speaking subordinates read the Motion Picture Herald and keep me informed.

by B. W. G. VAN ROYEN

President, Holland Film N.V.



We, in our circuit, think there is an increasing and renewed interest on the part of the public for motion pictures. I am sure that CinemaScope, though the public is now more familiar with it, proved a very direct inducement in bringing people back to the theatres. Audiences got a new "injection" of interest which helped a lot to increase their normal appetite for motion picture theatre attendance.

Most important qualities in a motion picture are a good director, a good story and well known players. I think that there has been a certain progress in quality, especially during the last few years.

by H. WILTON

President, City Circuit, The Hague, Netherlands



The quality of pictures, especially on the European market is improving very much. There is a tendency now for audiences in European countries to be more interested in French, Italian, English and German pictures than in American ones. European films show more reality than the glamour world of American musicals and the luxury of American comedies. The success of pictures like the Doris Day films shows that the European public is more interested in a fresh, vivid, "human" personality than in a lot of stars with too much glamour.

As far as the development of new techniques is concerned, 20th Century-Fox has done a very big job! They made the public CinemaScope minded. Three-D is finished. The opinions about stereophonic sound are divided. I think that people are not attracted very much by it.

On account of the expense I don't think it possible to bring Cinerama, Circarama and other developments of that kind here.

It would be a good thing to have one standard size for wide screens. I would suggest 2 to 1.

by W. WACHTL

Circuit owner, Switzerland



Motion picture theatres can only flourish if producers serve them with big pictures. The reasons for this are: 1. The public has been overfed with average productions for too long and threatens therefore to turn to other means of entertainment; and 2. The taste of the cinemagoer has improved very much and he is quite able to distinguish between a good film and a bad one.

If in former times the motion pictures appealed primarily to the younger generation, we now owe to the general development of the industry the fact that older people have become regular customers. But both the older generation, with their greater experience, and the younger, because of the many cinema journals, have developed critical minds. They demand good films. You can't bluff them with steamroller publicity.

By the term "big productions", I do not

(*Continued on page* 30)

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coming year,
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profitable progress for our
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BRITISH FILM HOLDS ITS OWN DESPITE OBSTACLES

Strong Business Seen for Year, with Tax and TV the Chief Deterrents

by PETER BURNUP

LONDON: Stubborn and, to some commentators, surprising robustness continues to mark motion picture business here in spite of a variety of inimical circumstances, including the enormous burden of entertainment tax and the currently unassessable impact of television.

Paid admissions at the country's 4,493 theatres, with a total seating capacity of 4,144,026, are running at a monthly average of £103 million, or some four per cent lower than that prevailing at this time last year. Average monthly gross box office takings, on the other hand, have remained virtually static throughout the last twelve months at £9,160,000.

Were it not for the unconscionable inroads made by the Exchequer — nearly £3 million or 33 per cent of the gross is paid monthly by exhibitors in entertainment tax —Britain's film traffic could have been described not only as robust but exceptionally prosperous.

The ultimate cutback into theatre business which will arise out of the spread of commercial television remains one of the imponderables of show business.

Number of TV Sets In Use Increasing

On the resumption of the BBC's service after the war a sharp box office decline was registered. Since the initiation of the commercial service, there has been a steady and substantial increase in the number of domestic reception licenses in operation. At the last return at the end of September, 4,883,849 licenses were current.

It is clear that at the present rate of increase the number will reach 5 million by the year's end. That is estimated to represent a peak-hour viewing potential of 25 million persons, roughly equivalent to the weekly paid admissions to the country's cinemas.

All the available indices—including the highly efficient Audience Research Organization operated by the BBC—indicate the new London commercial service has so far made no pronounced impact on the box office. Against that it is pointed out, however, firstly, that the new station is still in the teething stage and, secondly, that many potential viewers, in the present Governmentally-ordained curb on private expenditure, have been unable to afford either the conversion appliance to their existing sets or to purchase new sets. It is also the fact that two considerable motion picture concerns—Associated British Picture Corporation and Granada Theatres, both highly equipped with the show business knowhow —are presently entering the field as TV programme contractors on provincial stations.

Both ABPC's Sir Philip Warter and Granada's Sidney L. Bernstein have repeatedly declared their primary and continuing concern will be with theatre business; and that they regard their television interests as ancillary thereto. But no doubt is felt that their programmes on the air will have exceedingly high quality.

Rank Organization Deeply Into Television

The equally powerful J. Arthur Rank Organisation is also in television, but not as programme contractors. The Organisation inherited a considerable TV apparatus manufacturing concern when it took over the Gaumont British Corporation. That business has been greatly expanded and the Organisation is now acknowledged not only as the pioneer but as the virtual monopolists in theatre-TV this side. One of its subsidiary companies, also, is heavily involved with the production of "commercials."

Many far-seeing and accomplished authorities anticipate a growing integration—particularly with the present participation of ABPC, Granada and J. Arthur Rank—of theatre with TV. Meanwhile, run-of-the-mill exhibitors continue to pin their faith on new techniques in any battle which may develop between them and TV.

When Spyros P. Skouras first arrived here with his anamorphic process he found himself faced with resistance on the part of theatre men. But that arose solely out of the 20th-Fox chief's insistence on stereophonic sound.

But immediately the sales condition was relaxed a remarkable upsurge developed in CinemaScope and other wide screen systems. To date, the known number of anamorphic installations here is 2,896. By the end of the year 3,000 theatres will have been equipped, which may well be regarded as Britain's anamorphic and wide screen saturation point.

Credit CinemaScope With Advance of Gross

Prosperity admittedly has attended the anamorphic advance. Both the "vertically integrated combines"—the Rank Organisation and ABPC—announced record figures in their last company reports. Similar happy results were declared by the leading independent groups; e.g. Essoldo, Granada, *et al.* But 1955 has also been a year of the survival of the fittest in the exhibition field. Many smaller halls have been driven to shut entirely or to absorption by circuits partly by reason of their owners' inability to meet the cost of re-equipment, but primarily by the harsh and indeed impossible incidence of the entertainment tax.

What they characterise as the obnoxious plague of the tax has been the plaint of exhibitors for more than a generation. Certainly justice appears to be on their side; for the rate of entertainment taxation is heavier than that obtaining in any other country in the world.

Moreover, the tax is heavily discriminatory against cinemas, which bear a far heavier rate of duty than that applied to other forms of entertainment.

The hope for tax remission—so many authorities opine—must depend on the outcome of the survey of the complicated pattern of film legislation on which Board of Trade experts are now embarking.

The officials find themselves faced with a haphazard and largely inchoate design of expedients including, for example, the Monetary Agreement restricting film-hire remittances to the U.S., the Quota Act, the so-called Eady Plan and the National Film Finance Corporation. Many of the aims and methods of those devices—so exhibitors claim—are not only mutually contradictory but (at times) mutually destructive.

Rising costs involved in new screen techniques have had a cathartic effect on production during 1955. Demands of TV film production have also resulted in a number of studios—including the renowned plant at Ealing—"defecting" to the rival medium; so that, apart from a cluster of relatively minor institutions, only four major studios remain available for large-scale production. They are Rank's Pinewood, the two Elstree plants belonging, respectively, to ABPC and Metro-Goldwyn-Mayer, and British Lion's Shepperton Studios.

Production Showing Steady Rise for Year

In spite of the severe contraction of resources and mounting costs, a rising graph in production has been registered steadily throughout the year. With 94 British features registered at the Board of Trade in the whole of 1954, that number was equalled in the first nine months of 1955 and it is likely that in excess of 100 features will have been made by the end of the year.

In each of the last four years MOTION PICTURE HERALD's Annual Box Office Survey revealed that notable British-made films, in face of severe Hollywood competition, took more money in the home market than any others. They have had gratifying and growing success, elsewhere, too. Only the United States seems hitherto to have been an insoluble problem for British producers.

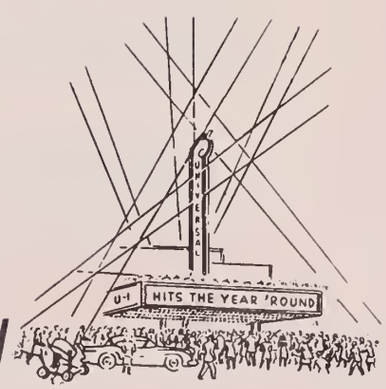
That circumstance has been the occasion of much bitter comment here. But one enlightening development has lately been manifested in production circles this side. A sizable number of "British" features has lately been made with the addition of top-flight American stars and with the aid of a measure of American finance.

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year
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best in
Motion
Picture
Entertainment
plus that UNIVERSAL...and INTERNATIONAL appeal



The Exhibitor

(Continued from page 26)

mean the super-colossal-monster film of the year, but a film which tells the public something. People today want pictures that show a slice of life. Years ago audiences wanted products of the dream factory, musicals and fairy stories in modern dress. But no longer.

by R. J. KERRIDGE

Managing Director, Kerridge-Odeon Theatres, New Zealand

Any generalisation on public taste in motion pictures must necessarily be subject to the reservation that patrons select their entertainment individually, and their choice is dependent on the instrinsic merit, acceptability and entertainment value of each particular film.

Nevertheless certain patterns are evident; and in this market it can be said that we are in the cycle of popularity of smart dialogue comedies and human interest stories.

Public enthusiasm for historical spectacles, fantasies and musicals has tended to wane.

There is an extensive and consistent market for westerns and crime stories; but it is noteworthy that audiences are becoming increasingly discriminating—less tolerant of weaknesses in story or characterisation.

In assessing popularity, the accent is definitely on the excellence of story content and treatment, rather than on production technique.

by RAFAEL RAMOS COBIAN

President, Commonwealth Management, Inc., Puerto Rico



People are coming back to the movies, due to the high caliber of motion pictures released this year in the new techniques. We expect an increase of about 10 per cent in box office receipts in the near future.

The first year of television affected the movies because it was something new in this territory. People have no more interest now in television due to the poor character of the programs presented through this medium of free entertainment.

There is no doubt that CinemaScope has attracted increased public interest in going to the movies.

In Puerto Rico for a picture to really click at the box office it has to be a drama acceptable to women. Spanish language pictures cannot compete with the Hollywood product.

by GABRIEL ALARCON

President, Golden Chain Circuit, Mexico

Comedy, the broader the better, though not necessarily vulgar, but funmaking that has mass appeal is, I find, certainly the best type of picture for bigger business.

We play any American pictures and the better Mexican ones. Our best in a long time at the Alameda in Mexico City was "20,000 Leagues Under the Sea". True, that is classed as a drama, but it is evident that its comedy relief, certainly not subtle, some even slapstick, delighted the patrons. I can also point to the fact that it was comedy which sold "Jupiter's Darling" which followed "Leagues." I am convinced that more and more people are going to the movies so that they can find something at which to laugh—and with a minimum strain on thinking. I might say that real comedy is universal—it needs no titles, no translations.

by STOJAN BRALOVIC

in Belgrade, Yugoslavia

The operator of a first run downtown house here said,

"The movie enthusiasts, who are very numerous in Yugoslavia, are fond equally of dramatic and musical films, but only the really good ones. The public in this country reacts automatically on foreign pictures. Thus a film such as "Romeo and Juliet", the U. S. production in color, attracts great interest and there are lines daily in front of two leading Belgrade theatres. On the other hand, the light film, as for example "O. K. Nero", currently showing here, attracts the younger public, the same ones who see every western and cheesecake film."

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YUGOSLAVIA. *A scene in Jadran Films' "The Girl and the Oak Tree," produced in Zagreb.*



EGYPT. *"Dark Waters," above, with Omar el Cherif and Ahmed Ramozy with Faten Hamama, popular young actress.*

FORECAST

(*Continued from page* 19)

has been generally good and the new screen techniques, led by CinemaScope, have taken their place in the public popularity along with color. Probably the most certain thing about 1956 is that there will be well-earned labor peace. All branches of the industry this year were required to grant pay raises, and those pacts are good until mid-1957, when they will be re-negotiated.

Through September 30, 1955, American companies had made eight pictures here this year, and before the year is out the total is expected to go up to 15. This compares with seven in all of 1954. The total number of Mexican productions is expected to be about 92, compared with 112 in 1954. The trend here—as in the United States—is towards quality rather than quantity.

Last year there were approximately 8,000,000 admissions registered at Mexico's 2,453 theatres.

This year admissions at Mexico's 2,453 theatres are expected to top last year's by a sizeable margin. The total number of theatres has gone up by about 15 in the year.

NEW ZEALAND

by R. A. USMAR

Up to the end of October there was a total of 94 CinemaScope installations in New Zealand, 80 of which are with single track sound. Of this total, 46 are installed in the Kerridge-Odeon circuit, 27 in Amalgamated Theaters Ltd., and 21 in independent theatres.

Wide screens generally have found favour in many theatres here and films in Vista-Vision and CinemaScope are popular. There are still several hundred exhibitors who have elected—either for economic or other reasons—not to changeover to the anamorphic process and so far their film needs are being amply catered for by the wide screen and standard productions available. There is now no doubt, however, that before long wide screens will be universal here.

The view also has been expressed here recently that far too much importance is being placed by the industry on the screen size, when, in reality, it is only one factor

(*Continued on page* 34)

SWISS FILMS OF WORLD REPUTE:

Wings Over Ethiopia
This Is China
Marie-Louise
The Last Chance
The Search
Four in a Jeep
Heidi
Heidi and Peter

PRODUCTION:

PRAESENS-FILM AG,

Producer: L. WECHSLER

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—VARIETY

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FORECAST

(*Continued from page 32*)

in the enjoyment of film entertainment. The question has also been asked as to whether or not producers are becoming slaves to the wide screen—is it influencing them to fill it up with spectacle in lieu of the real fundamentals of good entertainment?

Judged by box office results in New Zealand, it is very evident that the picture itself, and its entertainment appeal, are the real factors of success. Only when the use of wide screen embellishes what would otherwise still have been a very good picture is there any additional response from the customers.

NORWAY

by FINN NYMANN

in Oslo

The Norwegian Government seems still not to have found the final solution as how to subsidize domestic production. The generous assistance last year (when between 300,000 and 350,000 kroner per film were invested by the Government) has now been disbanded. New and more strict subsidies are expected, and productions this year will therefore level out with only a percentage of last year's unhealthy number. Of the productions this year, not one has a chance for export.

The Municipal Association and the M.P.E.A. have agreed to carry on the agreement which calls for 40 per cent rentals—this in spite of unhappy American feelings on the two-pictures-per-company which may be "negotiated freely" for higher rentals. Viewpoints differ between U.S.A. officials and municipal authorities, the latter inclined to value "artistic, social pictures," while Americans want more money for "super-specials."

Installations of CinemaScope are rather slow, so far only about 60 theatres have been equipped. Money-prospects, for the first time since the liberation, seem to be somewhat wavering, in spite of no television in here yet. The public is decidedly not interested in CinemaScope for its own sake as a gimmick alone. European pictures, too, seem to be doing better and better.

There was practically no new theatre building during the year, since a shortage of labour and material still persists. The municipal theatres as a whole, outside of a few keyplaces are not at all good businesses—the cinemas themselves claiming this is due to the Government taxation.

PUERTO RICO

by E. SANCHEZ ORTIZ

in San Juan

The motion picture market in Puerto Rico was affected by the advent of television last year, but now people are coming back to the theatre in increased numbers and box office receipts are expected to increase over 10 per cent this year. Prospects for the future are bright.

There are 173 theatres and three drive-ins

(*Continued on page 36*)

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FORECAST

(*Continued from page 34*)

in operation in Puerto Rico. Over 21,375,374 admissions were sold during fiscal year 1953-54, with prices higher than a year ago. This dropped to 18,424,699 admissions in fiscal 1954-55, due mainly to the operation of two television stations in San Juan, and adverse economic conditions. Excise taxes paid by the theatres to $1,002,347 in fiscal year 1954, against $871,179 in 1955. Exhibitors expect a spurt in receipts before the end of the year, however.

SOUTH AFRICA

by S. M. KIRSCH
in Cape Town

There is every indication that the outlook for 1956 is good. Although the most optimistic of local observers don't expect all existing records to be broken immediately, there are a number of signs that point to better business all along the line.

Chief among these are the recent sale of the Schlesinger theatre interests to 20th Century-Fox; the expansion of many of the independent circuits; the increase in the number of drive-ins; the gradual easing of various import controls, permitting newcomers to get into the exhibition side; and some small but very important tax concessions which were granted by the local administration to Cape province exhibitors.

SWITZERLAND

by ARTHUR GOEPFERT
in Zurich

There is no doubt at all that 1955 was a good year for motion pictures in Switzerland. Total attendance estimates are up 2 million for 1955 and 10 new theatres were built during the year with all the houses doing very well indeed. There is a noticable trend to smaller houses. So called "studios," were inexpensive but good pictures get good showings. Naturally small houses never make as much money as the big palaces do. The big theatre can exist only with a string of smash hits.

Television is absolutely no competition to motion pictures. Home television is still very limited, since people in Switzerland like their entertainment prepared and in a holiday spirit. They like to dress up and go somewhere, i.e. to a cinema theatre or a cabaret or the theatre.

Four pictures were produced in Switzerland during 1955. "Uli, the Tenant" is a continuation of last year's hit "Uli, the Farmhand," as "Heidi and Peter" is one of "Heidi." The actors and technical crew are in both cases the same. The other two films are "Policeman Wäckerli," a very local affair, made after a very popular radio series, and "Brave Heidemarie." Some critics deplore these films, since they show only one side of Switzerland, only rarely found anymore, the Switzerland of children, mountains and goats.

VENEZUELA

by MONA LONDON CALDWELL
in Caracas

The outlook for 1956 is favorable to the extent that box office receipts are not expected to fall below the level of 1955.

American product is expected to maintain its share of business and perhaps increase, since Spanish language films have lost much popularity due to poor quality. Italian pictures in 1956 are expected to maintain the same level of business, which is good. Also French pictures are becoming increasingly popular. Theatre building reached its saturation point in 1954 and only five new theatres were built in Venezuela in 1955.

YUGOSLAVIA

by STOJAN BRALOVIC
in Belgrade

The success of Yugoslav films at several recent film festivals suggests that at long last the quality as well as the quantity of local films are improving. Fifteen films were produced locally so far this year—the largest number in the history of the domestic industry. At the same time, great efforts are being made to conclude co-production deals with various European countries, including Italy and Great Britain. At this writing there are a total of 1,429 theatres, including 16mm shows and travelling theatres. Total attendance for the first nine months of the year was 75,023,000.

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WORLD EXHIBITION in a TIME of TECHNICAL CHANGE

Examining the problem of adaptation to advancement of the art

By GEORGE SCHUTZ
Editor of Better Theatres

IN OCTOBER, delegates from ten European nations to the International Congress of Motion Picture Technique in Turin, approved a resolution which expressed the hope "that it might be possible to unify the present system of screening to facilitate the diffusion of the industry's production." The resolution followed reports on the American industry's array of wide-screen processes and their impact on exhibition in various regions of the world. These reports appraised "standardization" as urgent lest exhibition of motion pictures soon become severely curtailed among theatres financially or physically unable to adopt wide-screen presentation.

Theatres serving small, or remote, or impecunious communities constitute a large segment of motion picture exhibition. There are many of them in the United States as well as elsewhere. It has been possible, however, to take action for the advancement of the art with practicable recognition of their economic and physical limitations. Despite the procession of new processes during the past three years, most Hollywood pictures remain capable of exhibition according to former standard practices, while the others—anamorphic productions—usually require but a small additional investment, and physical conditions which few theatrical structures cannot possibly supply.

NAMES AND PROCESSES

If the "new processes" signified corresponding differences in the required technique of presenting Hollywood productions, a list of those "systems" might well frighten exhibitors of far greater resources than those of the operations which aroused anxiety at Turin. The effect could be devastating if one were to include, as did the report of the General Italian Entertainment Association, all of the proprietary names under which anamorphic pictures are distributed. Each of the latter, however, refers to CinemaScope or its equivalent in projection. The process called VistaVision is a technique that merely provides a better print than ever before for standard projection. And such processes as Cinerama, CineMiracle, Todd-AO, and others eligible to such an indiscriminate list, simply do not figure in the calculations of theatres supplied by the regular film services.

For these theatres there are only two technological divisions of film product—*anamorphic* and *non-anamorphic*. In the latter division lie most of the world's motion picture production by far, and its absolute requirements for projection and sound reproduction are conventional. Of the output of American producers, from two-thirds to three-fourths is in this category.

Nearly all of the anamorphic production is by American companies. While pictures in this division are in a minority numerically, they are likely to be "top-budget" productions. Whatever special advantages of exploitation they may have cannot, of course, be enjoyed by theatres not equipped with the proper lenses and a screen of a size ample to give this technique adequate effect. Some 29,000 theatres throughout the world are so equipped, and more are joining them every day. Such a number must include many which are small in size and revenue.

ANAMORPHIC REQUIREMENTS

Equipping for anamorphic projection often means purchasing no more than the expansion lenses, new projection lenses of related focal length, and a larger screen. And the screen cannot honestly be charged entirely to a CinemaScope installation since screens should be replaced from time to time anyway—far oftener than many of them have been.

A picture around twice the size of former practice often requires more powerful sources of projection light. But it is precisely among the small, obscure theatres that this is least likely to be an absolute necessity, immediately at any rate—unless the theatre has been presenting a picture grossly underlighted in the first place.

Until recently, there has been no prospect of a change in the requirements for CinemaScope sound reproduction. With "Carousel," 20th Century-Fox, all of whose productions are in CinemaScope, is printing down to 35mm from 55mm negative, and it is the present plan to make only four-track magnetic prints, with the second track to supply the sound in theatres having only one horn system. This plan of course calls for installation of single-cluster "penthouse" magnetic reproducers (also narrow sprockets and non-magnetic rollers, both minor items). Anamorphic prints from other producers, however, will continue to have the single photographic sound track.

It is the primary function of anamorphic technique to give the motion picture the benefits in realism and impact of greater physical scale. It is questionable, however, whether this necessarily means dimensions calling for the term "giant screen" in citing the physical limitations of some small theatres. CinemaScope is being presented with substantial technical and artistic success in picture widths as little as 30 feet, even a bit less.

PRACTICAL ADJUSTMENTS

Stages and proscenium openings (which were always more of an impediment than a necessity in the majority of small theatres) may be too restrictive for such a width and a height in proper ratio, but the larger picture is the better without such architectural framing, and it is an unusual theatre indeed which does not permit placing the screen outside such an arch. To do this at small expense may not produce the most desirable conditions aesthetically, but it can achieve a workable installation, and refinements may be introduced as income permits. Likely as not, the scale would be such that there would be no appreciable advantage in curving the screen, were to do so a substantial item of additional cost.

Thus in its obligatory effect on exhibition, the current pursuit of technical advances proceeds with remarkable adaptation to established facilities, the while steadily realizing improvements readily apparent to the public. The presence of "processes" in variety seems to mark this as a period of transition, but that does not necessarily mean transition from one single, universal standard to another.

Recently we asked editorially, "What do we mean by standardization, anyway? Methods of production in every way the same for every picture? Prints of constant specifications precisely alike in film photograph and sound?" We had such standardization, we recalled, but "under quite different conditions from those of today. Standardization provided the simplification of application usually necessary to the exploitation of a new invention. It is not beyond reasonable calculation that the motion picture by now has outgrown such simplicity."

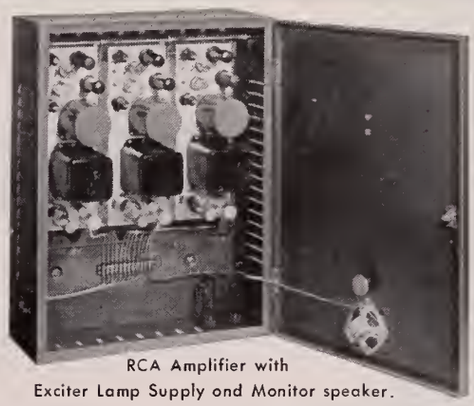
Whatever will be the resolution of this technological movement, we do have in the meantime that "interval" of adjustment which was urged at Turin. There is no indication yet that it will not continue for some time to come.

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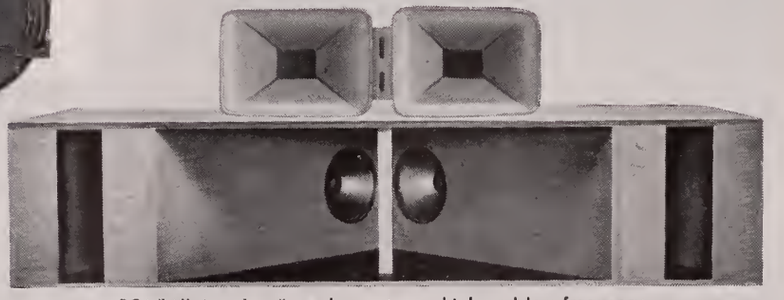
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CUBA: Auditorium of the Ambassador in Havana (right), owned by Operadora Moffe, S. A. The Ambassador seats 1500 on two levels. Chairs are American "Bodiform" throughout. Equipped for CinemaScope, it has Simplex X-L projectors and sound, and "Excelite" lamps.



JAPAN: Lobby of the Marunouchi Nikkatsu (below), showing its pair of inside ticket desks and indicating the modern architecture of this new "deluxe" operation of the Nikkatsu circuit, which built several theatres during 1955, one a structure which contains also a hotel.



Views of Theatres Overseas

. . . new playhouses around the world



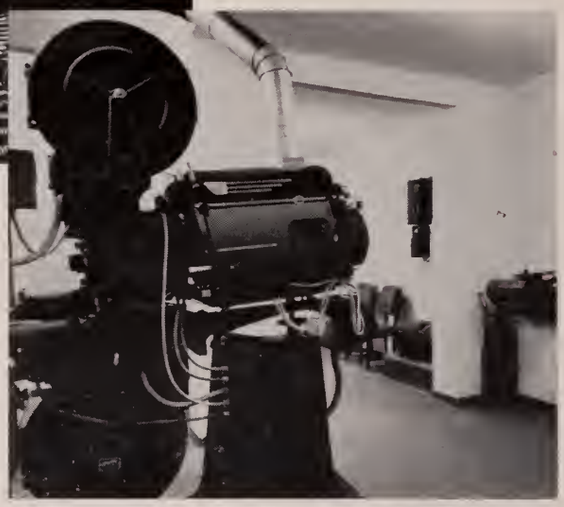
HOLLAND: Among new structures giving a modern look to Rotterdam in its rebuilding from the ruins of 1940 bombings is the Thalia theatre, pictured above. Erected in 1955 by the Tuschinsky circuit, it is an 800-seat playhouse of luxurious appointments and has G. B.-Kalee equipment for any 35mm wide-screen technique, presenting a CinemaScope picture almost 39 feet wide.

SWITZERLAND: Auditorium of the Cinema Otello in Ascona (below). Seating only 348, it has a bar almost as big as the theatre. The Otello is managed by Dr. Guiseppe Volonterio. It has Philips projectors and stereophonic sound.





BRAZIL: The Cine Paulista, the auditorium of which is pictured at left, is a 1955 addition to the medium-sized theatres of Sao Paulo, seating 1035 and owned by Jose P. Andrade. Its projection room is shown below. Installed by R. Ekerman of Sao Paulo, distributor for National Theatre Supply in Brazil, the projection and sound equipment includes Simplex X-L mechanisms and sound system, and Peerless "Magnarc" lamps.





GERMANY: The 648-seat auditorium (left) of the Panorama theatre in West Berlin-Neukoelln. The screen, sized for CinemaScope, is integrated into the architectural formation, without an arch. The Panorama is air-conditioned.



ECUADOR: Facade (left) of the new Presidente theatre in Guayaquil. Of impressive modern architecture and decor, it seats 2500 and is the first air-conditioned theatre in Ecuador.



ITALY: The auditorium (above) of the Cinema Paris in Rome, looking from the balcony to the screen mounted close to the wall within an ornamental border edged by light. The Paris seats 1100.

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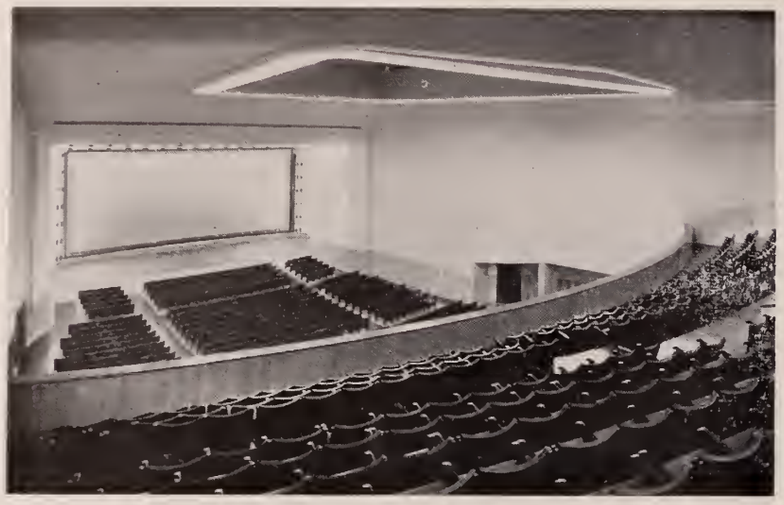
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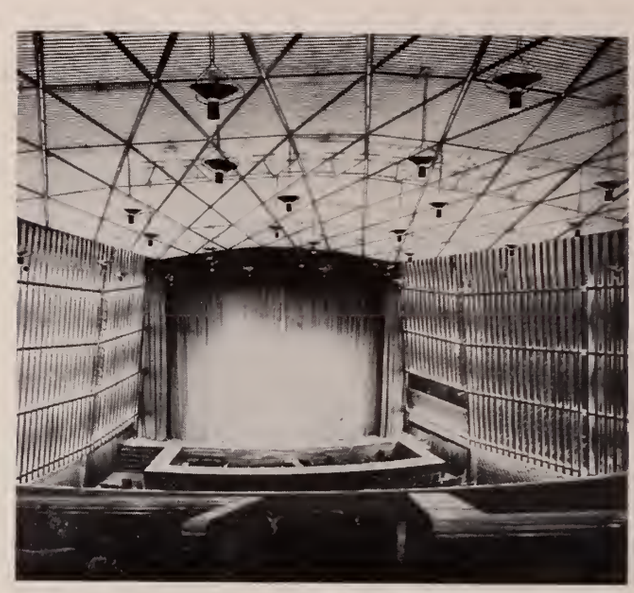
NAME_____

THEATRE_____

STREET_____

CITY & STATE_____





ITALY: The 2000-seat auditorium (above) of the Cinema New York in Rome, which has ornamentally bordered screen in a recess.

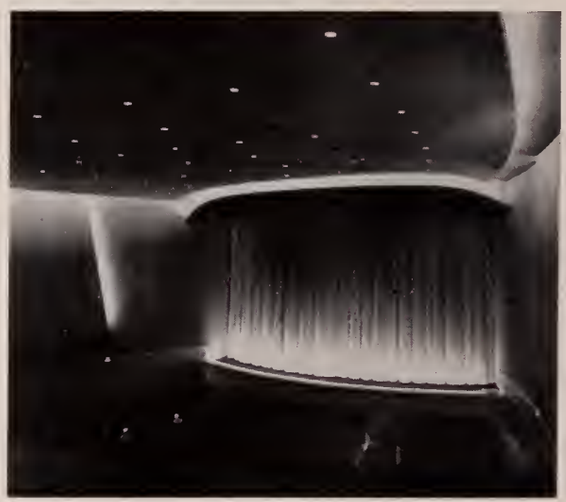
ITALY: Model (right) of a prefabricated theatre developed by Jacques Rachmilovich and associates in a company formed to supply structures of such design. They are made in seating capacities of 530 or 760.



VENEZUELA: Auditorium (above) of the extraordinary Teatro del Este in Caracas. Seating 1300 on two floors, with Heywood-Wakefield spring-back chairs, the auditorium has a metal ceiling and walls of acoustical function made of wood slats. CinemaScope is projected 56 feet wide. Elevators serve a 350-car parking lot.

HOLLAND: Auditorium viewed from balcony (below) of the Lumiere theatre in Rotterdam.

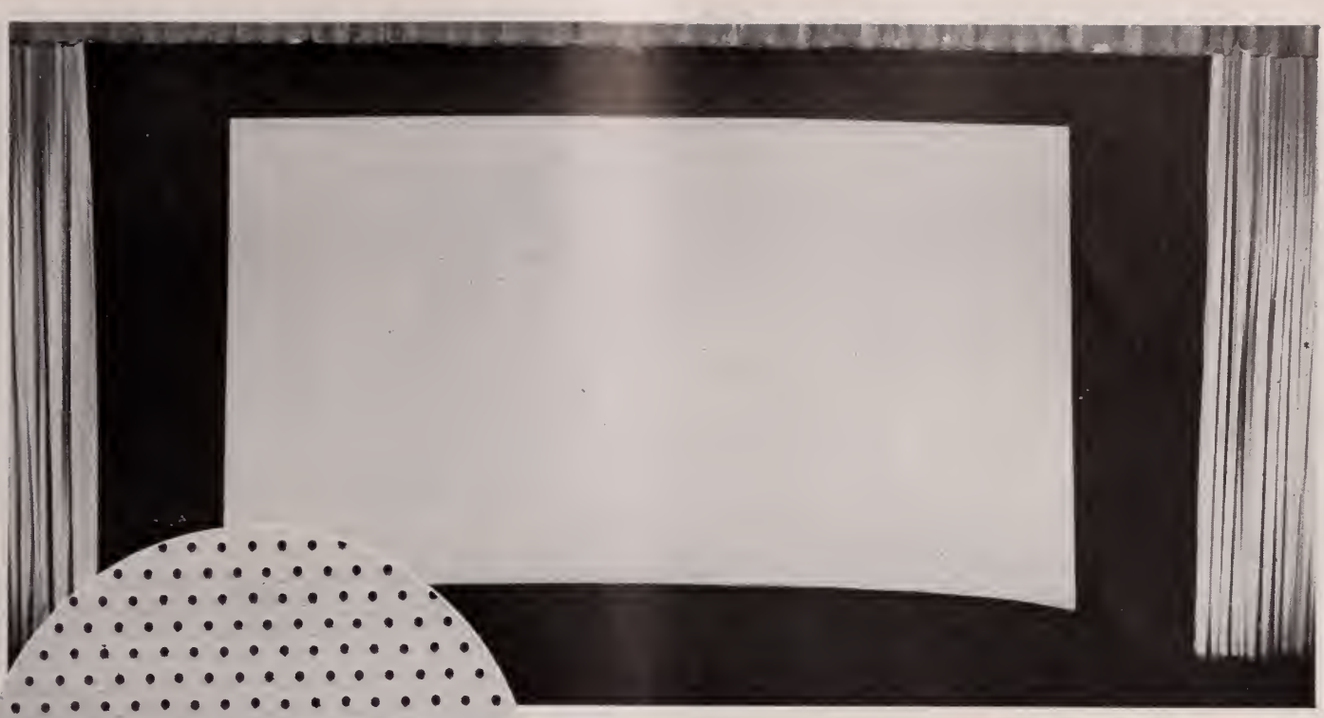




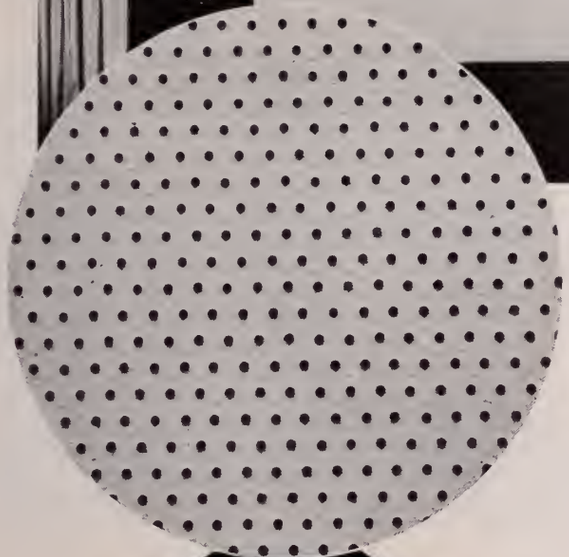
JAPAN: The broad arcaded entrance of the Umeda Daiei theatre in Osaka (above). Seating 1134, it was recently erected by the Daiei Motion Picture Company, producers ("Rashomon," "Gate of Hell," etc.) as well as circuit operators. It is one of some 200 theatres built in Japan in 1955.

SWITZERLAND: View from beneath balcony (right) of the auditorium of Lucerne's Cinema Moderne, designed by H. Keller.





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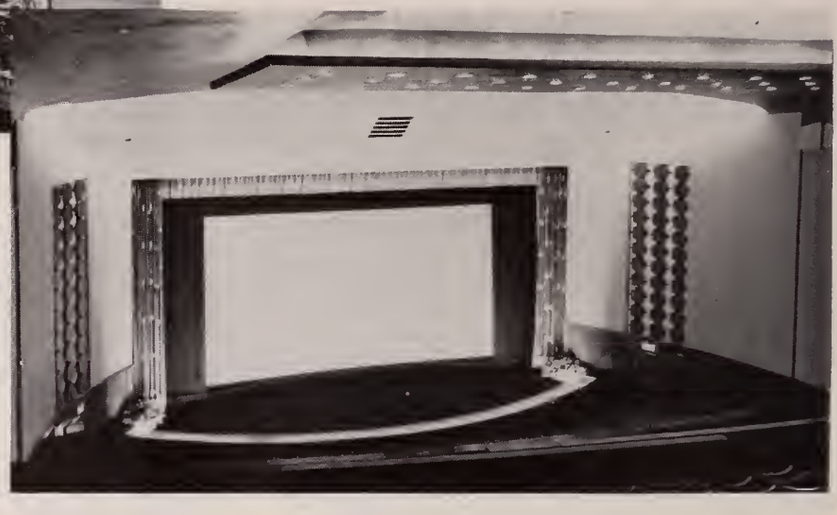
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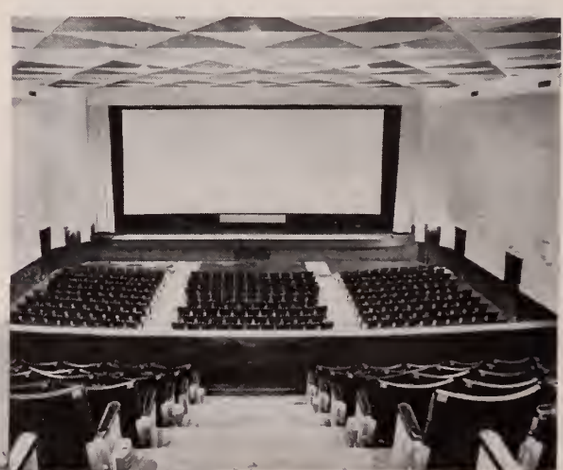




ENGLAND: Theatres typical of recent construction in the United Kingdom are pictured above and at right. Relaxation of building restrictions has allowed remodeling and completion of new theatres began before World War II. The Regal (above), in Woolwich, London, was started in 1939. Like others similarly delayed, its plans were altered to provide for wide-screen presentation. The Regal projects CinemaScope 40 feet wide. The Odeon in Westbourne Grove, London (right), was started in 1938. Equipped by G. B-Kalee, it presents CinemaScope on Harkness screen 46 feet wide. The Gaumont in Shepherd's Bush, London (upper right) was reopened last summer following extensive internal remodeling.



MALAYA: Auditorium of the Odeon (below), Cathay circuit theatre in Kuala Lampur, following recent remodeling. Capacity was increased from 723 to 1150 seats, the screen width to 47 feet.



EGYPT: Forward section of the auditorium of the Cinema Opera in Cairo, indicating its modern design with functional setting for wide-screen presentation. Seating 1600, this new theatre is owned by Moustapha and Mohamed Gafaar. The projection and sound installation, by Westrex, includes equipment for CinemaScope with stereophonic reproduction.



PUERTO RICO: A drive-in (left) for inclusion among new theatres overseas. Called the "Super Drive-in," it is located near San Juan and has a capacity of 700 cars. Refreshment facilities include a complete restaurant.



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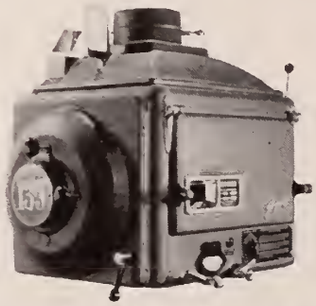
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Strong manufactures a complete line of rectifiers, which includes one for every type of lamp. Every Strong rectifier assures smooth output current, long life, low operating temperature, and flexibility in control. Transformer taps provide adjustment to compensate for supply voltage variations through a range of 10% above, or 10% below the rated A.C. input voltage throughout the output rating range. Fine taps on the primary are connected to an 8-point external manually controlled switch which permits output adjustment while the arc is burning and without the necessity of reconnecting wires. Require no attention or maintenance. Dependable operation even in damp climates.



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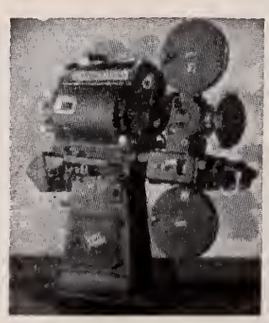
Features of the new Super "135" include:

- Infra Ban Beam Cooler. Removable holder.
- Blower-cooled filter.
- Reflector and frame cooling device.
- 18" f. 1.7 or 16½" f. 1.9 REFLECTOR.
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SEND FOR FREE DESCRIPTIVE LITERATURE

STAR CINEMA SUPPLY COMPANY
621 West 55th Street New York 19, N. Y., U.S.A.

Demand Up Abroad for Vallen Curtain Equipment

Increasing foreign demand for curtain tracks and control equipment, especially for CinemaScope installations, is reported by Vallen, Inc., Akron, Ohio, which for more than a quarter of a century has been a leading source of such equipment for American theatres, and in later years also for school and civic auditoriums.

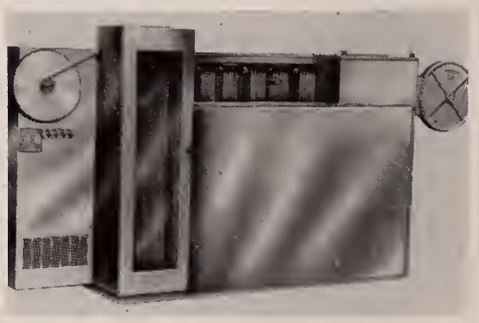
One of the largest recent orders reported came from Colombia, South America. This is for curtain operating equipment in 20 theatres, 14 in which CinemaScope is being installed, the remainder required for operating screens and curtains of special types. Some of the orders specify the Vallen No. 11 curtain control, No. 162 Rearfold, and the No. 152-A Round-the-Corner all-steel tracks and special switching mechanisms for automatically stopping curtains at predetermined points, for presentation of wide-screen pictures in different sizes and aspect ratios. The theatres are in ten different cities of Colombia.

Vallen also reports a contract for special curtain operating equipment in connection with a new CinemaScope installation in Bangkok, Thailand. This will make the sixth Vallen installation in Bangkok.

S. O. S. Named Distributor Of Film Processing Line

S. O. S. Cinema Supply Corp., New York, has been named exclusive distributor of the "Brigamatic" film processing machine. There are 14 standard models for 16mm, 35mm, 70mm, reversal and color film processing. All models are completely self-contained, requiring no special ability, rigging, manual adjustments, or handling other than changing reels.

Standard equipment includes air squeegees, built-in drybox, blower, heating elements, and stainless steel tanks. Over 450



"Brigamatic, Jr., 16mm processing machine.

installations have been made, according to J. A. Tanney, president of S. O. S., in television stations, film processing plants, educational institutions, industrial concerns, etc.

Another exclusive line of products in the comprehensive S. O. S. catalog is the "Tel-Anima" group of precision products. This includes the "Tel-Animastand," a low-priced animation stand designed for the in-

FACE THESE *Facts* ON...

WALKER *High Intensity* SCREENS

FACT... The wavy, contoured surface of the High Intensity Screen distributes light perfectly, giving new range and depth to all films.

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WED. THURS. FRI.

Every day a better, brighter picture with the NEW, all NEW SUPER SNAPLITE f/1.7X. For use where vignetting is a problem. Focal lengths from 2" to 3" in ¼" steps.

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VOCALITE SCREEN CORPORATION

ROOSEVELT, N. Y., U. S. A.

dependent producer. This features the standard Acme Peg Bar system.

The other device is the "Tel-Animaprint" hot press title machine, designed specifically for the production of material for the mo-

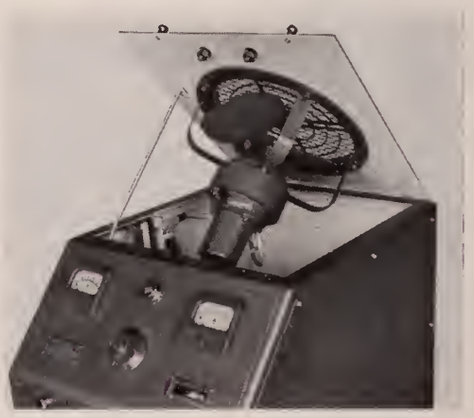


"Tel-Anima" print title machine.

tion picture and television industries. This also features the Acme Peg Bar system. The unit uses standard printer's type and colored foil instead of ink, thus supplying a clean, dry, fast process for TV titles, flips, crawls and advertising copy. Equally high-quality impressions are made on acetate cells, paper and art boards.

A new 30th Anniversary S. O. S. catalog is to be published soon, Mr. Tanney advises, stating that requests for this edition may be sent to either 602 West 52nd St., New York, or the new Western office at 6331 Hollywood Blvd., Hollywood 28, Calif.

NEW SIX-PHASE RECTIFIER



Upper part, with cover raised, of the "Super San Rex" selenium rectifier manufactured by the Sansha Electric Manufacturing Co., Ltd., of Osaka, Japan. This is a six-phase rectifier with voltage control by means of saturable reactors, one for each phase, the reactors being in series with each of the delta-star line transformer secondaries. Control is manual through a power rheostat controlling the voltage feedback. There also are provisions for remote control and metering of load current in a control box mountable on the front projection room wall. The ripple factor is rated at one per cent with a frequency of 720 cycles per second.

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Use ISCO Lenses! You will be surprised of their supreme quality that guaranties maximum light-intensity, brilliance and perfect definition right to the edges.
Your problems are our problems: advice is part of our service.

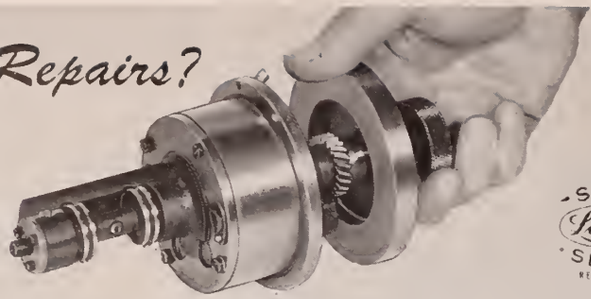
Trois noms d'objectifs qui ont acquis une renommée mondiale et cela de plein droit, car les objectifs ISCO garantissent une image lumineuse, brillante et une parfaite netteté marginale. La qualité ISCO satisfait ainsi pleinement toutes les exigences de la projection cinématographique moderne.
Ecrivez-nous, nous vous conseillerons très volontiers.

Drei Objektivnamen sind in der ganzen Welt anerkannt und zum Begriff geworden. Und das mit Recht, denn ISCO garantiert für helle, scharfe und brillante Bilder mit ausgezeichneter Randschärfe. ISCO-Qualität erfüllt damit alle Ansprüche der modernen Filmtheater.
Bitte schreiben Sie uns. Wir beraten Sie gern.

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GERMANY

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Screen Samples and Literature on Request

Making a Show of Theatre Equipment



RCA International's new distributors in Trinidad, the Beecham Coates Company, displaying American equipment for four theatres on that island. Leslie Samaroo, executive of the distributing company (extreme right) and his associates are pictured greeting Fred W. Boughton (second from left), theatre specialist of RCA International, who supervised the first of the installations in San Juan.



Section of the Singapore Trade and Industry Exhibition, held in October. The booth pictured is that of Shaw Bros., distributors for export division of America's National Theatre Supply.



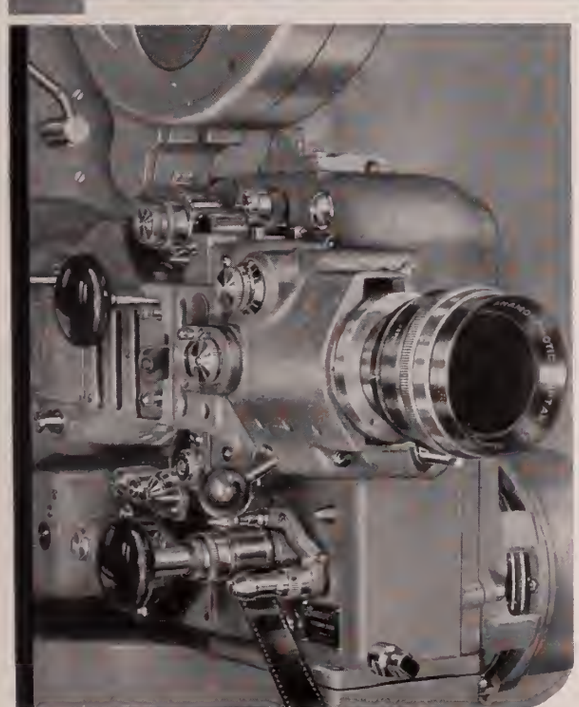
At the Walter Futter-Vidoscope booth of the 1955 Tesma Trade Show in Chicago. Mr. Futter is pictured holding one of the Cinescope 16mm anamorphic lenses which he recently added to his line. With him is Mrs. Futter.

50 YEARS

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A half-century of successful endeavour, which at the same time is a digest of the history of Kine-technology: from the first hand-operated projector up to the ultra modern BAUER B 12 equipped for all the latest film projection processes, with photo- and magnetic-track sound-heads – from the first Stuttgart cinemas up to the huge drive in cinema in Pretoria.

50 years of kine-technical experience and the absolute maximum of high-quality manufacture hall-mark the products of the EUGEN BAUER GMBH.





EUGEN BAUER GMBH STUTTGART-UNTERTÜRKHEIM

World Market BUYERS INDEX



A Classified Directory of Manufacturers who are leading sources of motion picture equipment & supplies supplemented by a list of U. S. Equipment Export Distributors.

Acoustic Materials

The Celotex Co., 120 S. LaSalle St., Chicago, Ill.

Johns-Manville Corp., 22 E. 40th St., New York, N. Y.

Owens-Corning Fiberglass Corp., 16 E. 56th St., New York 22, N. Y.; CABLE: Fiberglas.

United States Gypsum Co., 300 W. Adams St., Chicago, Ill.

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Air-Conditioning and Ventilating Equipment

Carrier Corp., 310 S. Geddes St., Syracuse, N. Y.; CABLE: Caricor. EXPORT: Carrier International Division, 385 Madison Ave., New York 17. N. Y.

Chelsea Fan & Blower Co., 639 South Ave., Plainfield, N. J. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Chrysler Corp., Export Division. P. O. Box 1688, Detroit 31. Mich.; CABLE: Chedco.

Ilg Electric Ventilating Co., 2850 N. Pulaski Rd., Chicago 41, Ill.; CABLE: Ilgco.

National Engineering & Manufacturing Co., 519 Wyandotte St., Kansas City 6, Mo. EXPORT: Allied Manufacturer's Export Co., 1100 S. McComas Ave., Wichita, Kan.

The Trane Co., 206 Cameron Ave., La Crosse, Wis.

Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.

United States Air Conditioning Corp., 3310 Como Ave., S.E., Minneapolis, Minn.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

York Corp., Roosevelt Ave., York, Pa.

•

Attraction Advertising and Exploitation Equipment

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.; CABLE: Adlerco. (Changeable letter lighted signs). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Associated T. & R. Co., 354 W. 44th St., New York 36, N. Y. (box office plastic admission signs).

Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif., (changeable letter lighted signs, poster frames). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.**

International Register Co., 2622 W. Washington Ave., Chicago 12, Ill.; CABLE: Register, Chicago (cutout machine). EXPORT: Rocke International Corp., 13 E. 10th St., New York, N. Y.

Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis. (marquees).

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago, Ill. (changeable letter signs). EXPORT: NORPAT SALES, 113 West 42nd St., New York 19, N. Y.; CABLE: Norpacrest. **See page 43.**

•

Auditorium Seating, Upholstery & Supplies

American Seating Co., 9th & Broadway, Grand Rapids, Mich. (chairs). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE Nathesupply.**

Chicago Expansion Bolt Co., 1338 West Concord Place, Chicago 22, Ill. (anchors for chairs). EXPORT: Brownell International, P. O. Box 374, Arlington Heights, Ill.

Eastern Seating Company, 138-13 Springfield Blvd., Springfield Garden, N. Y.

Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y. (fabric).

Griggs Equipment Co., Box 630, Belton, Tex. (push-back chairs). **EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.**

Hewitt-Robbins, Inc., Consumer Products Div., Stamford, Conn. (foam rubber cushions).

Heywood-Wakefield Co., Gardner, Mass. (chairs).

Ideal Seating Co., Grand Rapids, Mich. (chairs). EXPORT: W. G. Preddey, 187 Golden Gate, San Francisco, Calif.; Cinematograph International Inc., 630 Ninth Ave., New York, N. Y.

Carl Stuessel GmbH, Bielefeld, Germany.

International Seat Corp., Union City. Ind. (chairs). **EXPORT: NORPAT SALES, INC., 113 West 42nd St., New York, N. Y.; CABLE: Norpacrest.**

Irwin Seating Co., Waters Bldg., Grand Rapids. Mich. (chairs). EXPORT: Jack Benjamin, 346 W. 44th St., New York, N. Y.

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England (chairs).

Southern Desk Co., Drawer 30, Hickory, N. C. (chairs). EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastauber.

•

Black Light Paints and Lighting Equipment

Black Light Products, 67 E. Lake St., Chicago 1, Ill.; CABLE: Blacklight.

Lawter Chemicals, Inc., 3550 W. Touhy Ave., Chicago 45, Ill.

Stroblite Co., 75 West 45th St., New York City.

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Carbons for Projection

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Rinsdroff Werke, Mehlem Rhein, Germany. U.S.A. Address: Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.

Societe Le Carbone-Lorraine, Pagny, France. U.S.A. ADDRESS: Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.

Ship Carbon Co. of Great Britain, Ltd., 60-66 Wardour St., London, W. 1, England.

UNION CARBIDE INTERNATIONAL CO., A Division of Union Carbide & Carbon Corp., 30 East 42nd St., New York 17, N. Y. CABLE: Unicarbide, New York. **See page 40.**

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Carbon Savers

Best Devices Co., 10921 Briggs Rd., Cleveland, Ohio.

Economizer Enterprises, 524 W. 43rd St., Los Angeles 37, Calif.

End-Gripper Co., 1224 Homedale, N.W., Canton 8, Ohio.

Hal I. Huff Manufacturing Corp., 3774 Selby Ave., Los Angeles 34, Calif.

Payne Products Co., 2450 Stadium Blvd., Ann Arbor, Mich. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

•

Cleaning & Maintenance Equipment & Supplies

Bruer Electric Manufacturing Co., 5100 Ravenswood Avenue, Chicago 40, Ill. (vacuum cleaners). EXPORT: O. O. Mallegg, 400 W. Madison St., Chicago.

Dayton Safety Ladder Co., 2337 Gilbert Ave., Dayton, Ohio. (ladders).

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 1, Minn. (vacuum cleaners). EXPORT M. Correa & Son, 838 W. Hubbard, Chicago, Ill.

National Super Service Co., 1946 N. 13th St., Toledo, Ohio (vacuum cleaners).

Patent Scaffolding Co., The, Inc., 38-21 11th St., Long Island City, N. Y. (ladders).

Pullman Vacuum Cleaner Corp., 33 Allerton St., Boston 19, Mass. (vacuum cleaners). **EXPORT: NORPAT SALES, INC., 113 W. 42nd St., New York 36, N. Y.**

Rustain Products, Inc., 240 East 152nd St., New York, N. Y. (stain remover).

Spencer Turbine Co., Hartford, Conn. (vacuum cleaners).

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Crowd Control Equipment

Apex Brass & Bronze Works, Inc., 116 Walker St., New York 13, N. Y.

Hupp Metal Works Co., 1123 Broadway, New York, N. Y.

Lawrence Metal Products, Inc., 60 Prospect Ave., Lynbrook, N. Y.



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Santiago, Chile

J. Glottmann
Bogota, Colombia

Pan American Trading Co., Ltd.
San Jose, Costa Rica

National Supply S.A.
Havana, Cuba

Joaquin Ginebra
Dominican Republic

Sociedad Radiotecnica Ecuatoriana
Quito, Ecuador

Manuel Vieytez
San Salvador

Compania Exhibidora Maduro, S.A.
Tegucigalpa, Honduras

Equipos Para Cines S.A.
Mexico D. F. Mexico

Panama Radio Corp.
Panama City

Eduardo G. Gonzalez
San Juan 19, Puerto Rico

Ramiro Samayoa
Guatemala City, Guatemala

J. Calero Paz
Lima, Peru

Cinematografica Gluksmann S.A.
Montevideo, Uruguay

National Supply S.A.
Caracas, Venezuela

Octavio Rocha
Managua, Nicaragua

Brockliss-Simplex, S.A.
Brussels, Belgium

Isidore Levy
Alexandria, Egypt

J. Frank Brockliss, Ltd.
London W1, England

Brockliss-Simplex
Paris 17, France

Spyros D. Skouras
Athens, Greece

Elephant Radio
Hong Kong

Evergreen Pictures
Bombay, India

Photophone Equipments Ltd.
Bombay, India

King Ghazi Cinema Co.
Baghdad, Iraq

Consolidated Theatre & Television Supply Corp.
Tokyo, Japan

Electronics & Film Equipments Ltd.
Pakistan

S. M. Berger & Co., Inc.
Manila, P.I.

Shaw Bros. Ltd.
Singapore

African Consolidated Films Ltd.
Johannesburg, So. Africa

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SX 454-455 PREAMPLIFIER.

A compact unit complete with volume control and changeover switch, the pre-amplifier unit mounts on the front wall of the projector booth, between the projectors. For immediate accessibility, the entire unit can be lifted off the wall by means of slip hinges. The unit is compatible to existing power amplifiers. Control of volume and changeover is available from each projector or central control. D. C. for the pre-amplifier is supplied by the SX 452 power supply unit, located in a compact wall mounted cabinet.

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The Ballantyne Co

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Curtain Controls and Tracks

Automatic Devices Co., 2121 S. 12th St., Allentown, Pa. EXPORT AGENT: Fernando Mier, 220 West 42nd St., New York City.

J. R. Clancy, Inc., Syracuse, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

R. L. Grosh & Sons, 4112 Sunset Blvd., Hollywood 29, Calif.

Vallen, Inc., 225 Bluff Street, Akron 4, Ohio. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.; CABLE: Nathesupply. RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.**

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Drive-In Playground Equipment

American Playground Devices, Anderson, Ind.

J. E. Burke Playground Equipment Co., Fon du Lac, Wis.

Miniature Train Co., Renssealer, Ind.

Miracle Equipment Co., Box 275, Grinnell, Ia.

Pedal Plane Manufacturing Co., South Beloit, Wis.

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Drive-In Screen Paint, Facing

Drive-In Theatre Manufacturing Co., Inc., 505 W. 9th St., Kansas City, Mo.

Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (aluminum screen panels).

Manco Vision, Box 8, Butler, Wis.

Protective Coatings, Inc., 807 N. Fremont Rd., Tampa, Fla. (screen surfacing).

RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y.

Tropical Paint & Oil Co., 1148-1246 W. 70th St., Cleveland, Ohio. (screen paint).

VOCALITE SCREEN CORP., Roosevelt, N. Y. EXPORT: STREUBER & LACHICOTTE, INC., 250 West 57t hSt., New York 19, N. Y. CABLE: Kastreuber.

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Drive-In Speakers

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LACHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.

Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.

Century Projector Corp., 729 Seventh Ave., New York 20, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Drive-In Theatre Manufacturing Co., 505 West 9th St., Kansas City, Mo.

Eprad, 1206 Cherry St., Toledo 4, Ohio.

INTERNATIONAL PROJECTOR CORP., 55 La-France Ave., Bloomfield, N. J. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.

Minneapolis Speaker Reconing Co., 2312 Cedar Ave., S., Minneapolis 14, Minn. (speaker reconing).

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

United Speaker Co., 1263 Third Ave., New Kensington, Pa.

Utah Radio Products Co., Inc., 1123 East Franklin St., Huntington, Ind. (dual cones).

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. CABLE: Westrex, N. Y.

Whitney-Blake Company, New Haven, Conn. (speaker system underground cable). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

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Electric Power Plants

Ansaldo S. A., Via Dante 16, Milan, Italy.

Fairbanks, Morse & Co., 600 S. Michigan Ave., Chicago, Ill.

D. W. Onan & Sons, Inc., 2515 University Ave., S. E., Minneapolis 10, Minn.

Fabrics for Stage and General Decoration

J. R. Clancy, Inc., Syracuse, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.; CABLE: Goodall, New York.

Knoxville Scenic Studios, Inc., Box 1029, Maryville Pike, Knoxville, Tenn.

HUBERT MITCHELL & CO., P. O. Box 690, Hartselle, Ala. **See page 58.**

Novelty Scenic Studios, Inc., 432 East 91st St., New York 28, N. Y.

Thortel Fireproof Fabrics. Inc., 101 Park Ave., New York 17, N. Y. CABLE: Thortel.

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Fire Preventives

American LaFrance & Foamite Industries, 100 East LaFrance St., Elmira, N. Y.

The General Detroit Corp., 22 Worth St., New York 13, N. Y.

Neva Burn Products Corp., 17 W. 60th St., New York, N. Y. (flameproofing chemical).

New York Flameproofing Co., 115 Christopher St., New York 14, N. Y. (flameproofing chemical).

NORPAT SALES, INC., 113 West 42nd St., New York 36, N. Y.

Pyrene Manufacturing Co., 560 Belmont Ave., Newark 8, N. J. (fire extinguishers). EXPORT: G. R. LeCerff, 10 Empire St., Newark 5, N. J.

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Floor Coverings

Armstrong Cork Co., Lancaster, Pa. (composition).

Fremont Rubber Co., Fremont, Ohio (composition).

Sidney Blumenthal & Co., 1 Park Ave., New York City (Loma-Loom laytex-back carpet).

A. & M. Karagheusian, Inc., 295 Fifth Ave., New York 16, N. Y. (carpeting).

James Lees & Sons, Inc.., Kensington & Butler Sts., Bridgeport, Pa. **EXPORT: NORPAT SALES, INC., 113 West 42nd St., New York 36, N. Y.**

Alexander Smith-C. H. Masland, 295 Fifth Ave., New York, N. Y. (carpeting).

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Hearing Aids, Group

Audivox, Inc., 123 Worcester St., Boston, Mass **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIV., 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

Telesonic Theatrephone Corp., 3 East 48th St., New York 17, N. Y.; CABLE: Charlehman, New York.

Trimm, Inc., 400 W. Lake St., Libertyville, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

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Lighting Equipment

Adams Lighting, Inc., 48 W. 27th Street, New York 1. N. Y. (fixtures); CABLE: Adliting. **EXPORT: NORPAT SALES, 113 West 42nd St., New York 36, N. Y.; CABLE: Norpacrest.**

General Electric Co., Nela Park, East Cleveland, Ohio (lamps). EXPORT: 570 Lexington Ave., New York, N. Y.

Kliegl Bros., 321 West 50th St., New York, N. Y. (dimmers).

Lamplighter Products Co., 95 Atlantic Avenue, Brooklyn 2, N. Y. (emergency).

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Sola Electric Co., 4633 W. 16th St., Chicago 50, Ill. (transformers); CABLE: Solec.

Superior Electric Co., Bristol, Conn. (dimmers); CABLE: Superlek.

Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N. Y. (lamps); CABLE: Hysylvania.

Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (fixtures).

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Selenium Element: San Rex selenium elements are made by the latest process with selected materials, and assembled carefully after series of close inspection on each element. Our laboratory test on the element proves unbelievably long life of 100,000 hours.

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MODEL	ARC VOLTAGE (V)	ARC CURRENT (A)	INPUT CURRENT (A) 220V	CARBON		DIMENSION W×D×H (in.)	NET WEIGHT (kg)	(lbs)
				POSITIVE (mm)	NEGATIVE			
SRH-12-135	50-70	110-135	40	11 or 13	10 or 11.5	18.5×25.6×43.3	295	652
SRH-12-120	50-65	90-120	28	10 or 11	11/32 or 3/8	18.5×25.6×43.3	265	585
SRH-12-100	45-60	70-100	23	9	5/16 or 11/32	17.7×23.6×39.4	215	473
SRH-12-70	35-45	50-70	13	8	9/32 or 7.5	16.5×22.8×35.5	168	370
SRH-6-120	50-65	90-120	28	10 or 11	11/32 or 3/8	18.5×25.6×43.3	240	530
SRH-6-100	45-60	70-100	23	9	5/16 or 11/32	17.7×23.6×39.4	203	448
SRH-6-70	45-45	50-70	13	8	9/32 or 7.5	16.5×18.9×35.5	137	302

SRH-12 represents 12 phase, SRH-6 represents 6 phase. *AC Input: 200/220/240-Volts, 60-cycles, 3-phase*

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NEW YORK 36, N. Y.

Ward Leonard Electric Co., 31 South St., Mt. Vernon, N. Y. (dimmers). EXPORT: Ad. Auriema, Inc., 89 Broad St., New York, N. Y.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y. (lamps).

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Lobby Mats

American Mat Corp., 2019 Adams St., Toledo, Ohio.

Perfo Mat & Rubber Co., Inc., 281 Fifth Ave., New York 16, N. Y.

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Murals, Photographic

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.

RCS Studios, 123 N. Wacker Dr., Chicago 5, Ill.

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Projection Accessories

Blue Seal Devices, P. O. Box 1008, New Canaan, Conn.

Essannay Electric Manufacturing Co., 1438 North Clark St., Chicago 10, Ill. (changeovers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Goldberg Brothers, 3500 Walnut St., Denver, Colo. (film cabinets, reels, rewinders). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill. (changeovers, rewinders).

Griswold Machine Works, 412 Main St., Port Jefferson, N. Y. (splicers). EXPORT: Neumade Products Corp., 250 W. 57th St., New York, N. Y.

Hollywood Film Co., 946 Seward St., Hollywood, Calif. (film rewinders).

Jefrona Laboratories, 1007 S. Salina St., Syracuse, N. Y. (film cement and cleaning equipment); CABLE: Jefrona. EXPORT: Camera Equipment Co., 1600 Broadway, New York, N. Y.

Lake Products Co., 6576 Oleatha Ave., St. Louis, Mo. (film cement).

Neumade Products Corp., 250 W. 57th St., New York City. (film cabinets, splicers, rewind tables, etc.); CABLE: Neumadecor, New York. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

PAROMEL ELECTRONIC CORP., 3956 W. Belmont Ave., Chicago 18, Ill. See page 60.

Prestoseal Manufacturing Corp., 37-27 33rd St., Long Island City, N. Y. (splicers).

Wenzel Projector Co., 2509 S. State St., Chicago, Ill.

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Projection Current Rectification Equipment

AMERICAN SELECTIFIER DIV., NORPAT SALES, INC., 113 W. 42nd St., New York 36, N. Y. See page 61.

C. S. Ashcraft Manufacturing Co., 36-32 Thirty-eighth St., Long Island City, N. Y. (rectifiers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Automatic Devices Co., 2121 S. 12th St., Allentown, Pa. (motor-generators). EXPORT AGENT: FERNANDO MIER, 220 W. 42nd St., New York City.

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr. (rectifiers). EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Blue Seal Devices, P. O. Box 1008, New Canaan, Conn.

Century Electric Co., 1806 Pine St., St. Louis, Mo. (motor generators). **EXPORT AGENT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.**

Cinematic Corp., 122 Washington St., Bloomfield, N. J. (motor-generators, rectifiers and rectifier tubes).

Electric Specialty Co., 211 South St., Stamford, Conn. (motor generators). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

G. B-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England.

Garver Electric Co., Union City, Ind. (rectifiers). **EXPORT: Streuber & La Chicotte, Inc., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.**

Gordos Corp., 86 Shipman St., Newark 2, N. J. rectifier tubes). EXPORT: Bizzelle Cinema Supply Corp., 420 W. 45th St., New York 19, N. Y. See page 46.

Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio. (motor-generators). **EXPORT: NATIONAL THEATRE SUPPLY: 92 Gold St., New York 7, N. Y. CABLE: Nathesupply.**

Imperial Electric Co., 64 Ira Ave., Akron, Ohio (motor-generators); CABLE: Impelectro.

Kneisley Electric Co., Toledo, Ohio (rectifiers); CABLE: Kelco.

McColpin-Christie Corp., Ltd., 3410 W. 67th St., Los Angeles 43, Calif. (rectifiers); CABLE: Colchris. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (motor generators). EXPORT: Frazar & Hansen. Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

PAROMEL ELECTRONICS CORP., 3956 W. Belmont Ave., Chicago 18, Ill. See page 60.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U.S.A.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J. (rectifiers). CABLE: Jerobin. See page 60.

SANSHA ELECTRIC MFG. CO., LTD., 1301 Kunitsugu-cho, Higashiyodogawo-ku, Osaka, Japan. See page 57.

STRONG ELECTRIC CO., 87 City Park Ave., Toledo, Ohio (rectifiers). See page 48.

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Projection Lamps

C. S. Ashcraft Manufacturing Corp., 36-32 Thirty-eighth St., Long Island City, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y.; CABLE: Kastreuber. See page 56.

G. B-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England.

J. E. McAuley Manufacturing Co., 554 West Adams St., Chicago, Ill. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway. New York 5, N. Y.

Philips Industries, ELA Div., Einhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio: CABLE: Stronglamp. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply. See page 48.

All of above firms manufacture carbon arc lamps. The following make filament lamps for projection.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

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Projection Lenses

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr. EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Bausch & Lomb Optical Company, 679 St. Paul St., Rochester, N. Y.: CABLE: Bauschlomb. **EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.: RADIO ADDRESS: Radiointer: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y.; CABLE: Kastreuber; WESTREX CORP., 111 Eighth Ave., New York, N. Y.: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

NORPAT SALES, INC., 113 West 42nd St., New York 36, N. Y.

S. A. Galileo, Via Carlo Bini, 44, Florence, Italy.

General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.

ISCO OPTISCHE WERKE GMBH, Gottingen, Germany. See page 51.

National Screen Service Co., 630 Ninth Ave., New York City (anamorphic only).

NORPAT, INC., 113 West 42nd St., New York City (picture centering adapter).

Pacific Optical Corp., 5965 West 98th St., Los Angeles, Calif. (adjustable focal length).

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KOLLMORGEN OPTICAL CO., 30 Church St., New York 7, N. Y. See page 50. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.

OLD DELFT OPTICAL CO., 33 W. 42nd St., New York 36, N. Y. See page 61.

Panavision, Inc., 1917 Pontius Ave., Los Angeles 25, Calif. (Distributors of Panatar anamorphic lenses Radiant Manufacturing Corp., 2627 Roosevelt Rd., Chicago, Ill.).

Philips Industries, ELA Div., Einhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

PROJECTION OPTICS COMPANY, INC., 330 Lyell Ave., Rochester 6, New York. CABLE: Pro-Jax. DISTRIBUTOR: Raytone Screen Corp., 165 Clermont Ave., Brooklyn, N. Y. See page 62.

J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.

Ross, Ltd., The Optical Works, Clapham Common, London S.W. 4, England.

Salmoiraghi, Via Sanzio 5, Milan, Italy.

S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y. See this page.

Superscope, Inc., 780 Gower St., Hollywood 38, Calif.

VIDOSCOPE, 630 Fifth Ave., New York City. See page 47.

Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. (lens holder).

Wollensak Optical Co., 872 Dudson Ave., Rochester, N. Y.

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Projection Screens and Screen Frames

Artkraft-Strauss Sign Corp., 830 Twelfth Ave., New York, N. Y. (wide-screen frames).

Da-Lite Screen Co., Inc., 2711 N. Pulaski Road, Chicago 39, Ill.

Nu-Screen Corp., 1501 Broadway, New York 18, N. Y. EXPORT: NATIONAL THEATRE SUPPLY. 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.

Perforated Front Projection Screen Co., Ltd., 43-49 Higham St., Walthamstow, London E. 17. England.

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr.; EXPORT: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y.

BODDE SCREEN CO., 11541 Bradley Ave., San Fernando, Calif. See page 52.

Drive-In Theatre Mfg. Co., 505 West Ninth St., Kansas City, Mo. (wide-screen frames).

R. L. Grosh & Co., 4114 Sunset Blvd., Hollywood, Calif. (screen frames).

Hollywood Curvascope Frame Co., 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).

H. R. MITCHELL & CO., P. O. Box 690, Hartselle, Ala. (wide-screen frames). See page 58.

Philips Industries, ELA Div., Einhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

RADIANT MANUFACTURING CORP., 2627 Roosevelt Rd., Chicago, Ill. See page 63.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y. See page 59.

Max Schumann, Speckstrasse 6-63, Hamburg 36, Germany (wide-screen). U. S. A. Address: J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.

Textileather Div. of General Tire & Rubber Co., Toledo 3, Ohio.

Trans-Lux Corp., 1270 Avenue of Americas, New York 20, N. Y.

True-Vue (York), Ltd., Fulford House, Fulford, York, England.

VOCALITE SCREEN CORP., Roosevelt, N. Y.; CABLE: Vocalite, Freeport, N. Y. EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber. See page 50.

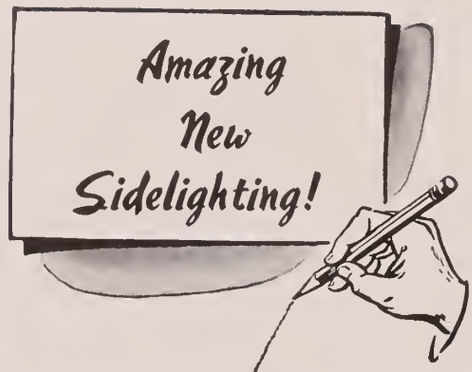
WALKER AMERICAN CORP., 800 Beaumont St., St. Louis 6, Mo. EXPORT: NATIONAL THEATRE SUPPLY. 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply. See page 49.

WILLIAMS SCREEN CO., 1670 Summit Lake Blvd., Akron 7, Ohio. EXPORT: Streuber & La Chicotte, 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber. See page 45.

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Projectors, 35mm; and Accessories

THE BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr.; CABLE: Balco. EXPORT: Streuber & La Chicotte, Inc., 250 W. 57th St., New York 7, N. Y. CABLE: Kastreuber. See Page 56.



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401 West St. Charles Rd., Lombard, Ill.

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EUGEN BAUER, GmbH-Stuttgart-Unterturkeim. See page 53.

Century Projector Corp., 729 Seventh Ave., New York, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

Charlin, 181 Ave. Pierre Brossolette, Montrouge (Seine), France.

Cinemeccanica S. A., Viale Campania 25, Milan, Italy.

Gevaert Company of America, Inc., 423 W. 55th St., New York 19, N. Y.; CABLE: Gevafilm

Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Hal I. Huff Manufacturing Co. 3774 Selby Ave., Los Angeles 34, Calif. (carbon cooler).

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. Y.; CABLE: Presimplex, New York. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply. See page 55.

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England.

LAVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill. (projector parts). EXPORT: NORPAT SALES, Inc., 113 West 42nd St., New York 36, N. Y. See page 52.

Maquinaria Cinematografica S. A., Mallorca, 228. Barcelona. Spain.

Microtecnica, Via Madama Cristina 149, Turin, Italy.

Motiograph, Inc., 4431 W. Lake St., Chicago. Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

PAROMEL ELECTRONICS CORP., 5956 N. Belmont Ave., Chicago 18, Ill. See page 60.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Pio Pion, Via Rovereto 3, Milan, Italy.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer. See page 39.

Ross Ltd., The Optical Works, Clapham Common, London S. W. 4, England.

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena. Calif. EXPORT AGENT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles. California.

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill.: CABLE: Wenzko. EXPORT: Streuber & La Chicotte, 250 W. 57th St., New York 19, N. Y.: CABLE: Kastreuber.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago 5, Ill. (projector parts). CABLE: Edwolk.

Zeiss-Ikon AG. Dornhalden Strasse 5, Stuttgart, Germany (projectors).

(Above firms manufacture projector mechanisms, bases, magazines and takeups unless otherwise specified.)

Projectors, 16mm

Bell & Howell, 7100 McCormick, Chicago, Ill.

Cinemeccanica S. A.. Viale Campania 25, Milan, Italy.

Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.; CABLE: Compco. EXPORT: Cinefot International Corp., 303 W. 42nd St., New York 18, N. Y.

G. BK-alee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England.

Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Pio Pion. Via Rovereto 3, Milan, Italy.

PAROMEL ELECTRONICS CORP., 5956 N. Belmont Ave., Chicago 18, Ill. See page 60.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza. New York, N. Y.; RADIO ADDRESS: Radiointer.

Schoen I roducts Co., 105029 S. Figueroa Blvd., Gardena. Calif.

Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.; CABLE: Vianco, Davenport.

Sand Urns

Atlas Products, Inc., 3825 S. Racine St., South Chicago, Ill. **EXPORT: NORPAT SALES, INC., 113 West 42nd St., New York 36, N. Y.**

Compco Corp., 2257 W St. Paul Ave., Chicago 47, Ill.; CABLE: Compco.

Glaro Machine Products Co.. Inc., 220 B. 82nd St., Rockaway Beach, N. Y

Goldberg Brothers, 3500 Walnut St., Denver. Colo.

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40. Ill.

Lawrence Metal Products Co., 60 Prospect Ave., Lynbrook, N. Y.

Sound Equipment

Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (amplifiers, Perspecta theatre equipment). EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

American Optical Co., Southbridge, Mass. (Todd-AO).

Ampex Corp., 934 Charter St., Redwood City, Calif. (reproduction equipment, magnetic recorders, Perspecta theatre equipment).

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. (reproduction equipment). Export: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. Cable: Kastreuber. See page 56.

Blue Seal Devices, P. O. Box 1008, New Canaan, Conn.

Fairchild Recording Equipment Corp., 154th St. & 7th Ave., Whitestone, N. Y. EXPORT: FAIRCHILD CAMERA & INSTRUMENT CORP., 88-06 Van Wyck Boulevard, Jamaica, N. Y. (Perspecta equipment).

Fine Sound, Inc., 711 Fifth Ave., New York City. Perspecta recording equipment).

G. B-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England (reproduction equipment).

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J. (reproduction equipment). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y. CABLE: Nathesupply. See page 55.

Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif. (reproduction equipment, magnetic recorders).

Motiograph, Inc., 4431 W. Lake St., Chicago, Il'. (reproduction equipment). EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y. (complete optical and magnetic recording and reproducing equipment).

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza New York, N. Y. (recording and reproduction equipment). **RADIO ADDRESS: Radiointer. See page 39.**

SIEMENS & HALSKE, AG, Karlsruhe, Germany (reproduction equipment). See opposite page 1.

Stelma Electronics, 389 Ludlow St., Stamford, Coon. (Perspecta equipment).

Superson, Aribau, 21 Barcelona, Spain (reproduction equipment).

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. Reproduction equipment [except in U.S.A. and Canada]; recording equipment [world-wide]. CABLE: Westrex, N. Y. See page 2.

Spotlights and Stereopticons

Beseler Visual Products Co., Inc., 200 E. 23rd St., New York City (stereopticons).

Best Devices Co., 10921 Briggs Rd., Cleveland Ohio (stereopticons).

Genarco, Inc., 97-04 Sutphin Blvd., Jamaica, N. Y. CABLE: Latiltrac, New York spotlights).

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill. (spotlights stereopticons).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (spotlights).

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio (spotlights, slide projectors).

Stage Lighting, Rigging & Hardware

CAPITOL STAGE LIGHTING CO., 527-529 W. 45th St., New York City. See page 58.

J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. (rigging & hardware). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

R. L. Grosh & Co., 4114 Sunset Blvd., Hollywood, Calif.

Hub Electric Co., 2219 W. Grand Ave., Chicago. Ill. (switchboards).

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England (lighting & rigging).

Kliegl Bros., 321 West 50th St., New York 19. N. Y. (stage lighting equipment).

HUBERT MITCHELL INDUSTRIES, Hartselle, Ala. (stage rigging and hardware). See page 58.

Joseph Vasconcellas, Inc., 27-22 Jackson Ave., Long Island City, N. Y. (lifts).

Studio and Film Processing Equipment

Camera Equipment Co., 1600 Broadway, New York 19, N. Y. (camera tripods and blimps) EXPORT: Barnett International Forwarders Inc., 723 Seventh Ave., New York 19, N. Y.

Debrie, III St. Maur, Paris, France (camera & processing equipment).

Eclair, 12 Rue Gaillen, Paris 2, France (cameras & processing equipment).

Editor Prescision Equipment Co., 130 W. 46th St., New York 19, N. Y. (film editing equipment).

Fonda Corp., 550 W. Colorado Blvd., Glendale, Calif. (processing equipment); CABLE: Fondacorp. **EXPORT AGENT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

G. B-Kalee, Ltd., Mortimer House, 37-41 Mortimer Street, London W. 1, England (cameras & processing equipment).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (production lighting).

Metal Masters, Div. of Wall Laboratories, 4584 68th St., San Diego 15, Calif. (processing machines).

Mitchell Camera Corp., 666 W. Harvard st., Glendale 4, Calif. (cameras, process projectors); CABLE: Mitcamco.

Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood 38, Calif. (production lighting); CABLE: Morinc.

Peerless Film Processing Corp., 165 W. 46th St., New York, N. Y.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y. (magazines, mechanical interlocks).

Precision Laboratories, 244 W. 65th St., New York 23, N. Y. (editing equipment). EXPORT: Cinefot International Corp., 303 W. 42nd St., New York, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. (recording equipment). RADIO ADDRESS: Radiointer.

Rapid Film Technique, Inc., 21 W. 46th St., New York, N. Y. (film rejuvenators).

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. (editing equipment). EXPORT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, Calif.

S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y. (developing machines, magnetic recorders, cameras); CABLE: Sosound. See page 59.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. (recording equipment). CABLE: Westrex, N. Y. See page 2.

•

Third-Dimension Equipment & Supplies

Airborne Accessories Corporation, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).

THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). EXPORT: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Century Projector Corporation, 729 Seventh Avenue, New York City (mechanical interlocks). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Depth Viewers, Inc., P. O. Box 6, Cincinnati, 36, Ohio (glasses).

William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).

General Electric Company, 570 Lexington Avenue, New York City (selsyn motors).

Goldberg Bros., 3500 Walnut Street, Denver, Colo. (reels).

Hollywood Film Company, 946 Sewad Street, Hollywood, Calif. (reels & rewinders).

Hospital Supply Co., Inc., 432 Fourth Avenue, New York 16, N. YY. (spectacle sterilizers).

International Projector Corporation, 55 La-France Avenue, Bloomfield, N. J. (magazines).

Magic Viewers, Inc., 1740 Broadway, New York City (throw-away spectacles).

Motiograph, Inc., 4431 West Lake Street, Chicago, Ill. (interlocks). Export: Frazar & Hansen, Ltd., 301 Clay St., San Fancisco, Calif., and 120 Broadway, New York 5, N. Y.

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).

Neumade Product Corp., 330 West 42nd Street, New York City (reels).

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E 42nd St., New York 17, N. Y.

Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and monitoring equipment).

Polaroid Corporation, Cambridge, Mass. (spectacles and monitoring equipment).

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. (mechanical interlocks). RADIO ADDRESS: Radiointer.

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill. Cable: Wenzko. EXPORT: STREUBER & LA CHICOTTE, INC., 250 West 57th St., New York 19, N. Y. CABLE: Kastreuber.

Edward H. Wolk, 1241 South Wabash Ave., Chicago, Ill. (magazines). See page 57.

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Ticket Equipment

Coinometer Corp., 1223 S. Wabash Ave., Chicago 3, Ill. (changemakers).

General Register Corp., 43-01 22nd St., Long Island City, N. Y. (issuing machines & stub receivers).

Golde Manufacturing Company, 4888 N. Clark St., Chicago 40, Ill. (stub boxes, ticket dispensers); Cable: Golch.

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Toilet Room Accessories

Activeaire Devices, Inc., 105 East 16th St., New York 3, N. Y. **EXPORT: NORPAT SALES, INC., 113 West 42nd St., New York 36, N. Y.**

Chicago Hardware Foundry Co., 2500 Commonwealth Ave., North Chicago, Ill. (electric hand dryers).

Electronic Towel Corp., 57 William St., New York 5, N. Y. (electric hand dryers). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Nathesupply.**

Electric-Aire Engineering Corp., 135 S. La Salle St., Chicago, Ill. (electric hand dryers).

Sloan Valve Co., 4300 West Lake St., Chicago 24, Ill. (fixtures). CABLE: Sloanvalco.

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Apco Co., a subsidiary of U. S. Hoffman Machinery Corp., 1740 Broadway, New York, N. Y. (dispensers only).

Canada Dry Ginger Ale, Inc., 100 Park Ave., New York, N. Y.

Carbonic Dispenser, Inc., Route #46, Canfield, Ohio (dispensers only).

The Coca-Cola Co., 515 Madison Ave., New York 22, N. Y. EXPORT: Coca-Cola Export Corp., 515 Madison Ave., New York, N. Y.

Cole Products Corp., 39 S. La Salle St., Chicago 3, Ill. (dispensers only).

A. Dalkin Co., Inc., 3232 N. Kilpatrick Ave., Chicago 41, Ill. (dispensers only).

Fruit-O-Matic Manufacturing Co., 5225 Wilshire Blvd., Los Angeles 36, Calif. (dispensers only).

The Charles E. Hires Co., 206 S. 24th St., Philadelphia 41, Pa.

Majestic Enterprises, Ltd., 959 Grenshaw Blvd., Los Angeles 9, Calif. (dispensers only).

Modern Refreshers, Inc., 1812 W. Hubbard St., Chicago 22, Ill. (dispensers only).

Mission Dry Corp., 5001 E. Soto St., P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.; CABLE: Misdry.

Orange Crush Co., 314 Superior St., Chicago 10, Ill.

Pepsi-Cola Co., 3 W. 57th St., New York City.

Pacific Citrus Products Co., P. O. Box 392, 336 E. Santa Fe Ave., Fullerton, Calif. (beverage flavors only); CABLE: Pacitco. EXPORT AGENT: Modern Merchandising Co., 510 Battery St., San Francisco 11, Calif.; CABLE: Modmerinc.

Rowe-Spacarb, Inc., Div. of Rowe Mfg. Co., 31 East 17th St., New York City.

Selmix Dispenser, Inc., 28-25 Bordon Ave., Long Island City 1, N. Y. (dispensers only).

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D. L. Clark Co., 503 Martindale St., Pittsburgh, Pa.

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Hershey Chocolate Corp., Hershey, Pa.

Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.

Mason, Au & Magenheimer Manufacturing Co., Inc., P. O. Box 549, Mineola, N. Y.

The Nestle Co., Main & Williams St., White Plains, N. Y.

Peter Paul, Inc., New Haven Rd., Naugatuck, Conn.

Quaker City Chocolate & Confectionery Co., Inc., 2140 Germantown Ave., Philadelphia 22, Pa.

Rockwood & Co., 88 Washington Ave., Brooklyn 5, N. Y.

Schutter Candy Co., 1501 Locust St., St. Louis 3, Mo.

The Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J.

George Ziegler Co., 408 West Florida St., Milwaukee, Wis.

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Chewing Gum

American Chicle Co., Thompson Ave. & Manly, L. I. City, N. Y.

Beechnut Packing Co., 10 E. 40th St., New York, N. Y.

Clark Brothers Chewing Gum Co., Merchant & Martindale Sts., Pittsburgh 12, Pa. EXPORT AGENT: Ramco Trading Corp., 76 Beaver St., New York 5, N. Y.

William Wrigley, Jr. Co., 410 N. Michigan Ave., Chicago 11, Ill.

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Food Service Equipment

Acton Manufacturing Co., Inc., 605 S. Summit St., Arkansas City, Kans. (portable vending equipment).

Alco-Deree Co., 4300 No. California Ave., Chicago 18, Ill.

Anetsberger Bros., Inc., 180 N. Ansets Dr., Northbrook, Ill. (frying and grilling equipment).

Automatic Food Shaping Co., Inc., 58 New St., New York 44, N. Y. (food shaper).

Belvend Manufacturing Co., Inc., 122 S. Michigan Ave., Chicago 3, Ill.

Best Products Co., 2620 W. Addison St., Chicago 18, Ill. (automatic coffee maker).

Bert's Electric Automatic Snow Cone Machine, P. O. Box 7803, Fair Park, Dallas, Tex.

Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (vending carts).

J. J. Connolly, Inc., 457 West 40th St., New York 18, N. Y. (frankfurter and roll grill).

Dalason Products Manufacturing Co., 835 W. Madison St., Chicago 7, Ill.

Dixie Cup Co., Easton, Pa.

Dulane, Inc., 190 River Rd., River Road, Ill. (deep fryer).

Helmco, Inc., 1215 Fullerton Ave., Chicago, Ill. (barbecue and bun equipment).

Lily-Tulip Corp., 122 E. 42nd St., New York City.

Lyon Industries, Inc., 342 Madison Ave., New York, N. Y.

Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. (frankfurter and bun steamer). CABLE: Timber. EXPORT: Manley, Inc., Box 2545, Kansas City.

Nahdgee, Inc., 947 S. Ridgeland Ave., Oak Park, Ill. (frankfurter and sausage barbecue equipment).

Savon Co., 286 Pennsylvania Ave., Paterson, N. J. (food and popcorn warmer).

Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (deep fryer). EXPORT DIVISION: 354 S. Spring St., Los Angeles, Calif.

Stringmaster Division of California Engineering Co., 656 N. Cahuenga Blvd., Los Angeles 4, Calif.

Swedcn Freezer Manufacturing Co., 3401 17th Ave. W., Seattle 99, Wash.; CABLE: Sweden **EXPORT AGENT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y. CABLE: Nathesco.**

George Sylvan Electric Corp., 7558 S. Chicago Ave., Chicago 19, Ill.

U. S. Equipment Export Distributors

Cinematograph International, Inc., 630 Ninth Ave., New York, N. Y.

Fernando Mier, 220 W. 42nd St., New York, N. Y.

W. G. Preddey, 187 Golden Gate, San Francisco, Calif.

Rocke International Corp., 13 E. 19th St., New York, N. Y.

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.

Frazer & Hansen, Export Division, 301 Clay St., San Francisco 11, Calif.; 120 Broadway, New York City.

NATIONAL THEATRE SUPPLY, Export Division, 92 Gold St., New York 7, N. Y.

NORPAT SALES, INC., 113 West 42nd St., New York, N. Y.

RADIO CORP. OF AMERICA, RCA International Division, 30 Rockefeller Plaza, New York, N. Y.

ROBIN, INC., J. E., 267 Rhode Island Ave., East Orange, N. J.

S. O. S. CINEMA SUPPLY CORP., Export Division, 602 W. 52nd St., New York, N. Y.

STAR CINEMA SUPPLY CO., 621 W. 55th St., New York 19, N. Y.

STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y.

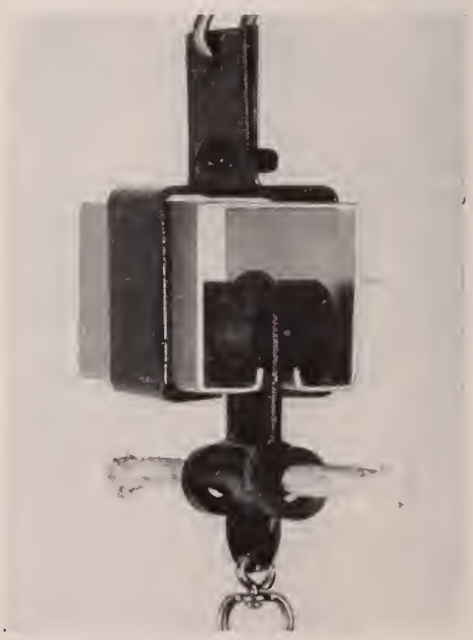
WESTREX CORPORATION, 111 Eighth Ave., New York 11, N. Y.

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Heavy-Duty Track for Wide-Screen Curtains

Heavy-duty steel track especially designed for screen curtains of wide openings, at least 30 feet, as for CinemaScope projection, has been added to the line of curtain track and control equipment manufactured by Hubert Mitchell Industries, Inc., Hartselle, Ala. This track is made in one continuous



piece from 14-gauge steel. The overall size of the channel is 2⅝-inches wide by 2¾-inches high with a specially designed slot in the bottom for movement of carriers.

Each single carrier has two large rubber wheels mounted on ball bearings for quiet, smooth operation. Both end pulley blocks have 3¼-inch steel ball bearing wheels. The manual operating line is heavy-duty ½-inch spot cord. It will also operate with a curtain machine and steel center cable.

Expansion and Remodeling Starts in United Kingdom

LONDON: Three new theatres were opened in the United Kingdom during 1955, all situations where building had been commenced but had to be suspended because of World War II. Three more are currently under construction.

Undoubtedly, since the relatively recent relaxation of restrictions, emphasis has been on the conversion of theatres for the presentation of the new screen techniques.

Ambitious plans for theatre expansion and modernization were, however, put into motion by the major circuits in 1955. C.M.A. announced plans to rebuild at least nine theatres in important British cities which were destroyed by bombs during the war; to construct theatres in the so-called "overspill" new towns. A new 1750-seat theatre was scheduled for Belfast.

J. Arthur Rank, in his annual report to stockholders, gave an indication of the extent of this building program when he said, "We continue to maintain our theatres in the highest state of efficiency and have again spent during the year on theatre maintenance and renovations over £1,000,000.

Erection of a £200,000 C.M.A. theatre at Manchester is expected to start early next year.

Sir Philip Warter, head of the A.B.C. Circuit, has begun a modernization program embracing 350 of the circuit's 420 theatres, at a cost exceeding £1,000,000. A.B.C. opened one new theatre in 1955, the Regal, in Woolwich, which was originally started in 1939. A.B.C. plans for the future include new cinemas at Gloucester, Macclesfield, Sheffield and certain of the new towns.

Granada Theatres, with 60 houses, has spent some £800,000 on renovations. The Essoldo circuit recently opened the Roxy, in Blyth, Northumberland. Both circuits are completely equipped for CinemaScope.

Jaakobs to Make Film On Cantor Rosenblatt

Ned Jaakobs, former Broadway producer and theatrical manager, has formed an American corporation to produce the "Cantor Rosenblatt Story" in Holland. Mr. Jaakobs is now in Amsterdam where he has headquarters with his affiliate Triofilm whom he represents in the United States. In conjunction with Triofilm, he has produced several television shorts and documentary films soon to be released. One of the reasons for operating in Holland is because of the excellent government cooperation and technical facilities available as well as the advantages of lower production costs.

Mr. Jaakobs' full length international feature motion picture will be the first in color to be filmed in Holland. It will be recorded entirely in English dialogue and will be based on Cantor Rosenblatt's biography, written by his son and published by Farrar, Straus & Young.

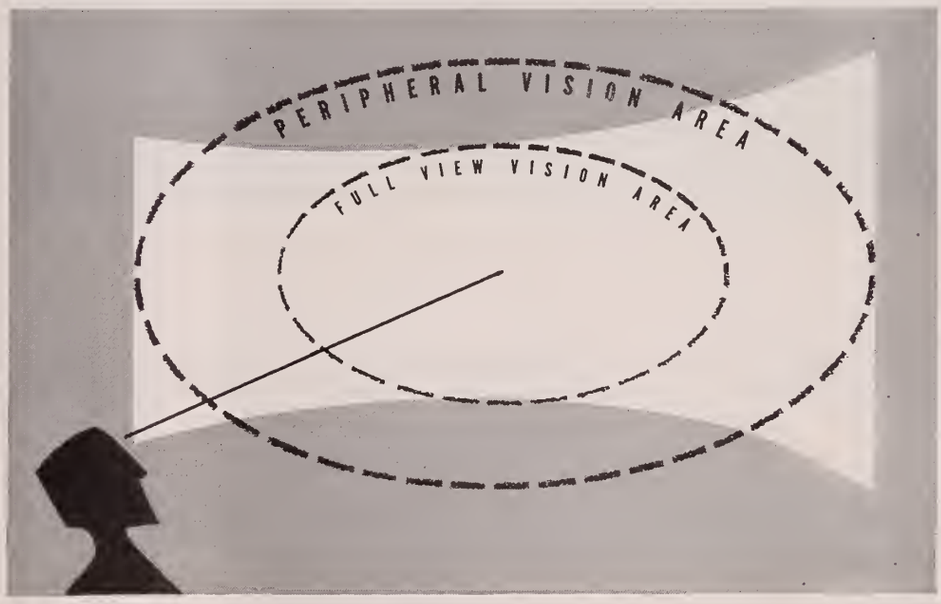
Annalisa McCarthy, formerly of the production staff of Cinetone Studios, will be executive secretary for the corporation in Holland.

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When you buy your next screen, be sure to specify SUPERAMA "PV." Your supplier has samples and prices. Ask for them!

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2627 W. Roosevelt Road, Chicago 8, Ill.



***JOHN WAYNE** receives the homage of Tartar chiefs in the RKO's elaborate spectacle of the triumphs of Genghis Khan, "The Conqueror."*

Set Global Opening for "Conqueror"

There is in the history of this industry apparently no instance of an important feature opening in foreign countries first and with the foreign publicists and salesmen doing most of the promotion.

Well, it's going to happen now.

RKO Radio will be the pioneer. It will open Howard Hughes' $6,000,000 feature in every important city in the world—and then bring it to these United States.

The idea is cumulative pre-selling. Unique and intensive use of television and radio all other communicative media will make the American public "Conqueror"-conscious.

The cities in which the company will open the picture are London, Paris, Mexico City, Rome, Stockholm, Copenhagen, Berlin, Rio de Janeiro, Buenos Aires, Ottawa, Hong Kong, Bombay, Manila, Tokyo, Sydney, Honolulu, Cairo, Lisbon, Bangkok.

And then—Washington, D. C.

All of this will occur during January, and then in February. Each of the openings will benefit a local charity—and create good-will and a good press. Each will have the approval and in addition the cooperation of governmental and social authorities.

And each will be photographed and tape-recorded for television and radio so the campaign here will be one of the biggest ever on those media.

The vast radio and the television outlets of General Teleradio will of course be utilized; and so will stations of other networks. The General Teleradio usage is an obvious one, and of necessarily first advantage, the network being the picture company's parent.

Daniel T. O'Shea, RKO Radio president, this week pointed out the picture's cast truly is international. He cited John Wayne and Susan Hayward as "names" which in foreign markets are proven best sellers; and Pedro Armendariz, whose following in the Latin American field is well known.

The picture is in CinemaScope and in Technicolor, and was filmed in an area near St. George, Utah.

WORLD MARKET ADVERTISERS

Company	*Page*
Allied Artists Corp. Producer-Distributor	33
Ballantyne Co. Projection Sound Equipment	56
Barnett International Corp. Shippers	36
Bauer, Eugen Theatre Equipment	53
Bodde Screen Co. Theatre Screens	52
Buena Vista Film Distribution Co., Inc. Film Distributor	31
Capitol Stage Lighting Theatre Equipment	58
Casino Film Exchange Film Distributor	34
Columbia Pictures Corp. Producer-Distributor	27
Export Union Films Producer-Distributor	30
Grand Prize Films Film Distributor	34
Guaranteed Pictures Corp. Film Distributor	32
Herzog Film Corp. Producer-Distributor	20 & 21
Isco Optical Co. Projection Lenses	51
Jaacobs, Ned Producer-Distributor	34
Kollmorgen Optical Co. Projection Lenses	50
La Vezzi Machine Works Projector Parts	52
Lion International Films Producer-Distributor	35
Mitchell, Hubert Cameras	58
National Carbon Co. Projection Carbons	40
National Theatre Supply Co. Projection & Sound Equipment	55
Norpat Sales, Inc. Theatre Equipment	61
Old Delft Optical Co. Projection Lenses	61
Paramount Pictures Corp. Producer-Distributor	25
Paromel Electronics Sound Equipment	60
Praesens Film Co. Producer-Distributor	32
Projection Optics Co. Projection Lenses	62
Radiant Mfg. Co. Theatre Screens	63
Rank, J. Arthur, Organization Producer-Distributor	16 & 17
Raytone Screen Co. Theatre Screens and Equipment	59
RCA International Corp. Projection and Sound Equipment	35
RKO-Radio Pictures, Inc. Producer-Distributor	12 & 13
Robin, J. E. Theatre Equipment	60
Sansha Electric Co. Theatre Equipment	57
Seimer-Halske Co. Theatre Equipment	Opp. 1st Page
SOS Theatre Supply Co. Film Processing & Theatre Equipment	59
Star Cinema Corp. Rebuilt Theatre Equipment	48
Strong Electric Co. Rectifiers	48
Titanus Studios Producer-Distributor	37
Twentieth Century-Fox Film Corp. Producer-Distributor	4 & 5
United Artists Corp. Producer-Distributor	8 & 9
Universal-International Films, Inc. Producer-Distributor	29
Vidoscope Co. Projection Lenses	47
Vocalite Screens Co. Theatre Screens	50
Wagner Sign Service, Inc. Marquee Letter Service	43
Walker American Screen Co. Theatre Screens	49
Warner Bros. Pictures, Inc. Producer-Distributor	23
Westrex Corp. Recording & Sound Projection Equipment	2
Williams Screen Co. Theatre Screens	45

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 105 attractions, 3,971 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	13	7	1
Ain't Misbehavin' (U-I)	–	3	27	13	2
Blackboard Jungle (MGM)	27	39	7	–	–
Blood Alley (W.B.)	–	6	11	7	–
Bring Your Smile Along (Col.)	–	–	2	1	10
Bullet for Joey, A (U.A.)	–	–	2	5	3
Cell 2455, Death Row (Col.)	–	3	11	8	–
Chicago Syndicate (Col.)	–	–	2	6	6
Cobweb, The (MGM)	–	6	18	15	7
Count Three and Pray (Col.)	–	4	6	1	–
Creature With the Atom Brain (Col.)	–	13	4	6	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	28	8	7
Dam Busters (W.B.)	–	–	9	1	3
Davy Crockett (B.V.)	10	36	34	8	1
Desert Sands (U.A.)	–	–	4	4	11
Desperate Hours, The (Para.)	–	–	1	2	3
End of the Affair (Col.)	–	2	3	14	12
Eternal Sea, The (Rep.)	–	7	14	17	9
Far Horizons (Par.)	–	1	33	13	7
Female on the Beach (U-I)	1	3	26	10	4
Five Against the House (Col.)	–	–	12	4	3
Foosteps in the Fog (Col.)	–	–	4	1	4
Foxfire (U-I)	–	18	22	13	3
Francis in the Navy (U-I)	–	10	27	8	–
Gentlemen Marry Brunettes (U.A.)	–	2	12	4	12
Girl in the Red Velvet Swing, The (20th-Fox)	–	–	8	14	15
Girl Rush, The (Par.)	–	–	1	19	18
Good Morning, Miss Dove (20th-Fox)	–	3	–	3	–
Hell's Island (Par.)	–	–	13	11	12
House of Bamboo (20th-Fox)	–	19	22	15	17
How to Be Very, Very Popular (20th-Fox)	–	5	34	10	12
I Am a Camera (D.C.A.)	7	2	–	–	4
Interrupted Melody (MGM)	–	7	16	21	9
It Came From Beneath the Sea (Col.)	1	21	8	6	3
It's Always Fair Weather (MGM)	–	1	10	18	24
Jump Into Hell (W.B.)	–	2	4	5	–
Kentuckian, The (U.A.)	6	22	15	7	5
King's Thief, The (MGM)	–	–	7	11	7
Kiss Me Deadly (U.A.)	–	–	5	3	15
Kiss of Fire (U-I)	–	1	2	11	2
Lady and the Tramp (B.V.)	29	27	19	2	–
Lady Godiva (U-I)	–	–	1	3	3
Land of the Pharaohs (W.B.)	–	3	14	23	11
Las Vegas Shakedown (A.A.)	–	–	3	2	–
Last Command, The (Rep.)	–	–	5	3	7
Left Hand of God, The (20th-Fox)	–	30	14	3	2
Looters, The (U-I)	–	–	6	13	9
Love Is a Many-Splendored Thing (20th-Fox)	18	17	33	8	2
Love Me or Leave Me (MGM)	7	35	29	8	6
Lucy Gallant (V.V.)	–	–	4	5	1
Magnificent Matador (20th-Fox)	2	–	14	21	18
Man Alone, A (Rep.)	–	2	3	4	7
Man from Bitter Ridge (U-I)	2	–	13	9	7
Man from Laramie (Col.)	10	32	23	13	8
Man Without a Star (U-I)	–	12	33	16	5
Marty (U.A.)	7	1	10	4	12
McConnell Story, The (W.B.)	1	26	25	14	3
Mister Roberts (W.B.)	35	29	9	3	–
Moonfleet (MGM)	–	4	4	18	5
My Sister Eileen (Col.)	–	3	13	5	3
Night Holds Terror, The (Col.)	–	–	2	3	11
Night of the Hunter (U.A.)	–	2	6	10	2
Not As a Stranger	10	31	10	9	1
One Desire (U-I)	–	–	8	13	5
Pearl of the South Pacific (RKO)	6	–	8	11	9
Pete Kelly's Blues (W.B.)	3	16	7	34	8
Phenix City (A.A.)	14	8	17	14	1
Private War of Major Benson (U-I)	1	20	27	17	5
Prize of Gold, A (Col.)	–	2	10	8	3
Prodigal, The (MGM)	4	18	34	27	9
Purple Mask (U-I)	–	2	9	15	12
Rebel Without a Cause (W.B.)	3	8	6	1	–
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	3	8	3	1
Robber's Roost (U.A.)	–	5	6	3	2
Santa Fe Passage (Rep.)	–	2	11	3	7
Scarlet Coat (MGM)	–	–	5	8	18
Sea Chase, The (W.B.)	1	7	51	17	5
Seminole Uprising (Col.)	–	–	4	2	3
Seven Cities of Gold (20th-Fox)	–	–	3	7	10
Seven Little Foys (Par.)	33	28	10	10	9
Seven Year Itch (20th-Fox)	43	35	18	4	1
Shrike, The (U-I)	–	2	5	15	10
Soldier of Fortune (20th-Fox)	–	26	25	15	4
Son of Sinbad (RKO)	–	2	10	16	14
Strange Lady in Town (W.B.)	–	11	21	16	2
Strategic Air Command (Par.)	39	30	13	4	–
Summertime (U.A.)	–	6	8	4	9
Tall Man Riding (W.B.)	–	14	9	10	3
The Tall Men (20th-Fox)	1	19	8	–	–
Tennessee's Partner (RKO)	–	1	5	5	3
Tight Spot (Col.)	–	4	8	9	8
To Catch a Thief (Par.)	6	12	17	9	3
To Hell and Back (U-I)	18	18	1	1	–
Treasure of Pancho Villa (RKO)	–	–	5	2	3
Trial (MGM)	1	1	11	6	–
Ulysses (Par.)	3	1	7	10	4
View from Pompey's Head (20th-Fox)	1	2	4	3	3
Virgin Queen, The (20th-Fox)	1	–	11	9	9
Warriors, The (A.A.)	–	–	4	4	–
We're No Angels (Par.)	–	6	17	20	9
Wichita (A.A.)	2	16	11	1	3
You're Never Too Young (Par.)	1	21	17	11	3


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From Missouri!
So show 'em!
Nobody wants to buy a pig in a poke... and you don't build boxoffice on people who haven't heard about your shows.
You've got to show 'em and tell 'em if you're going to sell 'em! Show your stars and your scenes... the action, color and glamor of your shows... with the tools of showmanship. They're as near as your N.S.S. Branch!
NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

DECEMBER 24, 1955

MOTION PICTURE HERALD

Mr. Johnston Meets the Press

—An Editorial
by Martin Quigley

REVIEWS (In Product Digest): HELEN OF TROY, THE LITTLEST OUTLAW, THE BENNY GOODMAN STORY, THE INDIAN FIGHTER, DIANE, SUDDEN DANGER, HELL ON FRISCO BAY

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"THANK YOU



"Jingle Bells! Jingle Box-office!"

Thanks for "KISMET"!

Biggest first week of any Christmas attraction in history of Radio City Music Hall, N. Y.

Thanks for "RANSOM!"

Previewed on Coast to thrilled audience. Another M-G-M block-buster in the terrific tempo of "Blackboard Jungle" and "Trial."

SANTA CLAUS!"

Thanks for "TENDER TRAP"!

It continues to be the industry leader in its extended and subsequent runs. Word-of-mouth gold-mine!

Thanks for "DIANE"!

A great spectacular production with a "Battle of the Sexes" story that's every showman's red meat!

Thanks for "I'LL CRY TOMORROW"!

It's just opening in a Twin-World Premiere in Los Angeles and Chicago. Next attraction Music Hall, N. Y. Look Magazine, Redbook and Cosmopolitan start the parade of honors. It is one of this industry's All-Time Greats!

Thanks for EVERYTHING!

That includes coming BIG ONES like "FOREVER DARLING" and "THE LAST HUNT," "MEET ME IN LAS VEGAS" and "FORBIDDEN PLANET," "TRIBUTE TO A BAD MAN" and "GABY." And Many More!



MERRY CHRISTMAS TO EVERY READER OF THIS MAGAZINE FROM LEO!



"This picture should most certainly do the outstanding business at the box-office that it well deserves. Continually fascinating. Cooper delivers a strong and forceful performance. In this picture Warner Bros. have provided yet another instance of 'good picture-making' combined with an impressive example of 'good citizenship.'" – *M. P. DAILY*

"Otto Preminger has made some very fine pictures. 'Billy Mitchell' tops them all! A dramatic story that will live long in the minds of those who see it!

The entire industry can well be proud of this outstanding picture. Warner Brothers are to be congratulated for making it. It is

VERDICT



OTTO PREMINGER'S "THE COURT-

FROM WARNER BROS. IN CINEMASCOPE AND WARNERCOLOR

STARR GA

CO-STARRING CHARLES BICKFORD · RALP

WITH ELIZABETH MONTGOMERY · FRE

A UNITED STATES PICTURES Production · Produced by MIL

Presented by WARNER BROS. MUSIC COMPOSED

certain to be a box-office smash!"
–JAY EMANUEL, MOTION PICTURE EXHIBITOR

"Top drawer! Here is first quality motion picture entertainment of the highest order! A moving and absorbing motion picture. There can be little doubt that the film will produce powerful box-office results!"
–M. P. HERALD

"Excellent! Gary Cooper gives what is probably the best characterization of his career. Worthy of the best attendance in any theatre!"
–SHOWMEN'S TRADE REVIEW

"Around what was probably the most spectacular and important court-martial in America's military history Milton Sperling has developed a compelling and courageous film. A box-office winner! Brilliant is the word for Cooper's portrayal."
–HOLLYWOOD REPORTER

"Outstanding audience attraction should clean up at the box-office!"
–FILM DAILY

"Authentic high drama. Astonishingly topical. Certain to stir much word-of-mouth!"
–VARIETY AND DAILY VARIETY

"Everything about the production is top drawer! A compelling story made into an exciting, first rate film drama. It is exciting and moving!" *–FILM BULLETIN*

MARTIAL OF BILLY MITCHELL

RY COOPER
H BELLAMY · ROD STEIGER
STORY AND SCREENPLAY BY
D CLARK · MILTON SPERLING AND EMMET LAVERY
ON SPERLING · Directed by OTTO PREMINGER
AND CONDUCTED BY DIMITRI TIOMKIN

BUSINESS FLASH!

ZANESVILLE, OHIO WORLD PREMIERE ALL-TIME RECORD!

TV FLASH!
GARY COOPER and ROD STEIGER ON ED SULLIVAN'S SHOW SUNDAY DEC. 25th!



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The major comedy hit of the year!

TOM EWELL · SHEREE NORTH

THE LIEUTENANT WORE SKIRTS

co-starring Rita Moreno

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER · Directed by FRANK TASHLIN

Screenplay by ALBERT BEICH and FRANK TASHLIN

Story by Albert Beich

Inside the Ranch Society Jungle!

VAN JOHNSON · JOSEPH COTTEN

RUTH ROMAN · JACK CARSON

THE BOTTOM OF THE BOTTLE

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER

Directed by HENRY HATHAWAY

Screenplay by SYDNEY BOEHM

From a story by Georges Simenon

The secret of the strangest military hoax of World War II!

CLIFTON WEBB · GLORIA GRAHAME

THE MAN WHO NEVER WAS

COLOR by DE LUXE

CINEMASCOPE

Directed by RONALD NEAME

Screenplay by NIGEL BALCHIN

From the Novel by Ewen Montagu

– and oh! how they will open!!!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 13

December 24, 1955

Mr. Johnston Meets the Press

by MARTIN QUIGLEY

ERIC JOHNSTON'S relish for press interviews, Washington, D. C. style, with off-the-cuff answers to a variety of questions, resulted this week in the publication across the nation—and perhaps around the world—of stories calculated to embarrass exhibitors and the industry at large in the effort to hold and build theatre attendance. "The New York Times" headlined the interview with, "Johnston Tells of Movie Slump."

When show business in particular, and in fact any business seeking the public's interest and support, sounds off with mournful mouthings of poor business it is doing nothing other than increasing whatever difficulties presently exist. The public has no time for a backslider. It wants the company of a winner. The attraction value of motion pictures, in a highly competitive struggle for the public's interest, can only be lessened by wails to the public about falling attendance.

Mr. Johnston's reference to a box office recession was one of a number of utterances which seemed to fulfill little purpose other than providing an access to headlines. Certainly he contributed little clarity to a complex and difficult problem when he said that "good taste" should be the governing factor for "freedom on the screen." The phrase "good taste" in this reference is vague and indefinite, meaning one thing to one person and quite another thing to another person. "Good taste" provides no standard as to the acceptability of subject matter on the screen.

AS a matter of fact if subject matter is essentially evil in character and influence the degree of "good taste"—its polish, artistry and natural allurement —lavished upon it only adds to its potential harmfulness to the public. Mr. Johnston's Association refused a certificate of approval to "The Moon Is Blue" yet it was a picture written and produced in very "good taste"—no coarse or vulgar words were spoken, no lascivious actions were depicted. The polite coloring of this subject, all in "good taste," contributed importantly to the judgment of many experienced and qualified persons that it was a potentially harmful subject for theatrical exhibition. Its polish, its "good taste," is what led many inside and outside the industry to be deceived as to its essential character and influence.

Again no clarity but rather further confusion was contributed by Mr. Johnston to the current discussion in the industry, the press and with the public relative to the Production Code's flat restriction against reference to narcotics. In the published interview he took a position in open conflict with the official position of the Association which he heads.

The Association recently rejected a proposal to amend the anti-narcotic provision and let it be known that it contemplates no such amendment. Mr. Johnston's elaboration of his position in this connection, "I have always felt that motion pictures should show any subject with good taste," suggests that he has not thought very seriously about a wide range of subjects, any one of which might any day be undertaken by a rash producer, which under no conceivable standard could be considered as acceptable for theatrical exhibition, whatever the amount of "good taste" that might be lavished upon them. Without going further than the Hollywood office of his Production Code Administration he could find a truly shocking list of such proposed subjects.

THE industry at home and abroad has been fortunate in having a person of Mr. Johnston's general intelligence, experience and personality drafted to its service. No fair comment upon him and his industry activities could fail to recognize the important and far-reaching accomplishments that have stemmed from his efforts since accepting the presidency of the Motion Picture Association.

But at no time does Mr. Johnston seem willing to have it appear that he is wholly in and of the motion picture business. Although frequently in the press and on the speaker's platform he is more often than not identified with subject matter and purposes that bear no relevancy to the motion picture business.

In consequence of this seeming partial and periodic detachment—inevitably contributed to by his Washington, D. C. headquarters—Mr. Johnston is infrequently in the stream of the industry's thought, spirit and activities. This necessarily results in a lack of a "feel" for industry pursuits and purposes.

Hence, when he faced this week in Hollywood a battery of summoned general and industry press representatives he was not mindful that a cry of "movie slump" would be no stimulant to prospective ticket buyers in these difficult times; that for Mr. Johnston "personally" to be in favor of an amendment of the anti-narcotic provision of the Code while his Association is against it would only leave his Association in the lurch, and that

[*Continued on following page*]

Mr. Johnston Meets the Press

[*Continued from preceding page*]

glib references to "good taste" as a standard of acceptability represent in effect a rejection of the moral Code which his Association upholds.

His seeming partial and periodic detachment results also in an unsureness about important industry facts—such as the incorrectly cited years of the industry's greatest prosperity which he unhappily said would never return!—and even facts from the record of his own Association such as his failure to remember that "The French Line" did eventually receive a Code certificate. As a matter of fact he was not in Europe "on Government business" when the anti-narcotic provision of the Code was dropped in 1946 (not in 1951 as he mis-remembered this week in Hollywood). He presided at the meeting of the Association board in New York which adopted the amendment.

A rejoinder to all of the foregoing might be to undertake to characterize it as merely deliberate fault-finding. It is not so intended. The writer of these lines respects and admires Eric Johnston. The regret is that the heart seems not to be where his major association with motion pictures and the industry would indicate that it should be.

If it were it would ring, in good times and bad, in tune with the hearts of those who with courage and foresight brought the film from the nickelodeon stage to its present position of world eminence and whose eyes, looking out upon a beckoning horizon, will never entertain the short-sighted and defeatist notion that the motion picture is a has-been.

The essential attribute of leadership is to meet the challenges as they appear—whole-heartedly and on a full-time basis.

Letters to the Herald

Missed the Boat

To the Editor:

In connection with your editorial in the November 26th issue, I wish to make the following comments:

First, the entire motion picture industry has missed the boat in public relations.

Second, the producers from Disney down will learn eventually that human nature is the same the world over and that when they go on TV with their stars and productions which the public can stay home and see for free they are not going to pay anything to see them at the country's theatres, and that is a proven fact. They are staying away from the theatres by the millions.

Third, if they think TV is the place to show their wares and can do so profitably, then they should quit making theatrical productions and go all out for TV. Then we can convert our buildings to some other type of business in which we might possibly make some money instead of dying the slow way via starvation.—*M. E. GLASCOCK, Lake Theatre, Woodlake, California.*

Show the Good Side

To the Editor:

I am a motion picture producer at Hamburg Central School, and at present preparing to enter film production at the State University of New York in Fredonia as part of my college education. I am very much interested in the film industry, and keep informed as to its problems, etc.

As one who is preparing to enter the industry as a career, I am interested in its future, and I have noticed where most of today's producers are making mistakes. I know most of the problems of the product that these producers are putting out, and I appreciate the fact that it's hard to please the entire movie-going public. However, if more pictures could be made stressing the good side of today's teen-agers there may be longer lines in front of the box office. Films such as "Rebel Without A Cause," "Teen-Age Crime Wave" are very interesting and entertaining pictures, but the public gets its belly full of the bad side of today's teen-agers through television shows such as "Dragnet" and many others.

Why not make a few more films like the radio show "Meet Corliss Archer," or more films like MGM's "My Brother Talks To Horses." I sincerely believe that more of these kind of pictures will make more money. Slow down on the sex and crime, it will soon ruin the movies. They may not get a third chance.—*DONALD W. THOMPSON, Donald W. Thompson Productions, Hamburg Central High School, Hamburg, New York.*

Too Many Foreign

To the Editor:

Small town theatres are suffering from a lack of good product at a reasonable price. There are too many foreign-made pictures with one or two American stars. Producers and distributors grow fatter as exhibitors grow leaner. Everything now points to Government control. Sad, but true!—*HAL GILBERT, Princeton Theatre, Princeton, W. Va.*

Too Many Costumes

To the Editor:

Shows are generally better now, but we have too many costume pictures. Generally speaking, the population goes for U.S. Service pictures. Most families, or even the young married folks, are now having first hand experiences along this line. So, such pictures as "The Bridges of Toko-Ri" and "Mister Roberts," etc., are enjoying good business. Paramount's "Strategic Air Command" too. There can be diversity and timeliness here in this field. Of course, good comedies and occasional musicals are fine. But we should stay away from too much sex and from crime.—*ROY ROWE, Pender Theatre, Burgaw, N. C.*

Need 100 More

To the Editor:

Need 100 more pictures each year. All pictures should be in color. Most dark scenes should be cut out.—*GEORGE A. BRINEGAR, East 50th Drive-In, Bedford, Ind.*

WHEN AND WHERE

January 14: Induction of new officers of the Variety Club of San Francisco, Fairmont Hotel, San Francisco.

January 14: Installation of new officers of the Colosseum of Indianapolis, Variety Club headquarters, Indianapolis.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

On the Horizon

VIOLATIONS

New York theatres received some visits and public attention from their fire department Monday, and some consequent press attention. The result, poor public relations, and some tightening of fire precautions. Fifty per cent of midtown theatres inspected had from "one to three violations" Commissioner Edward F. Cavanaugh, Jr., reported. He said he ordered the inspection because he wished to protect holiday crowds. He added the violations were dangerous, not imminently, but potentially. They were such as corroded sprinkler heads, flamable holiday decorations, combustible materials in storage spaces, missing shutters on projection booths, empty casks of water, refuse in unsuitable locations.

ACTIVE

Nate Blumberg remains with Universal - International. The well-known and ebullient executive told the company this week he wishes to remain active during the five years remaining of his ten year contract.

EYE FILLING

Silent screen star Harold Lloyd gave The HERALD a national TV plug the other night. Subject of Ralph Edwards' "This Is Your Life" Dec. 14 (NBC-TV, live, from Los Angeles), Lloyd recalled that while hospitalized following a studio accident, he was much gratified to test his eyesight by spotting The HERALD cover at his bedside!

NEW PROCESS

Welcome another screen process. On the screen horizon is the Multi-Dimension Process of the Cyclotrana Corp., demonstrated in Hollywood Monday by inventor Frank Caldwell for the corporation's directors. It photographs and projects a 160 degree picture, using a horizontal-film camera, film with 10 sprocket holes to movement, and a special optical system which turns the image to vertical.

TESTIMONIAL

Down New Orleans way, this week they sent off a local man whose renown has reverberated nationally for 43 years. He's Gaston J. Dureau, Jr., president of Paramount Gulf Theatres. Wednesday evening, friends of his many years gave their testimony by presence and speech at a banquet in the Hotel Roosevelt. Mr. Dureau retires January 1, but will continue to advise the company. E. V. Richards, Jr., headed the testimonial.

THEATRE AND TV DEBUT

London Films' "Richard III," in VistaVision and color by Technicolor, will have its American premiere simultaneously at the Bijou theatre, New York, and as a "spectacular" on NBC-TV some time between February 27 and March 15, an official of Lopert Films has announced. Lopert will distribute the picture domestically and the Bijou engagement will run "day-and-date" with the TV showing "because we figure the TV showing will boost the picture along," it was said.

REGULATION

Mexicans want foreign companies at the very least to make their exhibition prints in Mexico. Congressman Rodolfo Landa, who happens to be secretary-general of the National Actors Association, is agitating for high tariffs to compel such printing.

Floyd E. Stone-Vincent
Canby-Jay Remer

The Herald wishes one and all a joyous holiday season - A peaceful, happy and prosperous New Year

Page

NEW YEAR brings new look to production in Hollywood 12

RKO STUDIO rolling now; building property backlog 12

ACTORS, WRITERS, directors cook production plans 13

JOHNSTON SEES no code change; tells press it's "living document" 14

DISTRIBUTORS win new decision in Dallas trust case 14

MPAA SUED on dope film by independent distributor 14

1956 "ALMANAC" offers picture of motion picture industry 19

DECISION IS reserved on application for drive-in by Loew's 19

COMPO TO PUSH new tax fight; awards to be repeated 20

MGM releasing 12 pictures through April of 1956 21

SAFETY STOCK rules Britain; nitrate banned after Jan. 1 22

NATIONAL SPOTLIGHT—Notes on personnel across country 28

NATIONAL THEATRES reports net income of $2,886,008 for year 33

SERVICE DEPARTMENTS

Refreshment Merchandising 38

Film Buyers' Rating 3rd Cover

Hollywood Scene 25

Managers' Round Table 35

The Winners Circle 34

IN PRODUCT DIGEST SECTION

Showmen's Reviews 713

Short Subjects 714

What the Picture Did for Me 715

The Release Chart 716

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This week in pictures



by the Herald

THE APPEAL. Spyros S. Skouras, president of Skouras Theatres, promises his utmost and solicits cooperation, as on Tuesday at luncheon in New York, he accepted co-chairmanship of the 1956 Brotherhood campaign in the motion picture industry. With him, co-chairman William Heineman, United Artists' distribution chief, who said he had some new ideas for raising money, including some questions he and Mr. Skouras will ask personally at the studios, where he indicated enthusiasm has not been reflected in contributions; J. Robert Rubin, National Conference amusements division chairman; Sol Schwartz of RKO Theatres and Harry Goldberg of Stanley Warner.



HIS FRIENDS at Paramount's studio the other day broke bread and raised glasses to Morris Simpson, comptroller since 1943 and a company man since 1920. They presented him a congratulatory scroll pointing up 35 years of versatility and variety. Mr. Simpson represented the company in England, France, Germany, and Canada.





THIS IS ANOTHER of the European beauties now giving Universal-International the "international look." Marianne Koch (now Cook) signs on as studio chief Edward Muhl and executive vice-president Alfred E. Daff watch. Miss Cook won an acting award at the Berlin Film Festival for "The Devil's General," and also was noticed by U-I executives in "Ludwig II" which the company will release here. Her Hollywood screen tests confirmed their perception.

THIS IS THE CREW which brought to patients of the Will Rogers Memorial Hospital at Saranac Lake, New York, some holiday laughter. Posed before a suitable tree are the executives, performers, and musicians, all volunteers whom the Cinema Lodge, B'nai B'rith flew from New York. Standing, Bob Coffee; Ned Shugrue, publicist; Burton Robbins, of the Cinema Lodge, and crew leader; Fay Meryle; Dr. George E. Wilson, hospital director; Helen Kane and Margie Coates; patient Sonia Spieker; Paul Duke, Louis Williams, Paul Romeo. Kneeling, patient Eileen O'Dare, and Sam Lisi, Sy Wiener and Dan Healy.







THEY'RE SHOWING PICTURES all over. To New York preview last week came Universal-International's "The Benny Goodman Story." At the left, above, Mr. and Mrs. Benny Goodman with Charles J. Feldman, Universal vice-president and general sales manager, and Mr. and Mrs. Steve Allen. Mr. Allen, you know of course, in the picture is Benny Goodman. *Above, and at the right,* opening of "The Court Martial of Billy Mitchell" in the Shea chain's Liberty and Weller theatres, Zanesville, O. Seated are Adelle August, Gerald Shea, Natalie Wood, Tom Shea, Nancy and George O'Hanlon. *At the left,* Sir Alexander Korda of London Films, Odile Versois the actress, and Robert Dowling, New York realtor and amusement industry financier, at "Richard III" in London. *At the right,* United Artists' board chairman Robert S. Benjamin and his wife at the Broadway premiere of "The Man With the Golden Arm" which in its first three days rolled up $24,476. And, below, at the Roxy Theatre, New York, 20th-Fox's "The Rains of Ranchipur": Pakistan Ambassador Mohammed Ali and Mrs. Ali; co-star Joan Caulfield; producer Frank Ross; and theatre director Robert C. Rothafel.











ON THE SET of Paramount's "That Certain Feeling," Bob Hope entertains Jack Groves, of the Post Oak Drive-in, Houston, and Mrs. Groves.

CAMPAIGNER. Lillian Roth, in Houston for screenings of "I'll Cry Tomorrow" (her story) cuts her birthday cake for newspapermen guests C. C. Quill, Waco; Lynwood Abrams, El Paso; John Bustin, Austin; Tony Zoppi, Dallas; Jack Gordon, Fort Worth; Paul Hochi and Winston Bodie, Houston. The cake was flown from Susan Hayward, in Los Angeles, because of MGM's unremitting thoughtfulness.



NEW YEAR BRINGS NEW LOOK TO PRODUCTION

by VINCENT CANBY

This second to the last week of 1955, a year marked by particularly tumultuous trade practice controversies, brought forth a number of significant and potentially important developments on the production front, an area of activity which has of late been obscured by the smoke of intra-mural battle.

The developments were varied, ranging from the reactivation of a major studio to the formation of two new independent firms, the setting of schedules by two others and a Broadway-Hollywood financial partnership that will guarantee another major studio rights to one of the most thoroughly pre-sold properties of the century. Not all of the developments necessarily point to an increase in over-all quantity, though it is probably safe to assume that the quantity will go up; certainly will the quality.

These were the developments:

1. Announcement by Daniel T. O'Shea, president of RKO, of the reactivation of that company's production program "to produce a minimum of between 12 and 15 major productions in 1956" and "to buttress" this schedule with a number of independently produced films "to keep the RKO world wide sales force at its peak efficiency";

2. Formation in Hollywood of a new independent production company by producer Joe Pasternak (currently under contract to MGM) and Sam Katz, co-founder of the Balaban and Katz circuit and most recently one of the owners and executive director of the Stanley Kramer company;

3. The formation, announced in New York, of a new production company by director Daniel Mann, whose credits include Paramount's current "The Rose Tattoo" and MGM's forthcoming "I'll Cry Tomorrow," and screenwriter Jay Richard Kennedy, who co-wrote the screenplay for "I'll Cry Tomorrow";

4. Announcement by producer-star Kirk Douglas that his Bryna Productions will produce two films in 1956 and has hopes to go up to three or four in 1957, and the announcement by another producer-star Henry Fonda of his plans to make three films in the coming year (see opposite page):

5. Announcement that Paramount Pictures will supply all the financing for the planned 1956 Broadway musical comedy, "Li'l Abner," based on the comic strip by Al Capp and to be written by Norman Panama and Melvin Frank; and

6. Announcement by producer Robert Aldrich that his Associates and Aldrich Company, which filmed "The Big Knife," will enter the packaging field and will participate in financing and distribution setups for other independent producers.

Of all the developments, of course, the RKO reactivation is of the most immediate interest to exhibitors, since it would now seem sure that the company will continue as major product supplier. For further details, see the accompanying box.

The formation, announced this week, of a new independent production company by Joe Pasternak and Sam Katz brings together two of the motion picture company's most important figures. The new company will be launched in 1957, at the expiration of Mr. Pasternak's contract with MGM. It will join the talents of a producer (Mr. Pasternak) whose productions over the last 17 years have grossed an estimated $250,000,000, and an executive (Mr. Katz) with a solid knowledge of exhibition as well as production—he was associated with MGM for 15 years.

In financing the "Li'l Abner" Broadway musical, Paramount will be continuing its partnership with Mr. Panama and Mr. Frank, the team which also produced, directed and wrote the company's forthcoming "The Court Jester" and "That Certain Feeling." The deal, by which Paramount will share in the profits of the play, also provides for the company to finance, on a participating basis, and release the motion picture version.

Although the deal is not unique in motion picture history, it is the only such deal undertaken by a major motion picture company in recent years. Paramount has been one of the companies which has participated in the backing of such Broadway shows as "Sabrina Fair" and "The Desperate Hours" in return for options on the motion picture rights. "Li'l Abner" will be presented on Broadway next Fall by Triad Productions, a corporation formed by Mr. Panama, Mr. Frank and choreographer Michael Kidd.

The first production to be handled by Associates and Aldrich under their new policy will be "Ride Back," to be produced by William Conrad and directed by Allan Miner. United Artists will finance and release with Aldrich furnishing guarantees and completion bonds.

RKO STUDIO ROLLING NOW; BUILD PROPERTY BACKLOG

Daniel T. O'Shea, president of RKO Pictures, returned to New York this week following two weeks of conferences in Hollywood during which he is reported to have "finalized several major points in the 1956 production program for RKO," all of which have been in the planning stages since the new management began reactivation of the company several months ago.



Daniel T. O'Shea

Mr. O'Shea is to return to the studio in January to continue development of overall plans which have been the subject of his conferences with Charles L. Glett, executive vice-president, and William Dozier, vice-president in charge of production. Of primary significance was Mr. O'Shea's announcement that the company will produce a minimum of between 12 and 15 major films in the coming year.

Other highlights of his disclosures were that (1) Eddie Fisher and Debbie Reynolds will be brought together by RKO to co-star in a comedy-musical, "Every Mother Should Be Married," with filming to begin in May; (2) RKO has purchased the current best seller, Cameron Hawley's "Cash McCall," to be produced in 1956; (3) negotiations have been completed for John Farrow to produce and direct three for RKO, the first of which will be "Back from Eternity," with filming to begin in February; and (4) David O. Selznick will begin his production of Hemingway's "A Farewell to Arms" with Jennifer Jones in June.

The first new RKO picture will go into production at the studio early in January when Ginger Rogers begins starring in "The First Traveling Saleslady," being produced and directed by Arthur Lubin. The second will be Mr. Farrow's "Back from Eternity."

In Hollywood this week Mr. Dozier announced the signing of 26-year-old Stuart Millar as a producer for the company. Mr. Millar, a former writer for the New York *Mirror* and the International News Service, was assistant to producer William Wyler on the production of "Friendly Persuasian" and "The Desperate Hours." "Mr. Millar's appointment," said Mr. Dozier, "illustrates RKO's eagerness and determination to enlist the creative services of fresh, young and aggressive talent in the making of quality motion pictures."





ACTORS, WRITERS, DIRECTORS COOK PRODUCTION PLANS

by FLOYD E. STONE

HENRY FONDA, ROBERT ROSSEN, AND KIRK DOUGLAS (left and right above and right lower) may differ in methods, financing, stories and stars. But not about the medium which is motion pictures.

They bustle, simmer and dance with plans.

Actors, writers, directors, they now are producers.

They produce, they told reporters in New York, last week (over breakfast and luncheon tables)—because they are convinced there is money in it.

Mr. Fonda doesn't particularly like producing. He's been advised to become a picture maker for tax purposes. He'd rather be an actor, and certainly a director. But he's in pictures as a company, so to speak. Orion Productions is the name, and it will make three features which United Artists will finance and release.

Mr. Rossen is another whom that company is backing. Mr. Rossen is a writer, a director, and now a producer. United Artists has faith in him to the extent of a monumental $4,000,000 for a two and one-half hour picture, "Alexander the Great." Mr. Rossen says he feels rather full being a triple threat. In fact, he's added another title: researcher. He says: "I don't know whether I'm a producer or a Greek scholar."

And Mr. Douglas, as you may see, has brought his effervescence to picture making. Unlike Mr. Fonda, he finds in it thrills of creation and challenge. The problems he licked while making his first for his own company (Bryna Productions) merely spur him on.

Mr. Fonda, returned from Italy and his starring stint in Paramount's "War and Peace," announced the other day his Orion company will make "Twelve Angry Men," "The Staked Plain" and "Clown." He has a careful stance in stories, he stressed, because he is dedicated man of the theatre, and the properties mentioned will bear his imprimatur. The first named is an "Emmy" (TV's award) winner and Mr. Fonda will make it in cooperation with Reginald Rose. The second is a western by Seton I. Miller; and the third is the story of renowned circus performer Emmett Kelly, in which Mr. Fonda will be the lead as he was on the television show.

As for television motion pictures, "no money, no fun, too quick," is his analysis. "You make them in two or three days, which for an actor is no fun," he commented.

Mr. Rossen presented himself at luncheon in the 21 Club as a newly formed archivist. He insisted his research had been lengthy, tortuous, thorough, and original, and that he is presenting the truth about Alexander, and that in the truth, with no hokum as critics suspect, there is entertainment. He used Spain as a base because it duplicates to some extent the Greek peninsula, and primarily because it has a motion picture establishment of some technical attainments.



by the Herald

He has properties and plans aplenty but these await fulfillment and even disclosure while he winds up "Alexander" with a personal advance promotion tour beginning probably in February, he added. Made in Hollywood rather than Europe, the picture would have cost $7,000,000, he commented. It will have $1,000,000 or more worth of advertising, and possibly gross $20,000,000, according to prediction.

Mr. Douglas had some observations about new faces. He's an old one by now, he conceded, and now he's a producer he feels exhibitors who ask first of all, "Who's in it?" obstruct new talent. The way to build new faces, he also commented, is to show them first with old ones. As for the old stars, studios lacking them now had failed originally to keep them under contract.

It will be seen from this, Mr. Douglas firmly believes, as he insisted, on the star system, run properly. He also finds, now that he's involved in cooperative efforts, "there are no geniuses."

For the record, his next will be "King Kelly" which Loew's will finance, and "Shadow of a Champ" for United Artists, now distributing his Bryna Productions' first production, "The Indian Fighter."

JOHNSTON SEES NO CODE CHANGE

Tells Coast Press Meeting It's "Living Document"; Says Business Down

by WILLIAM R. WEAVER

HOLLYWOOD: Eric Johnston, president of the Motion Picture Association of America, at a press conference here Monday put himself on record: "There will be no changes in the Production Code in the foreseeable future."

Mr. Johnston had spent the weekend in Hollywood and Monday night was the guest of the studio heads at dinner. He left Tuesday for his home in Spokane, Washington, to spend the Christmas holidays.

Outlines Procedure

Under persistent questioning by reporters, Mr. Johnston outlined established procedure by which any producer who believes the code should be amended can advance his proposal through PCA channels and thus bring it to the consideration of the MPAA board, and then went on to say, "there are no such proposals before the board now and I do not know of any coming up."

In the course of questioning, Mr. Johnston explained to interrogators that by his term "foreseeable future" he meant much longer than "a few months or a year." He explained, in outlining the code background, that there never have been any changes made in the basic document, but only in the "permissive practices" section.

Mr. Johnston described the code as a "living document" and said he believed it is indispensable to "this self-respecting industry" as a guide for itself and as a protection against irresponsible censorship which, without it, could be expected from many quarters. He said, in his personal opinion, "I have always felt that the motion picture screen should show any subject at all in good taste" and that "I am against one person setting himself up as knowing more than everybody else," but added that "the present situation is very clear."

Would Not Discuss "Arm"

Through the hour-long press meeting the MPAA head declined to discuss Otto Preminger or "The Man with the Golden Arm" specifically. On other topics he said:

Domestic grosses are down, and foreign grosses are slightly up, but not enough to offset the domestic decline. Reminding that foreign revenue in 1954 accounted for 45 per cent of the industry income, Mr. Johnston said it would account for 50 per cent or more in 1955. He said foreign revenue amounted to $210,000,000 last year, and would be up two to five millions above that figure this year.

Mr. Johnston indicated that he was not alarmed at the decline, though he admitted he could not pinpoint the causes. He expressed the belief that the film business still was seeking its own level in competition with television and other diversions. When that level is found, he predicted, it would be sufficiently high for the movies to continue "as a good business" with still more "opportunity to expand in the foreign market."

Violence Reduced

He attributed to "excessive brutality" much of the criticism against Hollywood pictures, and pointed out that England had banned five films for this reason. He said he had warned producers last April and was happy to report that "the amount of violence has been greatly reduced" in pictures made during the last six months.

Regarding pay-television, Mr. Johnston said the topic has never been put up to the MPAA or the Association of Motion Picture Producers for discussion and opinion, and added his personal expectation that the Federal Communications Commission may "fail to make a decision, in which case the matter probably will go to Congress." He refrained from forecasting Congressional attitude.

Stating his long-view of the industry's future, Mr. Johnston said he believed "we will never do 1946-1947-1948 business again," but expenditures will come into a proportion with box office potential. He added, citing drive-in activity among the reasons, "we will become more and more a summer business."

Sues MPAA On Dope Film

The Production Code Administration violates the anti-trust laws, an independent film distributor charged in a suit filed in New York Federal Court Tuesday against the Motion Picture Association and its members, the major distributors.

Ellis Films, Inc., owner of "Three Forbidden Stories"—one episode of which deals with drug addiction—asks $150,000 in treble damages, alleging the picture was refused a seal because of its narcotics theme and then refused bookings because it lacked a seal. It also charges MPA concert and implied coercion so that theatre owners with 70 per cent of national patronage refuse to show pictures lacking the MPA approval.

The suits asks that the Code provision barring narcotics themes be declared violative of anti-trust laws.

Emil K. Ellis, attorney for the complaining company, said "it is our position that the provision of the Code banning any treatment of these subjects is anachronistic and dangerous."

MPA executives said at mid-week firstly they had to read the documents of complaint, and secondly there is no penalty assessed against a theatre which shows a picture lacking a seal—and in fact such pictures have been commercially successful. They also pointed out that since divorcement MPA members are not allowed to influence theatres.

Majors Win Dallas Case

DALLAS: A Federal court jury this week brought in a verdict in favor of six distributors in the $750,000 anti-trust suit brought by the Delman theatre here. It was the second victory for the distributors in the action. The case had been appealed following a trial in January, 1953.

The plaintiff, I. B. Adelman, sought an earlier run for the Delman, alleging a conspiracy among the defendant distributors and the Interstate Circuit to prevent him from obtaining an earlier availability. The defendants contended that Interstate's Village theatre should get the first suburban run. The Delman was given 52 days after first run and one week after the Village. Prior to the appeal, RKO, Loew's, Interstate and Texas Consolidated Theatres were dropped from the case.

Roy W. McDonald, chief defense counsel, told the jury that because of a limited number of prints, it was impossible for distributors to book a picture in every theatre that wanted it at the time. He also said the jury's decision proves the industry can distribute films according to good business policies and not according to the demands of theatre owners.

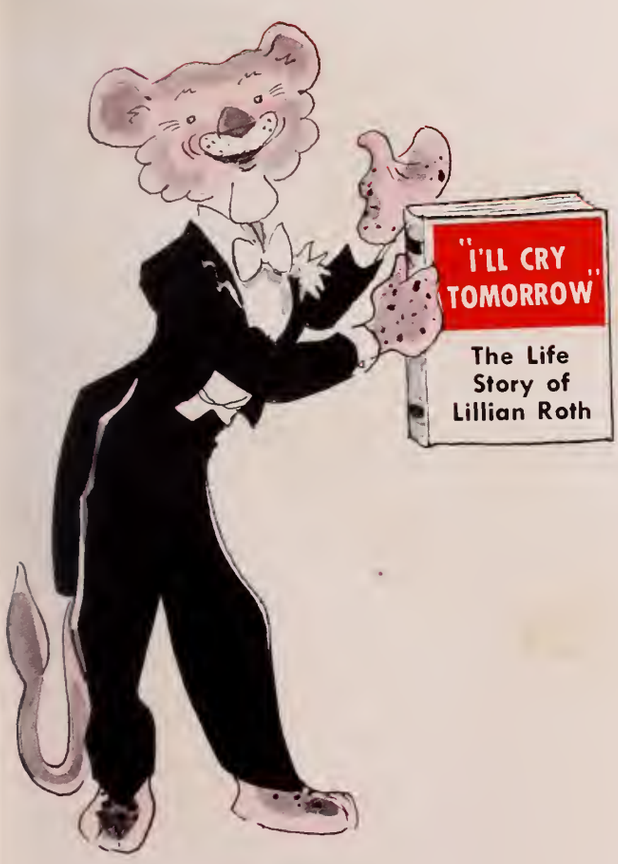
Modern Art Library Offers Circulating Film Program

The Film Library of the Museum of Modern Art, New York, has released its new catalogue of circulating film programs. It offers seven series of film programs covering the development of the narrative, the elements of the American film, the work of individual directors and examples of French, German, Russian and Scandinavian films both silent and sound. This circulating part of the library's collection of films is made available to educational and cultural organizations throughout the country.

Lester Neely, Jr., Dies

Lester M. Neely, Jr., general manager of the Neely Theatres Company and vice-president of the Alabama Theatres Association, died suddenly December 20 at his home in Marion, Ala. The Neely circuit operates eight theatres in and around Marion and a radio station in that city. Mr. Neely and his wife have both been active in the Alabama TOA unit and the national group.

SIT IN ON A PROMOTION MEETING FOR M-G-M's "I'LL CRY TOMORROW"



"Mr. Exhibitor, M-G-M had a great property to begin with. Countless millions read the story of Lillian Roth, many more millions were thrilled by her TV appearance. To have a great production so well publicized in advance is unique. But that's just the starting point. Here's what M-G-M is doing to make it the most eagerly awaited attraction in years!"

(continued)



"I'LL CRY TOMORROW"

TOP PIX OF '56!

"EVERY FAMILY IN AMERICA IS READING ABOUT IT!"

FULL PAGE ADS IN THESE MAGAZINES:

Magazine	Issue	Readership
LIFE	Dec. 19	27,750,000
LOOK	Dec. 27	19,500,000
AMERICAN	Dec.	5,962,300
GOOD HOUSEKEEPING	Dec.	11,250,000
LADIES' HOME JOURNAL	Dec.	11,673,000
McCALL'S	Dec.	11,400,000
REDBOOK	Dec.	4,549,000
WOMAN'S HOME COMPANION	Dec.	8,900,000
TRUE STORY	Jan.	4,938,000
		105,922,300

PICTURE OF THE MONTH COLUMN:

COLLIER'S	Nov. 11.	11,600,000
LOOK	Nov. 29	19,500,000
AMERICAN	Dec.	5,962,300
COSMOPOLITAN	Dec.	1,891,000
GOOD HOUSEKEEPING	Dec.	11,250,000
McCALL'S	Dec.	11,400,000
PARENTS'	Dec.	3,600,000
REDBOOK	Dec.	4,549,000
SEVENTEEN	Dec.	2,177,500
WOMAN'S HOME COMPANION	Dec.	8,900,000
TRUE STORY	Jan.	4,938,000
SATURDAY EVENING POST	Dec. 31	19,600,000
(Lion's Roar Column)		105,411,200



OCEANS OF PROMOTIONS AHEAD!

NEWSPAPERS, TV, RADIO! BIG!

Advance teasers and powerful display ads in the newspapers will continue the barrage as you approach your playdate. Backed by Radio and TV campaigns!

LILLIAN ROTH TRAILER

Powerful novelty trailer with Lillian Roth doing an appealing selling job!

PUBLICITY COMES NATURALLY

No picture in recent years has lent itself so richly to a harvest of feature stories, TV and radio interviews. See back page for just a few of many publicity breaks!

POWER-HOUSE PROMOTION!

Lillian Roth and Susan Hayward are cooperating personally in exploitation. Miss Roth has already appeared on the Ed Sullivan Show and on many others. She is visiting Chicago and Los Angeles on behalf of the twin-World Premieres and will be in New York for the Music Hall engagement. Pocket Book edition of the best-seller have sold more than a million copies and is now in 3rd big printing, providing basis of many tie-ups. M-G-M Sound track album of Susan Hayward's own voice plus Lillian Roth's "I'll Cry Tomorrow" album are potent promotion aids. See mammoth press-book for further details and tie-ups. Big-time plans in the M-G-M manner will insure pay-off showmanship!

BELOW: This full-page ad appears in LIFE and other national magazines.

I'LL CRY TOMORROW

Millions wept unashamedly when they read Lillian Roth's frank revelations in the best-selling autobiography "I'll Cry Tomorrow". Now, in intimate detail, the story of her life is told on the screen—and it is a story of indomitable faith and courage you'll not soon forget. M-G-M has made it into a distinguished and inspiring motion picture!



Gently, almost reverently, her full red lips closed around the rim of hell! Sip by sip and slip by slip, she hit the depths!



She woke up one morning in a strange hotel room—not knowing where she had been—or whom she had married.



A fabulous star who became a personality before she became a person ... who almost had to die before she started living!



Susan Hayward tops her triumphant dramatic performance by singing the hits Lillian Roth made famous from Broadway to Hollywood!

This story was filmed on location ... *inside a woman's soul*



From M-G-M starring

SUSAN HAYWARD · RICHARD CONTE · EDDIE ALBERT · JO VAN FLEET
DON TAYLOR · RAY DANTON

SCREEN PLAY BY HELEN DEUTSCH and JAY RICHARD KENNEDY · DIRECTED BY DANIEL MANN · PRODUCED BY LAWRENCE WEINGARTEN

Based on the Book "I'LL CRY TOMORROW" by LILLIAN ROTH, MIKE CONNOLLY and GEROLD FRANK • An M-G-M Picture

Hear the songs in the M-G-M Records Album

TERRIFIC NATIONAL MAGAZINE CAMPAIGN

LIFE full-page at left is typical of ad appeal

LIFE

LOOK

The Saturday Evening POST

THE American MAGAZINE

Good Housekeeping

LADIES' HOME JOURNAL

McCall's

Redbook The Magazine for YOUNG ADULTS

WOMAN'S HOME COMPANION

True Story

COSMOPOLITAN

Parents' MAGAZINE & FAMILY HOME GUIDE

seventeen

Collier's

BELOW: The enthusiastic double spreads (four pages) in LOOK Magazine.



MOVIE REVIEW

Lillian Roth's famous confession, I'll Cry Tomorrow, casts Susan Hayward in a shattering, terrifying role

Ambitious mother (Jo Van Fleet), above, pushes career of her unhappy daughter, Lillian (Susan Hayward), who eventually wins success as singer, right.

SUSAN HAYWARD bids for an Academy Award

SINGER-ACTRESS Lillian Roth's autobiography, *I'll Cry Tomorrow*, is the real-life testament of a talented woman who falls prey to alcoholism but escapes, eventually, through her courage and will-to-live. It provides the theme for one of the year's most remarkable films, told with an unsparing truth that will leave audiences shaken. The story's emotional power is vividly communicated by Susan Hayward in a shattering, intense performance that may win her an Academy Award. Daniel Mann, who directed for MGM, also becomes an Oscar candidate for his sensitive, almost documentary handling of the tragic story.

First tragedy to overwhelm Lillian hits as she comes off-stage to learn of her fiancé's sudden death.

Grief spurs the alcohol habit. She marries (Don Taylor), drinks "to forget we don't love each other."

Another marriage ties her to an alcoholic sadist (Richard Conte), who brings terror to her life.

She sinks further into oblivion and pawns her mink coat as singing jobs become harder to get. continued

IT STARTED WITH LOOK!



NEXT: REDBOOK

PICTURE OF THE MONTH

"Hollywood discovers a thrilling new singer among its stars—Susan Hayward. Already one of Hollywood's greatest box-office attractions by virtue of her beauty and acting ability, Susan has started a new career for herself—she is a very fine singer. Since Miss Roth has had the courage to tell her experiences in a book and on television, almost everyone is familiar with her inspiring story. The film is so well made and Miss Hayward turns in such an excellent performance that even those who know the Roth story well will be highly entertained."

NEXT: COSMOPOLITAN

Louella Parsons Selection:
Susan Hayward Best Female Performance

Just the Start!
Every tomorrow
brings new honors!

THE MOST PUBLICIZED PICTURE!

Far in advance of your playdate!

"I'LL CRY TOMORROW"

PRINTED IN U.S.A.

1956 "ALMANAC" OFFERS PICTURE OF INDUSTRY

Who's Who First of Many Sections with Details of Whole Trade Operation

Distribution of the 1956 edition of INTERNATIONAL MOTION PICTURE ALMANAC, published annually by Quigley Publications, began this week.

This 26th edition of the film annual, edited by Charles S. Aaronson, is divided into 14 sections, each of which has complete and up-to-date material on its particular subject. Each of these sections is thumb-indexed, permitting the most convenient methods for use by the reader. In addition, there is a complete section on industry statistics gathered from varied and reliable sources, a complete table of contents and a full index throughly cross-listed making it a simple matter to locate any particular reference desired.

Who's Who Section Is Invaluable Reference

Included in the 900-odd pages of the 1956 ALMANAC is the only authoritative "Who's Who" section for the industry. Every important executive, performer and technician, in production, distribution and exhibition, is included. Thus the many, many thousands of biographies given makes this section an invaluable and unique reference file.

The 14 sections into which the ALMANAC is divided represent a valid, basic cross-section of the vital information so many find so necessary. After the biographical section the following appear in the order named:

Pictures—A listing of all feature releases from 1944 to 1955 including title, stars, releasing company, release date, running time and whether in color or a special process; company-by-company breakdown of pictures released in the 1954-55 season; British and foreign films released in the U. S. by title and by country of origin.

Corporations—Detailed information on motion picture companies, large and small, with respect to their corporate makeup and officer personnel.

Theatre Circuits—Companies operating four or more theatres in both the United States and Canada; buying and booking outfits in the United States and Canada; a list of theatres with an art picture policy, both full-time and part-time.

Drive-Ins—A complete and up-to-date listing of all the drive-in theatres in the United States and Canada, including the theatre, location, capacity and owner or booker.

Award and Poll Winners—A listing of Academy Award winners through the years; all the Quigley Publications Awards since their inception; awards made by various publications, groups and organizations; awards of the Society of Motion Picture and Television Engineers.

Services—Listings of film exchanges, trailer distributors, film carriers and screening rooms in the United States and Canada; film laboratories; color processes; film storage vaults; raw stock manufacturers; stock-shot film libraries; producers of short subjects, cartoons, newsreels; talent and literary agencies; publicity representatives; Government film bureaus.

Organizations — Producer-distributor; exhibitor; guilds and unions; Variety Clubs, film clubs and general groups.

Equipment and Supplies—Listings of manufacturers and services; studio equipment; refreshment products and equipment; equipment listed by categories; theatre supply dealers in the United States and Canada.

Codes and Censorship—Full texts of the Motion Picture Production Code and Motion Picture Advertising Code; state and city censor boards; public previewing groups; motion picture councils and other community organizations.

The World Market—Detailed information on the industry in many countries throughout the world with market analyses by correspondents of Quigley Publications; theatre supply dealers in the world market.

The Industry in Great Britain—A review of the year by Peter Burnup, London editor of Quigley Publications; structure and personnel of companies; trade organizations; Government divisions on film affairs; studio facilities; processing laboratories; chief theatre circuits.

The Press—Trade publications; writers and critics of the newspapers in the United States and Canada; fan magazines; national magazine film writers; Hollywood representatives; newspaper syndicates; foreign press representatives.

Non-Theatrical—A listing of producers and distributors, libraries and miscellaneous services for advertising, industrial, educational, television, documentary purposes.

The statistical section includes facts and figures on exhibition, distribution, production, employment and finance. There is also a list of "The Great Hundred" motion pictures released through the years. It includes money-making films and/or notable artistically creative achievements.

TV ALMANAC WILL BE COMPANION BOOK

There will be a companion book to the 1956 "International Motion Picture Almanac" in a few weeks when the 1956 "International Television Almanac" appears. For three years the television section was part of the film book, but because of the rapid growth of the newer industry and the expanding interest members of both have in each, it was necessary and expedient to put television in its own volume. It too will include a unique, complete biographical section in addition to a complete station listing, details on every network and syndicated program available, a full list of producers and distributors and many other departments. The total of 14 sections embraces the industry, giving complete and thorough details.

Decision Is Reserved on Drive-in Plea

Federal District Judge Sidney Sugarman Tuesday in New York—after two days of testimony—reserved decision on Loew's Theatres application to construct a drive-in at Raritan, N. J. The application was opposed by Wilbur Snaper, independent New Jersey operator and prominent in the Allied States Association.

At the same time, Judge Sugarman denied a second motion by Mr. Snaper's attorney, Monroe Stein, seeking the status of an intervenor for his client. As an intervenor there would be more broad legal rights accruing to Mr. Snaper, who was permitted, however, to enter the case as an *amicus curiae*.

Mr. Snaper testified Tuesday that if the drive-in contemplated by Loew's Theatres won first run, his nearby conventional theatre, the Strand, Keyport, and other theatres in the area would be seriously affected. Cross-examination by Loew's Theatres' attorney, Hazard Gillespie, Jr., and Justice Department attorney Maurice Silverman brought an acknowledgment from Mr. Snaper that runs and clearances are set by distribution and that distribution is under an injunction not to give unreasonable clearances.

The Allied official said, however, that an independent drive-in or conventional theatre operator could not get the same run and clearance as Loew's Theatres. It was the contention of Loew's Theatres that their projected Raritan venture would aid rather than restrain competition. Mr. Silverman supported Loew's Theatres application.

COMPO TO PUSH NEW TAX FIGHT

Meeting Votes to Continue Drive for Repeal of Tax; Awards to Be Repeated

The immediate inauguration of a new industry anti-tax campaign, seeking total elimination of the Federal admission tax, was approved unanimously at last week's meeting of the Council of Motion Picture Organizations held at the Sheraton-Astor Hotel, New York. Other projects discussed at the meeting included the Audience Awards, COMPO's ads in *Editor & Publisher* and a proposal to win the women of the country as patrons.

The tax campaign will be a continuing one until the tax is removed and it was agreed that a new tax committee should be appointed and convene as soon as possible. The drive will call for successive appearances before Congressional sessions until the total elimination is achieved. A move to turn the project of industry research over to the committee was also approved.

Continuation of the Audience Awards project next year also won unanimous approval and it was agreed an Awards committee and national chairman should be chosen. A nine-point program for the conducting of future elections was presented by Thornton Sargent who reported on the Awards campaign in the absence of Elmer C. Rhoden, national chairman. They included:

1. Organize area chairmen earlier so they could be briefed and supervised more closely; 2. Distribute a press sheet nearer the actual voting period, containing reproductions of outstanding activities from this year; 3. Hold exhibitor meetings nearer the voting date; 4. Announce the winners on a Monday for the benefit of the weekly trade press; 5. Work out a procedure whereby the star and studio elect the picture in which an actor is to compete and, at the same time, the vote should be on the basis of popularity and actor should not appear on ballot more than once; 6. Clarify "new player" category; 7. Possible reduction of nominees in each category; 8. Have a Hollywood press representative feed stories to columnists and wire services; 9. Bring representatives of the public to assist in the Awards presentations.

Goldenson Proposal

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, who was one of the Theatre Owners of America's representatives at the meeting and who proposed the project of winning women patrons, said he based his proposal on research conducted by AB-PT, the findings of which showed that women get an emotional and mental lift from going to the theatre and set the film-going habits of the family. Mr. Goldenson's proposal was turned over to COMPO's press relations committee for study.

It also was voted to continue the COMPO ads in *Editor & Publisher* but possibly on the basis of one-a-month rather than bi-weekly which is the current practice.

Robert Coyne, who has served as COMPO's special counsel, was elected to the governing triumvirate of the organization, replacing Wilbur Snaper, representative of Allied States Association, which withdrew from COMPO. It was an interim election until the board of directors' next meeting early next year.

Allied's withdrawal was formally accepted at the meeting. The attending delegates voted to send a letter to Abram F. Myers, Allied's general counsel, requesting him to detail his organization's reasons for not renewing its membership. Mr. Myers had said Allied would not continue in COMPO until such time as reforms are made and COMPO adhered to its constitutional provisions. The meeting also voted to accept the resignations of Allied units in Texas and Ohio.

The continuance and strengthening of COMPO was urged in the annual report of Sam Pinanski and Al Lichtman, co-chairmen. The major conclusion of the report cited COMPO's role in filling "a great need in our country," deserving "the wholehearted support of all the industry's branches."

Film Library to Raise Funds To Preserve Old Pictures

John Hay Whitney, chairman of the board of trustees of the Museum of Modern Art, New York and president of the Museum's Film Library, has announced the formation of the New Committee for the Film Collection, whose members include J. Cheever Cowdin, Ned E. Depinet, Stanton Griffis and J. Robert Rubin. The purpose of the committee will be to secure permanent preservation of the film library's collection of more than 10,000,000 feet of historically and artistically important films, through their transfer to the new tri-acetate film stock. Its first task will be to raise $20,000 to supplement the grant of $25,000 already made by the Rockefeller Foundation.

Bernard Lewis Resigns

Bernard Lewis has resigned as advertising, publicity and exploitation director of Times Film Corporation, foreign film distributors, it was announced this week. The resignation is effective at the end of this year. His future plans will be announced shortly.

U.S.-French Relations Aid Seen in Films

The full exchange of motion pictures between America and France offers great promise for cultural and economic stability in "our insecure post-war times," Nathan D. Golden, representative of the Department of Commerce, Business and Defense Administration, said at a reception last weekend at the French Consulate in New York, given by Joseph Maternati, director of the French Cinema Center.

"The Department of Commerce is not only concerned with the export of American films to the world markets," Mr. Golden said, "but we are also vitally interested in the import of motion pictures into the United States." He added that "cutting off of export markets for our American films would have a very drastic effect on the United States motion picture industry's economic well-being, and likewise it has the same economic effect upon a country like France unless more of its films are sold in the United States." Mr. Golden said it was expedient for political and economic reasons that "we expand our two-way foreign trade in films."

The French Cinema Center was established recently here by the French Government and French motion picture producers to promote the importation of French films in America. Its reception, which was broadcast to France by Radio Diffusion Francaise, followed the American premiere of Marcel Pagnol's "Letters From My Windmill" at the Paris theatre.

Jacksonville Variety Club Elects 1956 Officers

JACKSONVILLE: Carl Carter, local theatre owner, was named chief barker of the local Variety Club for 1956. Others elected by the local tent's directors were Horace Denning, first assistant chief barker; Ted Chapeau, second assistant chief barker; Bill Beck, property master, and Clint Ezell, dough guy. Officers will be installed at the club's January meeting.

Plans Georgia Drive-in

W. P. Riggins, owner of the Strand Theatre Co., which consists of the Strand theatre and family drive-in in Jesup, Ga., and the Long theatre in Ludowici, Ga., has announced his plans for a second drive-in theatre, to be built near Jesup.

New Colorado Theatre

DENVER: The Woodlawn Theatre Corp. has announced it will build an 800-seat theatre in Littleton, Colo., a suburb of Denver, to open in September, 1956. It will be named the Woodlawn and will be part of a new shopping center being built in Littleton.

MGM RELEASING TWELVE THROUGH APRIL OF '56

THE MGM PARADE marches right to the exhibitor's box office. The new year comes in with the company's biggest pictures spotted into the first four months as they will do the most good. There are 12 in all, and eight are spanking new. These are "Diane" and "Ransom" for January; "Forever Darling" and "The Last Hunt" for February; "Meet Me in Las Vegas" and "Forbidden Planet" in March; and "Tribute to a Bad Man" and "Gaby" in April. The reprints: "The Three Musketeers," "Stratton Story," "Northwest Passage," "Yearling."



***THE AGONY OF LOSS,** and the comfort of loss sustained mutuolly, in this scene from "Ransom" which as its name indicates is a story about kidnapping. The couple obove ore Donna Reed ond Glenn Ford as the parents whose son is held for ransom.*



***IT'S THOSE TWO AGAIN,** Lucille Boll and Desi Arnaz, in "Forever Darling," the second storring effort for the "Lucy" poir under the MGM banner. The comedy, in Eastman Color ond wide screen, also features James Mason and Louis Calhern.*



***THIS IS BALLET? A** scene, below, from the fast and dynamic musicol, "Meet Me in Las Vegas." The "Gal with the Yoller Shoes" is being tossed high in the scene bearing that description, one of the numerous sequences demonstroting the virtuosity of dancer Cyd Chorisse. In CinemaScope and Eostman Color, this stars in oddition to Miss Charisse, renowned performers such os Dan Dailey, Agnes Moorehead, and Lilliane Montevecchi.*

***ROBERT TAYLOR CAPTURES** Debra Poget ond Gerard Millord in "The Last Hunt," a droma of outdoors in the West in 1880's. This is a Dore Schary production, in Eastmon Color ond CinemaScope.*

***GETTING HEP** to Americon dance forms. Leslie Caron, a French ballerina in "Gaby," learns the lindy from John Kerr. This is another picture in CinemaScope ond Eastman Color.*





SAFETY STOCK RULES BRITAIN

No Exhibitor Permitted to Use Nitrate Stock for Prints After Jan. 1

by PETER BURNUP

LONDON: Unless he is prepared to undertake extremely costly structural alterations no exhibitor here will be allowed to use nitrate stock as of January 1. The change-over to safety stock is virtually complete; for no exhibitor, particularly the smaller man, can face the inordinately high cost of virtually rebuilding his theatre.

Contracts Invalidated

Many cases are already reported of exhibitors returning existing contracts to distributors on the ground that they are invalidated (in accordance with CEA's instructions to its members) by reason of their not providing for acetate stock. It is thought that the change-over may well lead to a minor revolution in trading practices.

Hitherto, a profitable business has been found in the use of old films for one-day bookings such as Sundays, or for Saturday matinees for children. The theory has been that Sabbath evening customers would put up with anything and children notoriously prefer old-fashioned Westerns. Flat rate bookings at as low as fifty shillings have been a commonplace. But that obviously will now cease.

Small distributors who hitherto have plied a comfortable trade in old films will not be able to afford the cost of reprinting for one-night stands. The cost of an acetate print here is around £60 and a reissue obviously must be an exceptional subject to justify such an expenditure.

See Booking Change

One likely outcome is that in the very near future the traditional practice of three or six-day bookings, with special bookings for Sunday, will be abandoned in favour of one covering three and four days or seven days.

The higher cost of Sunday bookings inevitable in the change-over lends obvious force to the campaign for the abolition of the Sunday charity levy which CEA has just initiated. The Association's General Council is asking all its members to set the ball rolling by writing to their M.P.'s calling attention to the injustice of the levy and asking for their support.

CIRCUIT EXPANSION

The arrangement made some years ago between the Board of Trade and the major circuits which virtually forbade expansion of the latter's theatre holdings has clearly become a dead letter. Harold Wilson, the Labourite M.P. who was president of the Board of Trade when the arrangement was made, raised the matter in the House of Commons.

Mr. Peter Thorneycroft, the present president, told the House that since February 15, 1955, in the case of the Rank Circuit 25 additional theatres have been licensed and one closed. Associated British Cinemas have added five halls to its circuit and closed three.

In reply to a further question by Mr. Wilson, the president refused to publish "correspondence and notes of meetings between his department and the principal circuits which led up to his decision to allow the circuits to add to the number of cinemas they controlled."

WAGE SCHEDULE

Agreement has been reached between CEA's negotiators and representatives of Tom O'Brien's NATKE on the new zonal wage schedules for theatre employees.

The schedules, providing not only for a new wage pattern dependent on local conditions but for a general overall increase in pay, will now be submitted to CEA branches and NATKE's executive. The agreement comes up for ratification at the meeting on January 11 of CEA's General Council.

Members of NATKE's negotiating committee reported that they are entirely satisfied with the proposed settlement. Remembering Mr. O'Brien's earlier reported fulminatory threats that he would enlist the country's entire Labour movement against the film industry, CEA men are just as content.

▽

The stockholders of Associated Talking Pictures, Ltd., owners of Ealing Studios, formally approved at their annual general meeting the sale of the studios to the BBC.

The statement of accounts handed to them up to November 26 showed current assets of £991,472, which amount included £443,000 representing the sale of the studios and certain equipment to the BBC. Reginald Baker, the company's chairman, pointed out to the stockholders that in 1938 there was a debit balance of £258,000. Today, he said, there was a surplus of something in excess of £200,000.

Questioned on Ealing's relations with the Rank Organisation, Mr. Baker said: "Mr. Rank and his Organisation have been absolutely unswerving in their support. The money came in on the tick of the clock and they gave us all the support in the world." Regarding Ealing's future, however, the company chairman assured stockholders that closer integration with the Rank Organisation had never been "on the agenda."

▽

Despite a series of highly disingenuous statements issued in behalf of the company, Associated-Rediffusion—weekday programme contractors on the London commercial TV station—have executed a prompt *volte face* in the matter of morning transmissions.

The company announced last week that its morning transmissions will cease from January 9 onwards. Transmissions from that date, it is stated, will start at 4 P.M.

With more than a suggestion of special pleading, the announcement continues: "Experience has shown that there is not as great a demand for such transmissions as was at first hoped. This, the main reason for the decision, is reinforced by the Midland programme contractor's announcement of their intention not to transmit morning programmes. Clearly, similar times of transmission are desirable if programmes are to be exchanged between the two stations."

An incidental though significant indication of the anxiety felt by the programme contractors to increase their viewing potential is seen in an intensive advertising campaign which has just been started. During the week, for example, all three London evening newspapers have been carrying eight-inches-over-two-columns' announcements of TV programmes. That is bigger space than film distributors take for their choicest product. Poster displays are also appearing on tube-station walls.

Advertising agencies are clearly turning the heat on the programme contractors

33 British Firms Aided

by WILLIAM PAY

LONDON: A summary of payments from the British Film Production Fund shows that £2,317,166 has been disbursed to 33 companies in respect of shorts and features in the year to July 30, 1955. A final distribution of about £115,762 still remains.

British companies were allocated £1,791,861 and British subsidiaries of the major American companies received £333,087. A total of £192,218 went to "various distributors" but details have not been disclosed because it would "amount to improper disclosure of confidential information by reason of the small number of films included in any one category against one distributor."

Principal payments to the British companies, with the previous year's figures in brackets, were as follows: J. Arthur Rank Film Distributors, £677,543 (£746,346); Associated British-Pathe, £223,128 (£230,747); Eros Films, £117,673 (£120,818); Exclusive Films, £75,090 (£67,321); Independent Film Distributors, £69,397 (£152,971); Renown Pictures Corp., £58,215 (£37,374) and Anglo-Amalgamated, £48,791 (£40,774).

Of the eight subsidiaries of American companies, Columbia received the largest amount, £147,527 (£10,240); next came Republic with £62,838 (£32,981); 20th Century-Fox £52,421 (£29,057); Paramount, £25,094 (£18,731); United Artists, £20,916 (£42,205); Warners, £11,829 (£10,389); RKO £7,457 (£8,084) and MGM £5,005 (£35,780).

what picture

is Russell Downing,



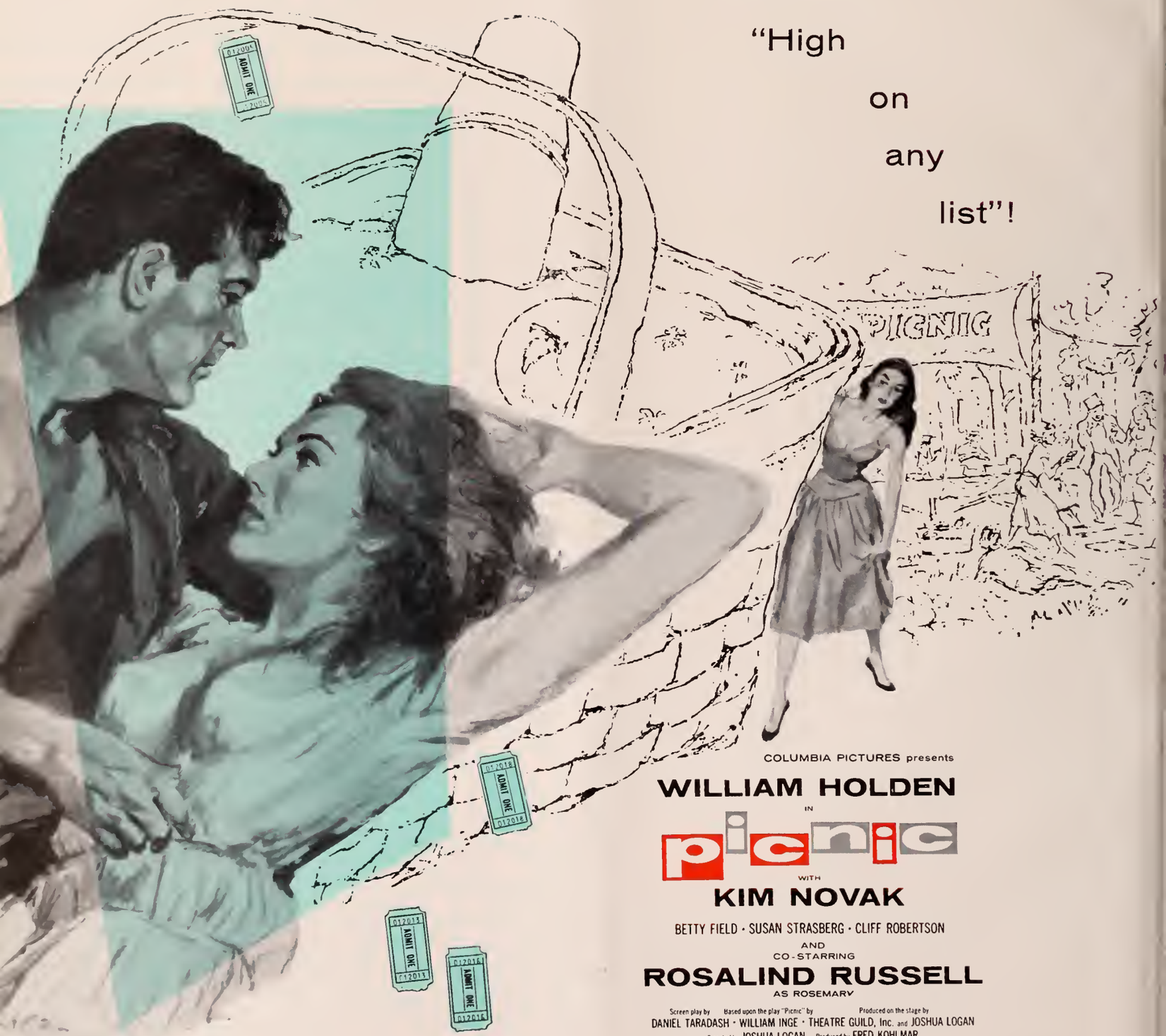
Russell Downing
President and Managing Director,
Radio City Music Hall

talking about when he says:

"We try to play all of the best pictures of the year. This will assuredly be high on any list."

"picnic"

is the
picture Russell Downing
calls
"High
on
any
list"!



COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND

CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play "Picnic" by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

Printed in U.S.A.

Portrait of Young Man In a Hurry

by SAMUEL D. BERNS

HOLLYWOOD: Don McGuire, one of Hollywood's newer wonder boys, tickled our ear drums over luncheon at Lucey's with some ideas that could start a new system of picture making.

An enterprising young man of 37, who started his career as an actor and later found his forte in writing teleplays and screenplays, Mr. McGuire has also directed a number of top television network shows and is now engaged in his initial feature venture, directing Frank Sinatra in "Johnny Concho."

Favoring the trend toward comedy, he has written a screenplay titled, "Hear Me Good," a Runyonesque character story about a man who worked harder than anyone else not to work. He plans to produce and direct the entire feature film in three days. That's right, three whole days.

"The story has been written with 80 per cent of the action taking place on one set. We get in a good rehearsal with the actors, and preview the show before a live audience to check the laughs. Then, we go before the cameras, three of them, the way they shoot a lot of the TV film shows now. We shoot all our master scenes in the morning and move in for closeups in the afternoon," Mr. McGuire explained.

Speaking of the budget, the producer-director-writer figured approximately $250,000 for the cost of a feature that might cost three to four times that amount if filmed in the conventional manner.

"Johnny Concho," Mr. McGuire described as an offbeat story of a racketeer told in Western fashion.

He spoke of his attraction to the property when he caught it being telecast as David P. Harmon's "The Man Who Owned the Town," a Studio One presentation. After purchasing the rights and co-authoring the screenplay with Mr. Harmon, Mr. McGuire brought it to the attention of Frank Sinatra as the initial vehicle for Kent Productions to be released through United Artists.

Hoffay Joins Columbia

Michael Hoffay, former foreign publicity head at RKO Radio and Eagle-Lion, and most recently associated with Mexfilms, has joined Columbia Pictures International publicity department. He replaces Jaime Julia, who is transferring to the international department at Columbia Studios. Mr. Hoffay will be in charge of Latin American publicity, under Lawrence H. Lipskin, who is assistant to Lacy Kastner, president.

RKO Theatres Dividend

RKO Theatres' directors last week in New York declared a dividend of 25 cents per share, payable January 12 to stockholders of record December 28.

Hollywood Scene

HOLLYWOOD BUREAU

The start of five pictures and the completion of five others left the over-all shooting level at 35 as of the weekend.

MGM started "The Catered Affair," with Bette Davis, Ernest Borgnine, Debbie Reynolds and Barry Fitzgerald. Sam Zimbalist is the producer; Richard Brooks is the director of the film.

"Johnny Salvo" is a Universal-International project produced by Albert J. Cohen and directed by Jack Arnold. It has Ray Danton, Leigh Snowden, Grant Williams and Onslow Stevens in the cast.

Republic started "Dakota Incident," with Linda Darnell, Dale Robertson, John Lund and Ward Bond as principals. Lew Foster is directing. Associate producer is Michael Baird.

Herman Cohen began filming "The Magnificent Roughnecks" for Allied Artists, with Jack Carson, Mickey Rooney, Nancy Gates and Jeff Donnell in the cast directed by Sherman A. Rose.

Allied Artists also is represented in the new activity by "Crashing Las Vegas," co-starring Leo Gorcey and Huntz Hall. Ben Schwalb is producer. Jean Yarbrough is directing.

Motion Picture Charities Drive Total $1,117,143

HOLLYWOOD: Reports at the fifth and final Motion Picture Permanent Charities campaign luncheon here last week showed that 21,764 subscribers have already contributed a rousing $1,117,143 to charity during the current 1956 industry-wide drive, according to campaign chairman Walter Pidgeon. The total money figure, as it now stands, represents a gain of $29,000 over the final total raised in the entire 1955 campaign which ran until June of this year. The present campaign will run until June of 1956 when MPPC formally ends its fiscal year. The funds are alocated to 18 major charitable organizations conducting appeals in the Los Angeles area. Prior to the studio reports, Willis Goldbeck, MPPC president, presented a plaque to Elliott Witt, a former director and treasurer of the organization, for his years of service with MPPC.

King Brothers Reelect Officers and Board

HOLLYWOOD: Stockholders of King Brothers Productions, Inc., met here last week at the offices of the company and re-elected Frank King president; Maurice King, executive vice-president, and Herman King, vice-president. Also reelected were directors Frank and Maurice King, and Felix Guggenheim. Added were Harry Smith and Dr. Robert F. Segal. A dividend of five cents per share on the common stock was declared.

IN PRODUCTION:

STARTED (5)

ALLIED ARTISTS
Crashing Las Vegas
The Magnificent Roughnecks

MGM
The Catered Affair

REPUBLIC
Dakota Incident (Trucolor)

U-I
Johnny Salvo

COMPLETED (5)

BUENA VISTA
Great Locomotive Chase (CinemaScope; Technicolor)

COLUMBIA
Secret of Treasure Mountain
Odongo (Warwick Prod.; CinemaScope; Technicolor)

UNITED ARTISTS
Johnny Concho (Kent Prod.)

WARNER BROS.
Serenade (WarnerColor)

SHOOTING (30)

ALLIED ARTISTS
The Friendly Persuasion (Wide-screen; Deluxe color)

AMER. RELEASING
Oklahoma Woman

COLUMBIA
Werewolf
He Laughed Last (formerly titled He Died Laughing)
Zarak Khan (Warwick; CinemaScope; Technicolor)
Portrait in Smoke (Films Locations)
It Happened One Night (CinemaScope; Technicolor)
The Harder They Fall
Port Afrique (Coronado; Techicolor)

INDEPENDENT
Hit and Run (Hugo Haas Prod.)

MGM
The Living Idol (Al Lewin; CinemaScope; Eastman color)
The Rack
The Swan (CinemaScope; Eastman color)

PARAMOUNT
Pardners (VistaVision; Technicolor)
War and Peace (Ponti-de Laurentiis; VistaVision; Technicolor)
Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Lisbon (Naturama; Trucolor)

RKO RADIO
Pay The Piper (Todon Prod.) (formerly titled "Man Betrayed")

20TH-FOX
The Man in the Gray Flannel Suit (CinemaScope; De Luxe Color)
23 Paces to Baker Street (CinemaScope; De Luxe Color)
Revolt of Mamie Stover (CinemaScope; De Luxe Color)
King and I (CinemaScope; DeLuxe Color)

UNITED ARTISTS
Bandido (Bandido Prod.; CinemaScope; DeLuxe Color)
Run for the Sun (Russ-Field Corp.; SuperScope; Color)
Ambassador's Daughter (Norman Krasna Prod.; CinemaScope; Eastman Color)

U-I
Toy Tiger (Technicolor)
Written on the Wind (Technicolor)
Apache Agent (CinemaScope; Technicolor)

WARNER BROS.
Spirit of St. Louis (CinemaScope; WarnerColor)
Santiago (Widescreen; WarnerColor)

In the Box-Office tradition of *"The Glenn Miller* Universal-International

now proudly Announces

the Benny G



Starring

STEVE ALLEN ★ DONNA REED

Story"



oodman Story

COLOR BY TECHNICOLOR





with GENE KRUPA · LIONEL HAMPTON · BEN POLLACK
TEDDY WILSON · EDWARD "KID" ORY
and Guest Stars HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN

and the incomparable **BENNY GOODMAN** *playing the Clarinet*

Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG

Universal International

The National Spotlight

ALBANY

The scheduled reopenings of two Albany theatres and the transfer of management operation for three others in Mechanicville, Ballston Spa and Whitehall—all during the holiday season—stirred interest here. Robert Newman, of New York, will relight Colonial—reported on an availablity of seven days after second-run Madison—Christmas Day. Liggett & Florin will book and buy. . . . Jules Perlmutter, of Albany, will operate Hellman-owned Royal, effective Jan. 1. On that date he will also take, on lease, from Benton Theatres the State in Mechanicville, Capitol in Ballston Spa, and Capitol in Whitehall. . . . Variety Club house committee decided that the new rooms in Sheraton-Ten Eyck Hotel cannot be used for meetings by outside groups. Additional members were voted in Dec. 19. . . . Carto Smalldone is increasing Malta drive-in's capacity and will install a new concession stand. . . . Albany, Troy and Utica managers attended a Stanley Warner zone Christmas party-meeting in New Haven, Dec. 21.

ATLANTA

Herman (Dusty) Rhodes, owner of drive-ins in Georgia and Alabama, was host to Atlanta's bookers and managers at a dinner given at the Atlanta Variety Club. . . . Cliff Wilson, ABC Booking Service, Atlanta, has resigned from the company as of Jan. 8, 1956, to go with the Paramount-Gulf Theatres in New Orleans. . . . Roy Nicaud, southern district manager, DCA, was in Atlanta visiting friends. . . . R. J. Ingram, district manager for Columbia Pictures, said that the company would open its new Charlotte, N. C., office after Jan. 1. . . . Mrs. E. P. Clay, wife of the Georgia theatre owner, died at her home in McDonough, Ga., Dec. 15. . . . Hugh Martin, owner of the Cler-Vue drive-in, Clermont, Fla., will spend $16,000 to convert the theatre to what he claims to be the first combination drive-in and walk-in in that area. . . . The 41 drive-in, Brooksville, Fla., will soon have a screen measuring 68 feet by 50 feet. . . . R. L. Bailey, owner of the Eagle theatre and Bailey drive-in, Blountstown, Fla., celebrated his 25 years in the business by giving lady patrons orchids.

BALTIMORE

Izzy & Bob Rappaport, Town and Hippodrome, have returned from a New York trip. . . . Richard Dizon, former Town theatre manager, has joined the drink machine department of Berlo in this area. . . . Jack Fruchtman, New and Century, was in Washington to see "Man with a Golden Arm" screening. . . . Bud Rose, former UA salesman in this territory, now is in Des Moines with Allied Artists. . . . John Volz, former Northwood manager and a Lt. Col. in the Army Reserve, is now editor of the *Sojourner* magazine with offices in Washington. . . . Bill Schnader, amusement advertising manager for the Baltimore *News-Post* and *Sunday American*, off for a holiday. . . . Phil and Lou Bress, Dunbar, Lenox and Rio theatres, Norfolk, visiting here. . . . Charles Grimes, Stanley Warner district manager, in town visiting the Stanley. . . . Owen Schnepf was doing Christmas children's shows at the McHenry and Garden theatres. . . . Baltimore *News-Post* and Advertising Club of Baltimore had their 25th annual Christmas party for underprivileged children of Baltimore at the Century. . . . Earl Lewis, newly elected chief barker of Tent 19, is in South America. . . . Milton Schwaber, Schwaber circuit, is in Miami.

BOSTON

Charles E. Kurtzman, northeast division manager of Loew's Theatres, Inc., has been named general adviser for the amusement, hotel and restaurant division of the 1956 Boston Heart Fund and has appointed Hatton F. Taylor, RKO branch manager, chairman for the motion picture industry. At the same time he has announced that Benn Rosenwald, MGM branch manager has accepted the chairmanship of the 1956 March of Dimes drive. . . . Leopold Friedman, senior vice-president of Loew's Theatres, Inc., came to town to conduct the annual meeting of Loew's Boston Theatres December 16. . . . E. M. Loew's newest drive-in, the Gulf Stream in Hallandale, Florida, opened December 21. The manager is Jim Frazier who transferred from Loew's Strand theatre, Asheville, N. C. . . . Mary Casella, secretary to E. M. Loew in his Boston office, is engaged to marry Edmund Weiss of Boston. . . . Joseph Levine, president of Embassy Pictures, and his family are spending the holidays in Miami, as is Maurice Green of Middlesex Amusement Co., Ben Bebchick of Metro and Saul Simons of Columbia. . . . Phil Bardeen, Milo, Maine, theatre, is installing CinemaScope and will reopen the house January 1. It has been closed since May.

BUFFALO

Edward L. Hyman, vice president, American Broadcasting-Paramount Theatres, was in Buffalo last weekend for a midwinter conference with Paramount theatres executives. Mr. Hyman presided at a meeting in the Buffalo Athletic Club of all the managers of the Buffalo and Rochester theatres. . . . The Scholastic Legion of Decency, representing all Catholic high schools in Western New York, has cited "This Is Cinerama" as the "Picture of the Month" in Buffalo. . . . Boris Bernardi is the new managing director of the Teck theatre, the Buffalo home of Cinerama. . . . The Little theatre has closed in Rochester until Christmas Day. The theatre also closed last year during the lull of pre-Christmas week to catch up on maintenance chores, the management points out. . . . Lucille Ball and Desi Arnaz may return to Jamestown, N. Y., the former's home town, early in February for the world premiere of their new motion picture, "Forever Darling." . . . The Zoning Board of Appeals has approved the application of the Kensington Theatre Corp. to permit the use of the theatre at 519-25 Grider street for other purposes.

CHARLOTTE

Plans are rapidly going forward for the annual convention of the Theatre Owners Association of North and South Carolina here Jan. 29-31. The convention will be held at Hotel Charlotte with the usual banquet and dance highlighting the activity. The program for the final day of the convention will be devoted to theatre operation. . . . The Charlotte chapter of WOMPI held a rummage sale Saturday, Dec. 10. The WOMPI's held a children's matinee at the Carolina theatre Dec. 17. In between these events they took time out to hold their Christmas party. . . . Danny Kaye, star of Paramount's "The Court Jester" made a personal appearance at a sneak showing of the film here last week. Kaye entertained an audience at the Carolina where the showing was held. A party for press, radio and theatre executives was held following the showing.

CHICAGO

James E. Coston, head of Coston Enterprises, hosted a Christmas party attended by all the employes from the Jeffery, Beverly and Hamilton. Missing, however, was Frances Vickers, cashier at the Jeffery. She is ill in St. George Hospital. . . . Pete Geldes, manager at the DeLuxe, is currently acting in the same capacity at the Brand. The latter theatre is also owned by Duke Shumow. . . . Patrons of the Beverly are enjoying free parking on a modern 300-car lot, provided by management for their ready convenience. . . . Two Saturday mornings prior to Christmas, the Moose Lodge took over the Beverly for entertaining children, a part of their usual philanthropic effort. . . . The State theatre has also been accommodating special parties for children. Henry Stevens, manager of the State, announced that parking lot facilities have been increased 30 per cent. . . . Al Raymer, of the Indiana-Illinois Theatres, left this week for a vacation in Florida. . . . William Hollander, publicity and advertising chief for Balaban & Katz, is in Michael Reece Hospital for observation. . . . Abe Platt and Jimmy Shields were in charge of hundreds of children last week at the annual Christmas party given for children of employes connected with B&K and ABC. . . . David Barrett is visiting in Paris before returning to his post as manager of the Carnegie. . . . The Parkway, a top class theatre on the city's far south side, is closed for remodeling.

CLEVELAND

With the entertainment spotlight on holiday attractions, six of the local first runs are playing double feature programs this week. . . . Stanley (Bud) Barach, son of NSS branch manager Nat Barach, is in Mt. Sinai Hospital for tests following a stomach disorder. . . . Bill Weiss, area distributor of "Rock and Roll" underwent surgery in Lakeside Hospital. . . . Plans are in the making to hold an industry wide testimonial banquet in honor of W. Ward Marsh who is cele-

(Continued on page 30)

THE POWER-PACKED PACKAGE OF ACTION AND ADVENTURE THAT'S DOING *SMASH* BUSINESS!



. . . because, as the L. A. Examiner says:

"IT'S A DAN-DAN-DANDY!"





Los Angeles Examiner *
10—Sec. IV Thur., Oct. 6, 1955

'Sands,' 'Yuma' Really Keep Things Poppin'

By KAY PROCTOR

BEEN hankerin' for a hunk of action in your movies lately? Feel in one of these "to heck with the plot, let's see things pop!" moods?

If so, the answer is at hand: the double bill of "Desert Sands" and "Fort Yuma" which currently is playing at the Los Angeles, Hollywood, Uptown and

For straight action it's a dan-dan-dandy, almost three

involving Apache Indians, sheiks of Araby, American cavalrymen, the French Foreign Legion, sabers, tommyhawks, bloody fisticuffs, grenade tossing, double crossing, shady love and fierce battles, plus a full complement of murder, mayhem, and mixed marriage.

You name it—they

These are the action-selling ads that are packin' 'em in!

THRU UA

and the fans proved it—tremendous grosses at all 4 theatres! And everywhere else this dynamite-laden combo is playing—it's *smash—smash—smash!*

(*Continued from page 28*)

brating his 40th year as motion picture critic for the *Plain Dealer*. Date and details are still to be determined. . . . Bill Gross, Columbia salesman, his wife and daughter Jo-Ann left for a two week Florida vacation. . . . U-I top officials, district manager Peter Rosian and branch manager Carl Reardon, were hosts to some 25 circuit heads and their wives at a private screening of "The Benny Goodman Story" in the 20th-Fox screen room followed by cocktails in the Statler Hotel. . . . Herb Ochs, operating drive-ins in Canada, Michigan and Florida, with his wife left Thursday for Florida to look after his southern interests.

COLUMBUS

Two eastern firms have been given until January 3 to submit estimates of costs of making traffic and revenue studies of the proposed State House underground parking garage. William E. Knepper, parking commission chairman, said he will call a meeting early in January to make formal award of the contract. The Ramp Building Corp. of New York City and Wilbur Smith and Associates of New Haven, Conn., are the firms. The study is expected to be completed by July 1. The proposed 1,200-car garage would be a boon for nearby theatres. . . . Howard Pearl, United Artists representative, was here to arrange press, radio and television interviews for Kirk Douglas, who is on tour in advance of his independent production, "The Indian Fighter." . . . Tax appeal filed by the B. F. Keith Columbus Co. was set aside by the state board of appeals. The board ruled RKO Palace had a valuation of $405,020 for the 1954 tax year. The Keith Co. contended it was worth only $205,020. In denying the appeal for tax exemption, the board upheld the appraisal set by the county auditor. . . . Local film critics Samuel T. Wilson, Norman Nadel and Clyde Moore attended the world premiere of Warner Brothers' "The Court Martial of Billy Mitchell" at the Weller and Liberty theatres in Zanesville, Ohio.

DENVER

Women of the Motion Picture Industry, Chapter 10, are giving aid to the Wallace School for Brain Injured Children to help the youngsters have a more joyous Christmas. . . . 20th-Fox exchange was given a Minute Man flag because of 64 per cent having signed to buy U. S. savings stamps. . . . Kirk Douglas was here for the opening of "Indian Fighter" at the Paramount. . . . Robert Selig, division manager of Fox Inter-Mountain Theatres, wife Olive and son Robert, Jr., off to Europe for a month. . . . James Kennedy will manage the new Skyline, Brighton, Colo. Out of theatre business for some time, he formerly managed a house at Douglas, Wyo. . . . Lem Lee, president Lee Theatres, was in the hospital two days because of superficial wound from a 22 rifle while hunting. . . . The force at United Artists are happy about their Christmas bonus. . . . Walter Coven, Paramount shipper, father to first child, a girl, Cynthia Kay. . . . George Mayo, RKO booker, now three times a grandfather when daughter, Mrs. Jay Fritzler, gave birth to son. Mayo's first grandson. . . . Mrs. Edward Pettes, Metro booking secretary, quits to start raising family. . . . Gloria Bassett, contract clerk, and Robt. Williams, shipper, both 20th-Fox, to be married next June. . . . Pauline Hall, manager's secretary at Paramount, who has 25 years with the company, was given engraved watch and 25-year pin. . . . Lilly Bingham, booking department, Paramount, and Charles Roland, Jr. to be married Dec. 27.

DES MOINES

Application for articles of incorporation has been made by the Star-Lite Drive-In Theatre Co., of Des Moines. Capitalization is listed at $50,000. Officers are given as Myron N. Blank, president and treasurer; Jacqueline N. Blank, vice-president, and E. R. Lehman, secretary. . . . Mr. and Mrs. Walter Friederichs, new owners of the Grand theatre at Sheffield, observed the opening of the house under their management by giving a free show for the community. The Friederichs formerly operated a farm in Iowa. The Grand's former owners, Mr. and Mrs. Jim Robinson, have gone to South Dakota where they have a theatre at Bridgewater. . . . Saturday matinees are being given free for the grade school children at the Rialto theatre in Villisca. The theatre and the chamber of commerce are sponsors. . . . H. C. Andrews has been elected president of Local 332, International Alliance of Theatrical Stage Employees and Motion Picture Operators at Clinton. Other officers are Charles Tintey, vice-president; A. E. Hubbard, secretary-treasurer; Paul Nadelhoffer, business agent, and Kenneth Haas, sergeant-at-arms. . . . The Avery theatre at Garner, which has been operated by Mr. and Mrs. John Banks, has closed. The owners have moved to Clinton and it is not expected the house will be open again this year. . . . Dick Roe is the new booker at Universal. He replaces Al Ungerman, who has resigned. The Ungermans are the parents of a baby daughter, Ilene Carol, born several weeks ago. . . . Lou Levy, Ralph Olson and Charles Laughlin went to Kansas City for a sales meeting last week.

DETROIT

Some of the business loss brought about through lack of newspaper advertising facilities was being recovered this week. The *Detroit Reporter*, Newspaper Guild-operated daily, carried downtown theatre advertising as well as neighborhood listings. However, the *Reporter* has only been able to print slightly over 100,000 papers a day, considerably less than the usual 1,500,000 of the struck dailies. Hand-outs at local stores have helped some but operators are watching strike bulletins anxiously. . . . The Rialto in Wyandotte has been taken over by the Bible and Christian Books, Inc. of Wyandotte. The house will run religious films, starting with "Martin Luther," on a free-will offering basis. . . . The Adams has scheduled "Guys and Dolls" for a three-month run. . . . The United Artists will reopen during the holidays with "Oklahoma!" for what is expected to be a run of six months.

HARTFORD

The Hartford Theatres Circuit has moved its executive offices from 957 Albany Ave. to 492 Farmington Ave. The Albany Ave. facilities, part of the HTC Lenox theatre building, will be rented to non-theatrical interests, according to circuit officials. . . . E. M. Loew's Theatres expect to start operations at the $250,000, 1,000-car capacity drive-in now being built at New Haven, by late spring, 1956, according to George E. Landers, Hartford division manager. . . . The deluxe, subsequent-run Arch St. theatre, New Britain, part of Perakos Theatres Associates, has resumed continuous performances on weekdays by popular demand. . . . Atty. Leonard L. Levy, associated with TOA's Herman M. Levy in New Haven law practice, has been named chairman of the New Haven 1956 March of Dimes Campaign. . . . William Howard of the Plaza, Windsor, has returned there from a northern New England vacation. . . . William Perry Rosen, son of Sam Rosen of Lockwood & Gordon Connecticut Theatres, and Mrs. Rosen, the former Shirley Adams of Hartford, have returned from a Bermuda honeymoon.

INDIANAPOLIS

The Indianapolis Colosseum will install officers at the Variety Club Jan. 14. . . . Clayton Bond, former Fox salesman here and assistant CinemaScope short subjects sales manager, was on the Row last week. . . . Mary Long is now booker and office manager for United Artists. . . . Bruce Kiximiller will reopen the Colonial at Bicknell Christmas Day. . . . Marc Wolf, chairman of the Variety Club's Cerebral Palsy telethon, reports it raised $171,240.23 for the charity project. . . . Mary Patrick has taken a leave of absence as manager of the Roxy at Frankfort. Her replacement is Wesley Richards, a drive-in manager for Alliance. . . . Louis M. Crippen has been appointed city manager for Syndicate Theatres at Elwood. . . . Howard Rutherford, manager of Loew's, has switched to Saturday openings for the holidays. . . . Two drive-ins still were operating here over the past weekend.

JACKSONVILLE

Cecil Cohen, who operates the Murray Hill and Dixie theatres, is planning construction of a new indoor theatre in an Arlington shopping area. . . . Carlton Carter, owner of the Ribault and Air-Base drive-ins, has been elected Variety's chief barker for 1956. . . . More than $80,000 was raised here in an all-night telethon over WMBR-TV for the benefit of United Cerebral Palsy. . . . Ed Chumley, Paramount branch manager, was host at a pre-Christmas party for his staff and many Film Row friends. . . . Ken Laird, Buena Vista branch manager from Atlanta, came in for a few days to go over accounts with Florida salesman Harvey Reinstein. . . . David Nance, Florida theatre staff member, was hospitalized for a liver ailment. . . . The Florida theatre auditorium and giant TV screen were used by the Dodge Motor Company for presenting a two-hour closed circuit telecast to its Florida salesmen and dealers. . . . The annual Christmas party of Florida State Theatres was held at the Atlantic Beach Hotel for a large gathering of employees and friends. . . . Arthur Steele was here from New York visiting his brother-in-law Sheldon Mandell, manager of the St. Johns theatre. . . . Following an annual custom, Bill Beck will close his Five Points theatre, a first-run house, a few days before Christmas and reopen on Christmas Day. . . . Abner Camp has resigned as a Paramount salesman to enter exhibition at Carrabelle.

(*Continued on opposite page*)

KANSAS CITY

The attendance at the motion picture theatres this past week fell off to some extent due to Christmas shopping. . . . Mr. and Mrs. Richard Durwood announce the birth of daughter at Menorah hospital. They have named her Jan Leslie. Mr. Durwood is the film booker for Durwood theatres. . . . Harold Hume announced there was to be a stag Christmas party Tuesday at the quarters of the Fox Midwest Theatres. . . . About 30 of the personnel and close friends of the RKO Missouri theatre were to enjoy a turkey dinner Thursday at the offices at 1400 Main street. . . . Mrs. Matt Plunkett is recuperating at her home after undergoing a major operation on her eyes at the University of Kansas hospital. Mr. Plunkett is with the RKO Missouri Theatres.

LOS ANGELES

A fire which broke out in the Loma theatre in Burbank made it necessary for owner Charles Minor to close the house for repair. . . . Veteran exhibitor Augie Finn, who operated the Times theatre in Los Angeles for many years, passed away. . . . Dick Dickson, West Coast general manager for the United Artists circuit, has been appointed by George Skouras, of Magna Theatres, to handle premiere openings of "Oklahoma!" in Chicago, Detroit and St. Louis. All three openings are on Christmas Day. After the first of the year Dickson will journey abroad to supervise European openings. . . . A capacity crowd of nearly 600 people attended the Film Row Club Christmas dance held at the Sunset Room of the Ambassador Hotel Dec. 10. Feature of the evening was a "jitterbug" contest. . . . W. C. Ricord, Jr., is passing out stogies to celebrate the birth of a baby daughter. . . . Several managerial shifts were made at Fox West Coast following the transfer of E. B. Abrams, manager of the Loyola, to the candy department of the home office, succeeding George Sheldon, who retired. Taking over at the Loyola is Stephen Smolak, moving from the Academy in Inglewood; Robert Burdick goes to the Academy from the Rialto in South Pasadena; H. J. Kalefeld jumps from the Strand, Pasadena to the Rialto, and Howard Willis goes to the Strand from Maywood, which is being closed.

MEMPHIS

Memphis expects its movie censorship to be wiped out Jan. 1. A Citizens Committee, named by Mayor-Elect Edmund Orgill to study the question of whether censorship should be continued, held a public meeting at which sentiment was overwhelmingly against censorship of motion pictures. . . . Sale of the Joy, Regent and Ellis theatres at Cleveland, Miss., to a chain operated by Mr. and Mrs. B. F. Jackson, Mrs. Valeria Gullett and C. J. Collier, has been announced by owners Mr. and Mrs. J. T. Ellis and Mr. and Mrs. George Davis. . . . Contractors are submitting bids for the awarding of a contract next month for construction of a 1,400-seat Whitehaven Plaza theatre in a new shopping center in Whitehaven, a southern suburb of Memphis. The theatre will be leased to Augustine Cianciolo, who operates Plaza, Rosemary and Luciann at Memphis.

MIAMI

Walter Klements, manager of the Mayfair Art, must have thought he was running a drive-in when an auto crash sent a car careening into the theatre lounge recently. Plenty of smashed glass and mashed metal, but no serious injuries. . . . Sonny Shepherd reports the publicity drums are starting to reverberate for the Variety Club's annual fund raiser "Show of Shows" to be held February 11 at the Miami Beach auditorium. . . . E. M. Loew's Gulfstream drive-in in Hallandale is nearing completion and ads read "opening soon!!!!" . . . Miracle theatre in Coral Gables had a seventh anniversary recently according to Frank Maury who has been managing director since the opening. . . . In town for a night club stint was Gordon MacRae, appearing in the LaRonde Room of the Fontainebleau Hotel. . . . The Wometco triumvirate, Carib, Miami and Miracle, will have the world premiere of "Carousel" February 15, with plenty of advance exploitation including an intensive TV campaign. . . . Murray Birchansky, formerly aide to Mark Chartrand of Wometco's publicity, has switched professions and is now exploiting the three "R's" as fifth grade teacher at Central Beach Elementary School. . . . December 19 was the date for the annual Christmas gala party for Wometco, WTVJ and Reela Film employees and families. Bob Green was chairman and estimated attendance at about 850. . . . Sympathies of his fellow workers went to Joe St. Thomas (assistant to Van Myers) on the recent death of his mother. . . . Jerry Bain, president of the Miami Jaycees, presented a civic merit citation to Bill Bayer, news director of WITV, television station, for his willing cooperation in Jaycee projects.

MILWAUKEE

Several new faces can be seen at the Warner exchange here. New branch manager is Jerry Wechsler. George (Scotty) Hutcheon is the new office manager and Buzz Hubert is a new booker. The latter was formerly with Columbia. . . . Joe Wayne, booker at the Warner exchange, will spend Christmas and New Year's in New York City. . . . Vic Wilson's seven-year-old daughter, Barbara, had her picture in the Milwaukee *Sentinel* this week. She was in town from Waupun to view all the interesting Christmas decorations. . . . Robert A. Brill, manager of the Century theatre, featured "Little Oscar," from the Oscar Mayer Sausage Co., with his magic act on the stage December 17. . . . Allied Artists exchange here were to have their annual open house December 23. . . . Miss Ruth Mitchell, sister of Gen. Billy Mitchell, visited her native city here December 16, to promote "The Court Martial of Billy Mitchell."

MINNEAPOLIS

John Watters is installing CinemaScope in his Family drive-in at Fairmont, Minn., when it reopens in the spring. . . . Avron Rosen, formerly on the sales staff of Allied Artists, has been named new sales representative for Buena Vista replacing the late Charles Weiner. . . . Earl Fainblit, formerly with MGM in Winnipeg, Canada, is the new booker at Allied Artists replacing Larry Wilk, who resigned to go back to the University of Minnesota. . . . Don Levy, booker at Columbia, became the father of a baby girl, Linda Mae. . . . Esther Bolnick, receptionist at Warner Bros., is vacationing in Florida for two weeks. . . . Onilee Downing, clerk, and Betty Barry, biller, are new at 20th-Fox. . . . W. B. (Buck) Stoner, Paramount Central division manager, was in for negotiations with the buying and booking combines. . . . Judy Stenslie is the new biller at Columbia replacing Margaret Skelly, who was named assistant cashier. . . . Universal participated in the national "Benny Goodman Story" previews with a screening at the MACO screening room and a smorgasbord after at the Variety Club clubrooms. Guests were the exchange bookers and salesman and circuit and buying and booking combine officials.

NEW ORLEANS

Charles Cittadine reopened the Liberty, Independence, La., after a few days closing by Mrs. Annie Guzzardo. . . . Lewis H. Cox has slated January 5 for the reopening of Bayouland drive-in, Barton, La., which had been closed for a month or so for remodeling. . . . Felix Hebert advised Transway to suspend service after the pick-up December 27 for the Grand, Hays, La. Starting January 1, it will be closed until spring for remodeling and wide screen installation. . . . Joy drive-in, Milton, Fla., a Fred T. McLendon Theatres unit, closed for the winter months with reopening scheduled for April. . . . B. T. Calongne and Jules Sevin, of the neighborhood Bell, have something new and unique in Christmas presents to their patrons. It is a 5x12 picture calendar with a coupon attached at the bottom of each calendar month, which, with one paid adult ticket, admits two to the theatre any weekday. . . . Doris Wishman, sales representative for Max Rosenberg Films, New York, was here seeking an outlet for the distribution of their product.

OKLAHOMA CITY

Land has been purchased by R. Lewis Barton Theatres for a drive-in theatre at 75th and S. Penn. in the new Hillcrest addition. Construction is scheduled to start Jan. 1. The theatre will be named the Hillcrest drive-in and will be the ninth drive-in and the 15th theatre in the Barton chain in Oklahoma City. The theatre will have a twin screen, back to back, with two stands and will be equipped with the latest accessories and improvements. . . . Mrs. Cox, manager of the Skytrain theatre, has returned to her post after two weeks in the hospital following an accident. . . . R. Lewis Barton Theatres was to have its annual Christmas Party for employes December 22 at the Redskin theatre. About 150 were to attend the party. . . . "A Man Alone" was being shown at five suburban theatres in Oklahoma City this week. . . . The Harber theatre in cooperation with Downtown Merchants association Monday opened its Tot-ateria where mothers may leave their children while they shop.

PHILADELPHIA

Delaware Valley Theatrical Productions, Inc., a new variety production company consisting of eight Philadelphia businessmen, will present a combination vaudeville and screen show for the Christmas-New Year's Week at the Town Hall. . . . Gaining entrance through an unlocked door, thieves damaged vending machines in the

(*Continued on following page*)

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lobby of the suburban Bala. . . . A 60-acre tract near Palmyra, N. J., was sold to the M. E. Realty, Inc., as the site of a drive-in theatre to be known as the Taconv-Palmyra drive-in. . . . Mike Felt, head of the Motion Picture State Board of Censors, became a grandfather when the wife of his U. S. Army Air Force son, Harvey Felt, became the mother of a boy. . . . Max Bronow, of MGM, was elected president of the Front Office Employees' Union, Local F-7, IATSE; with Sam Sculli, Columbia, as vice-president; George Evans, Universal-International, business agent; and Mary Monahan, United Artists, treasurer. . . . George J. Riester, general manager of the Buckley Amusement Enterprises, Shamokin, Pa., arranged for a special supplement to be published by the Shamokin *Citizen*, telling the story of motion pictures in that city for the past 50 years. . . . Sidney J. Poppay, manager of the Stanley Warner theatres in York, Pa., is in an improved condition at his home after suffering a heart attack recently. . . . Mae Murray Bergin has been named chief clerk for the Pennsylvania State Board of Motion Picture Censors.

PITTSBURGH

The Penn has set "Diane" to follow "Kismet," its New Year Week offering, and will follow "Diane" with one of the first showings of "Ransom." . . . "Tempest in the Flesh" is the holiday attraction in the Art Cinema. . . . The Guild theatre is negotiating for "Hill 24 Doesn't Answer" to follow "The Sheep Has Five Legs." . . . The Stanley Warner office screened "The Court Martial of Billy Mitchell" for the Pittsburgh Press' annual benefit for Children's Hospital. . . . Virginia Weaver has replaced Wilma Pettigrew as secretary in the Stanley Warner publicity office. . . . "All That Heaven Allows" has been set by the Fulton after "The Rains of Ranchipur." . . . Paramount branch manager, Dave Kimmelman is out of Montefiore Hospital after treatment for ulcers. . . . Bob Finkel, director of the Colgate Variety TV hour, home from Hollywood for a few days with his folks, the Bill Finkels, (his father is prominent locally with Allied) before going to New York to direct an NBC-TV New Year's Day spectacular. . . . The local Stern outfit has acquired the Hippodrome theatre on the North Side and the Bellevue, Bellevue, as of Christmas Day.

PORTLAND

Evergreen's Oregon district manager Oscar Nyberg is back at his desk after a three-day business trip to the head office in Seattle. . . . Nearly all theatres are cooperating with the Portland Police Sunshine Division and admitting patrons for a can of food. . . . Andre DeToth in town for a week working on a new script. . . . Brian Donlevy, Victor Jory, Jeff Donnel, Tommy Bartlett, Martha Tilton, and Magda Gabor raised over $65,000 at a gigantic Telethon for Cerebral Palsy on a 16-hour shift. Local talent added to the greatness of the show and the take was terrific. . . . Dinah Shore and George Montgomery were here for two days and made a host of friends. . . . Marty Foster is spending $40,000 to remodel his 400-seat Guild theatre. . . . "African Lion" was great for a 6th week at the Guild. . . . Jack Matlack is in Honolulu on a well-earned vacation.

PROVIDENCE

Harry Sullivan is currently filling in as manager of the Castle, Mt. Pleasant neighborhood house, until a permanent assignment is made. Sullivan, who has been handling open-airers for the Lockwood & Gordon chain since leaving the Westminster Playhouse, now closed, will go on vacation when his replacement arrives at the Castle. . . . Ed Stokes, assistant at the Avon Cinema, who has been acting-manager at the Castle while the outdoor season occupied Sullivan's time, has returned to his post at the East Side art house. . . . Tragedy recently struck at the site of the new drive-in theatre being erected in Old Lonsdale Village, Lincoln, when Edward Hogg, 35, of Wakefield, Mass., plunged 78 feet to his death while working on the steel skeleton of a screen. . . . The cold weather finally took its toll of the open-airers. The Cranston Auto theatre and the Boro drive-in were the last of the ozoners to call it quits for the season. . . . For the third time in as many successive weeks, unfavorable weather conditions sent the weekend off to a poor start. A light snowfall, Friday afternoon, was followed by a sudden drop in temperature. The fine snow, packed down, causing icy roads, all but brought most forms of transportation to a standstill.

SAN FRANCISCO

Climaxing the year's activities of Variety Club, Tent 32, Women of Variety, and the Blind Babies Foundation, was the sixth annual Christmas party for the 225 pre-school children of northern California held at the Central YWCA last week. L. S. Hamm, president of the Blind Babies Foundation was official host; and Ed Sonney, official Santa. . . . Division manager William Thedford was host to 125 Fox West Coast personnel at their annual Christmas party at the Green Hills Country Club on Thursday. District managers, their wives, and office staffs attended from the northern section of the state. . . . Jack Judd, Columbia branch manager, Pittsburgh, Pa., is visiting Mel Klein, the local Columbia head. Mel will spend his forthcoming vacation golfing here and in Los Angeles. . . . Reopened with new lobby, carpeting, seats and screens is the Mecca theatre, Crescent City, by its owners, William Blair and son. . . . CinemaScope has been added to the Klamath theatre, Klamath. J. J. Perry is the owner. . . . Bob Davis, Mirabelle theatre, Weott, is the proud parent of a baby daughter. . . . Ralph Dostal, Peerless theatre, has taken over the Cinema theatre, a Market Street house, from Fox West Coast Theatres, it is rumored.

ST. LOUIS

Charles Whittenburg has opened the old Jewell theatre in Poplar Bluff, Mo. The movie house has been entirely modernized with new seats, new screen and other equipment. It will seat 400 persons. Whittenburg previously had been associated with the Strand theatre for nine years. . . . Rox Cool, manager of the Royal theatre at Unionville, Mo., gave a free show December 21 for all of the elementary school children of Unionville. The picture was "The Five Little Peppers in Trouble," selected by the Parent-Teachers Associations and considered particularly appropriate for small children during the holiday season. . . . The Chamber of Commerce at Sterling, Kan., has expressed willingness to subsidize the operation of the only film house in that city, which was ordered closed recently by the owner, F. L. Low, of Lebanon, Mo. Manager Floyd Lorimer said the action was taken because of dwindling box office receipts, which he blamed largely on local drought conditions. Sterling has a population of 1,200. . . . A fire recently damaged the Crosstown theatre at Memphis, Tenn., quite severely. . . . James Kibble, who for the last five years has served as manager of four of the Durwood Theatres in St. Joseph, Mo., has been named manager of the Missouri theatre there.

TORONTO

Industry Christmas parties were kept to a minimum this year with most of the distributing companies keeping "cheer" for its own employes. . . . Special screening at the University was held by Famous Players and 20th Century-Fox of "Good Morning, Miss Dove" for about 700 women, representing a cross-section of the many groups affiliated with the Film Estimate Board of National Organizations. The screening was the first of a series of about 15 being held across the country. . . . Newest member of the Motion Picture Theatres Association of Ontario is the Odeon Hyland, Hamilton. . . . Jim Hardiman heads up the advertising and publicity departments of both Odeon Theatres Canada Ltd. and the JARO Film Distributors (Canada) Ltd. The latter post was left vacant by the resignation of Tommy Knight who went to New York. Charles Mason will be publicity manager of the film organization with Barbara Balcon continuing her position as assistant. . . . Bill Pilkie, Jr., 44, of Edmonton, was elected president of the Alberta Picture Pioneers, succeeding Jack Gow of Calgary. . . . Some 800 patrons of the Odeon Humber here were evacuated from the theatre on a Saturday night when a prankster called the police and a newspaper to tell them a bomb was set to go off at 10.30 p.m. in the theatre. No bomb was found in a thorough search of the building.

VANCOUVER

Avon theatre, formerly a burlesque house, will reopen, after being dark for the past few years, with Hollywood films on weekdays and Chinese films on Sundays, under the management of Chinese merchants. . . . Guest of honor at a banquet given by the B. C. Exhibitors Association and the B. C. Picture Pioneers, with the local Film Board of Trade, was Jimmy Davie, who was with RKO for 27 years and recently retired to enter the real estate business here. . . . The Sunday "sports plebiscite," held at the annual civic election, was passed by a big majority. This makes the Sunday movie question a live topic out this way. . . . Purnell & Sons opened the 955-seat Paramount at Red Deer, Alberta, which will replace the old house of the same name. Purnell interests are partners of FPC and operate the other two theatres in the community: the Capitol and Crescent. . . . In the annual election for officers for Projectionists Union 348, A. E. McManus of the Dominion was elected president; Hank Leslie, of the Orpheum, vice-president; Les Walker, business agent; secretary, George Thrift; treasurer, Frank Smith, Sr.; recording secretary, Don Foli, and member-at-large, Ernest Kerr. . . . Birt Showler, of the Kelowna drive-in, lost his father, a Vancouver alderman.

$2,886,008 Is National Theatres Net

HOLLYWOOD: Consolidated net income of National Theatres, Inc., for the fiscal year ended September 24, 1955, was $2,886,008, equal to $1.04 per share on 2,769,486 shares of capital stock outstanding, it was announced last week by Elmer C. Rhoden, president, in his annual report to stockholders. Comparative figures for the previous fiscal year were $2,856,850, equal to $1.03 per share.

The report said the company's profits from the sale of theatres and real estate were $298,000 for the year, as compared to $126,000 the previous year, while theatre income dropped to $58,692,000 from the preceding year's $61,915,000. There were 29 theatres and 14 other properties sold or disposed of by the company during the year, the report revealed further.

Mr. Rhoden said that National Theatres had complied with the court order requiring it to dispose of certain of its theatres and is free to acquire, with court approval, theatres in cities and areas where it is not now operating. During the past year, the company added seven theatres, including two drive-ins, and plans to build a theatre of "advanced design" in California in the near future.

Comerford Estate Claims Are Settled

Acquisition by Frank C. Walker, president of the Comerford Theatres circuit, and associates, of the minority interests of the M. E. Comerford heirs, was announced December 16 by Mr. Walker's office in New York. The purchase price of the minority interest was $1,000,000. With it, a pending action against Mr. Walker and J. J. O'Leary as trustees, brought by the Comerford heirs in Scranton, Pa., Orphans Court, was settled and withdrawn. Mr. Walker's statement said "All exceptions to the accounts of Walker and O'Leary in the M. E., M. B. and Anna D. Comerford estates were withdrawn and the court approved the account as filed."

"Carousel" World Premiere at Roxy, New York, in February

The world premiere of 20th-Fox's "Carousel" in the new process, CinemaScope 55, will be held at the Roxy theatre, New York, February 16 for the benefit of the New York Medical College, it was announced by Spyros P. Skouras, 20th-Fox president, and J. A. W. Hetrick, M. D., president of the Medical College. Gordon MacRae and Shirley Jones, stars of the film, will come to New York especially for the premiere and accompanying festivities, it was also announced. "Carousel" was directed by Henry King and produced by Henry Ephron.

New York Film Board of Trade Elects Joe Wohl

Joe Wohl, Republic branch manager in New York, has been elected president of the New York Film Board of Trade. He succeeds the late Fred Meyers of United Artists, who died recently. Mr. Wohl has been Republic manager since 1952. Other officers elected were Robert J. Fannon, Republic, first vice-president; Myron Sattler, Paramount, second vice-president; Ben Abner, Warner Brothers, treasurer; Len Gruenberg, RKO Radio, secretary, and Saal Gottlieb, Loew's, sergeant-at-arms.

Shor, Blank Dimes Heads

Ruben Shor, president of Allied States Association, and Myron N. Blank, president of Theatre Owners of America, have been named co-chairmen of the motion picture division of the 1956 March of Dimes, it was announced this week by Basil O'Connor, president of the National Foundation for Infantile Paralysis.

Mr. Shor and Mr. Blank have joined forces in an effort to mobilize the theatre owners of the United States behind the forthcoming March of Dimes drive to raise the money to care for 68,000 patients and to continue intensive research.

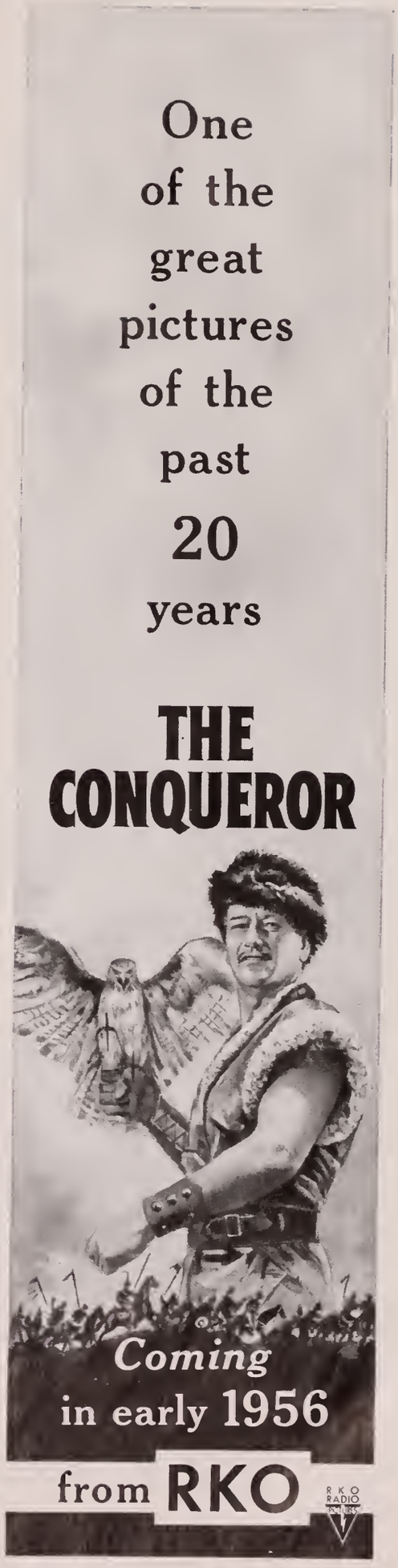
The showing of the 1956 March of Dimes trailer, "On Our Way," starring Audie Murphy, and the cooperation of theatres on a community level are among the objectives of the motion picture division, Mr. O'Connor said. In a letter to exhibitors, urging them to play the trailer, Mr. O'Connor cited an editorial in the April 23, 1955, issue of The HERALD which described the March of Dimes as "our own national emergency and closer to us than anything else, in terms of heart interest and vital necessity."

Non-Theatrical Journal Lists Technical Terms

The summer, 1955, issue of the University Film Producers Association's Journal defines more than 400 terms used in the production of 16mm. non-theatrical motion pictures. The list was prepared primarily for members of the association but can be used by any in production or exhibition who come in contact with 16mm. films, according to the association. The price is 50 cents per copy or 40 cents in lots of 50. Copies can be ordered through the organization, Television Center, University of Iowa, Iowa City, Ia.

Warners First With Rogers Hospital Contributions

Warner Brothers New York home office has reported in with its contributions to the Will Rogers Memorial Hospital and is the first of the major motion picture companies to do so. It also reports its collections among employees one-third ahead of last year's.



New Touch In Tieup Ads

A new departure in national magazine tieup advertising, one that provides for strong selling of motion pictures as well as the product advertised, has been achieved by Paramount under a 1956 series of film star product endorsements for Lux Soap and Lustre Creme Shampoo, the film company reports.

Heretofore, little more than a credit line on a picture accompanied the photograph of the star who endorsed the product which was advertised. Now, such "sell" illustrations as a theatre marquee carrying film title and star name, and copy emphasizing the pleasure in film-going will be permanently featured in the manufacturers' ads.

Paramount's "Anything Goes," "War and Peace," "The Proud and Profane," "The Man Knew Too Much" and "The Birds and the Bees" are the pictures which will benefit from the new Lux Soap and Lustre Creme Magazine ads approach. Currently Mitzi Gaynor and "Anything Goes" are given the spotlight in the new-style Lux ads. March magazine issues will be used for the same actress and "The Birds and the Bees" by Lustre Creme. Magazines overseas, throughout Britain and the continent, also will carry the Lux and Lustre Creme ads which are to run in U. S. publications.

Philadelphia Judge Upholds Decision in Sablosky Case

PHILADELPHIA: A petition by seven Philadelphia distributors for a new trial, in a move to reverse a treble damage verdict totaling $1,275,000, awarded Lewis Sablosky, owner of two theatres in Norristown, Pa., was refused by U. S. District Judge Allan K. Grim here December 13. A jury that sat during a long trial last April, on a suit instituted by Mr. Sablosky against the distributors, returned a verdict of $425,000 in his favor. That amount was increased by Judge Grim under provisions of the law to $1,275,000. Mr. Sablosky and members of his family contended the distributors between 1939 and 1951 denied them the right to exhibit first run pictures in Norristown, Pa. In refusing the petition, Judge Grim said, "There was sufficient independent proof to sustain a finding by the jury that the clearances resulted from a conspiracy in unreasonable restraint of trade."

Colombia Circuit to Use Drive-in Screen Curtains

Curtains to protect drive-in screens from rain and dust-laden wind are to be installed at four outdoor operations of the Cine Colombia circuit of Medellin, Colombia, South America. The curtains will operate like the screen traveler of an enclosed theatre, opening to any distance under control from the projection room.

Track and control equipment for the purpose has been developed by Vallen, Inc., Akron, Ohio, which recently equipped 20 indoor houses of this circuit. The curtains, which were fabricated according to Vallen specifications, are of a plastic material available in several colors. The track is a modification of Vallen Super-No. 11. All of the equipment was supplied through Vanderburgh & Co., New York.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended December 17 were:

Atlanta: BILLY THE KID (MGM) (reissue); FEMALE ON THE BEACH (U-I) 3rd week; LUCY GALLANT (Par.) 2nd week.

Baltimore: GUYS AND DOLLS (MGM); RAINS OF RANCHIPUR (20th-Fox).

Boston: GUYS AND DOLLS (MGM); TARANTULA (U-I).

Buffalo: FLAME OF THE ISLANDS (Rep.); HEIDI AND PETER (U.A.); RUNNING WILD (U-I).

Chicago: THE BIG KNIFE (U.A.) 2nd week; GUYS AND DOLLS (MGM) 5th week; I AM A CAMERA (D.C.A.) 5th week; REBEL WITHOUT A CAUSE (W.B.) 5th week.

Cleveland: BILLY THE KID (MGM) (reissue), HONKY TONK (MGM) (reissue); RUNNING WILD (U-I) with TARANTULA (U-I).

Denver: AFRICAN LION (B.V.) 5th week; OTHELLO (U.A.) 2nd week; REBEL WITHOUT A CAUSE (W.B.) 3rd week; TARANTULA (U-I); TEXAS LADY (RKO).

Des Moines: QUENTIN DURWARD (MGM).

Detroit: AFRICAN LION (B.V.) 4th week; GUYS AND DOLLS (MGM) 3rd week; REBEL WITHOUT A CAUSE (W.B.) 3rd week.

Hartford: HILL 24 DOESN'T ANSWER (Cont. Dist.) 2nd week; KISS OF FIRE (U-I); QUENTIN DURWARD (MGM).

Indianapolis: BILLY THE KID (MGM) (reissue) with HONKY TONK (MGM) (reissue).

Jacksonville: DOCTOR IN THE HOUSE (Rep.); QUENTIN DURWARD (MGM).

Kansas City: A LAWLESS STREET (Col.).

Milwaukee: LOVE IS A MANY-SPLENDORED THING (20th-Fox).

Minneapolis: REBEL WITHOUT A CAUSE (W.B.) 3rd week; THE GIRL RUSH (Par.).

New Orleans: REBEL WITHOUT A CAUSE (W.B.) 2nd week; THE VIEW FROM POMPEY'S HEAD (20th-Fox) 2nd week.

Oklahoma City: LADY GODIVA (U-I) 2nd week; TEXAS LADY (RKO) 2nd week; TO PARIS WITH LOVE (Cont. Dist.) 2nd week; WHITE CHRISTMAS (Par.) (reissue).

Philadelphia: THE BIG KNIFE (U.A.) 3rd week; THE DEEP BLUE SEA (20th-Fox); GUYS AND DOLLS (MGM) 5th week; THE TENDER TRAP (MGM) 4th week.

Pittsburgh: AN INSPECTOR CALLS (A.A.) 4th week.

Portland: AFRICAN LION (B.V.) 5th week; THE TENDER TRAP (MGM) 3rd week.

Providence: THE BIG KNIFE (MGM); TARANTULA (U-I).

San Francisco: GREAT ADVENTURE (D.R.) 8th week; GUYS AND DOLLS (MGM) 4th week; THE SHEEP HAS FIVE LEGS (UMPO) 10th week; THE TENDER TRAP (MGM) 4th week.

Toronto: BLOOD ALLEY (W.B.) 2nd week; ILLEGAL (W.B.); THE TENDER TRAP (MGM) 3rd week.

Vancouver: ILLEGAL (W.B.); TENDER TRAP (MGM) 2nd week.

Washington: AFRICAN LION (B.V.) 6th week; DESPERATE HOURS (Par.) 5th week; GUYS AND DOLLS (MGM) 4th week; MAN WITH THE GUN (U.A.); RUNNING WILD (U-I); TARANTULA (U-I); THE SPOILERS (U-I); TROUBLE WITH HARRY (Par.) 3rd week.

RCA, NBC Urge FCC to Consider Allocation Plan

WASHINGTON: Comments were filed with the Federal Communications Commission last week by the Radio Corp. of America and the National Broadcasting Co., urging the FCC continue its basic approach to television allocation through a master plan, rather than a "case-by-case" approach. RCA said any modification of the present plan should be accomplished only by the adoption of a new plan. The American Broadcasting Co., in its brief, told the FCC its first objective should be to provide enough services of a competitive nature to all the principal markets and that areas should be deintermixed and should contain either all UHF or all VHF stations.

Allied Artists Sets Sales Drive January 28 to May 24

Seventeen weeks between January 28 and May 24 will be given to Allied Artists' March of Progress sales campaign, Morey R. Goldstein, vice-president and general sales manager, announced at the New York home office this week. Leading the product parade will be "At Gunpoint" a mid-January release in CinemaScope and color by Technicolor, and starring Fred MacMurray, Dorothy Malone, and Walter Brennan. There will be regular prizes plus merit awards, Mr. Goldstein said. The first will be on a dollar-delivery basis; the second, for branch performances. Division and branch managers, bookers and salesmen, all are eligible.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

MGM Provides a New Promotion Plan for 1956

THE company that gave the industry twenty-four "Ticket Selling Workshops" in as many key cities last year, and which has been responsible for many "firsts" in advertising and promotional ideas, will contribute another new tieup intended to sell theatre tickets in 1956. It is one of the most unique and elaborate proposals ever presented in a nation-wide program to encourage people to "go out to the movies"—and this with the pressure of children who will "bring their parents" to film theatres throughout the land.

Charles M. Reagan, vice-president and general sales manager, and Howard Dietz, vice-president and director of advertising, publicity and exploitation for the company, announce an arrangement with the Quaker Oats Company in a unique promotion deal whereby the cereal company will distribute 60,000,000 premium tickets in packages of its various products, beginning December 27th, which will admit a child free, when accompanied by an adult who pays his own way. The deal applies first to MGM's "Forever Darling" released February 10th, and "Forbidden Planet" released March 30th.

We can readily imagine the manner in which children will find these "passes" and engineer their parents to bring them to see these particular pictures. The distribution of the tickets is as extensive as has ever been accomplished, in every package of Quaker Oats, Mother's Oats, Quaker Puffed Rice, Puffed Wheat, Muffetts and the Pack-of-Ten. The sample ticket is carefully worded to make clear the details, and fifty-seven leading theatre circuits have already agreed to participate in the promotional tieup.

Certainly, they have nothing to lose—for the plan is very simple, since there are no remittances to make nor payments due. The "pass" merely admits a child when accompanied by paying patrons who buy adult tickets. But it sounds like a bargain to the kids—and they will eat up the cereal, and the promotion, simultaneously. Children have been admitted to drive-ins right along, but this is a deal to help conventional theatres, and it will do just that.

The Quaker Oats Company will get behind the promotion with all the power of their national advertising and their direct tieups with food stores. What they call "stack cards"—for fifty thousand stores—and "flash sheets" for food salesmen, and "spectaculars" for store display (these are seven-foot standees) will be paid for and distributed by Quaker Oats, so this ticket-selling enterprise is working for you, on your own Main Street.

MERRY CHRISTMAS!



Yes! There really is a Santa Claus, for good showmen, but the old gentleman really expects action, if he brings you good things, including good business at the box office. You know that his headquarters always know who are deserving of rewards.

As in some previous years, we are indebted to Irving Mack for the loan of the portrait above, and if you'll look closely you'll see the family resemblance—the Filmack family, we mean—who provide the inspiration for our Christmas salutation.

¶ ONE OF THE BEST showmanship efforts of the entire year was the enterprise shown by Ben Schwartz, manager of the Lincoln theatre, Massillon, Ohio, in his effective tieup with local industry in what has become known as "The Massillon Plan" for such cooperation with major employment groups at the local level. The big merit of it was in the quality and quantity of the industries which took part, and the civic and industrial leaders who participated. The local division of Republic Steel, with Tom Girdler, Jr., officiating, and others representing big business, were part of this plan for encouraging the possibilities of movie tieups, when such a thing was still far in the future. The big companies sponsored the idea of "night movement" by patrons who were asked to "go out to the movies" in a reciprocal deal for mutual advantage and benefit. There was a cash deposit on the line to cover costs for the theatre, and an example set for many showmen in many places. Notably, the Schine circuit has done more of this sort of thing since than any others. Local merchants and civic leaders lead the procession to pay more attention to the movies, and to keep the lights burning on theatre marquees in business areas.

¶ INTERESTING IDEA is the coupon "savings book" circulated by one of the big discount houses in New York. Every page is sponsored by a manufacturer or dealer, who offers you a gift or a discount, if you present the book. As a matter of fact, the "price" of this book is quoted at $3.00—although the sample we received is "complimentary"—as probably most of them are. But there is an idea here, for theatres, to get up such a coupon book for local merchants—and if you visit the stores and can prove that you paid the call—then, and only then, would the cover be worth two guest admissions. No reason why adaptations of the coupon book can't be worked out in many places, although this book, at hand, is a fairly expensive print job. —*Walter Brooks*



They say—and this is more than merely a rumor along Film Row—that Universal-International's "Tarantula" is making more money than any creature that ever came from beneath the sea, or anywhere else, for that matter. Here is Jack Silverthorne, manager of the Hippodrome theatre, Cleveland, with the very realistic spider he contrived.



Every town has its own "Miss Dove"—and here Harry Ungerfort, zone manager for Schine Theatres in Syracuse, standing at left, and local civic and school authorities, greet their own Miss Georgia Barnes, seated at right, who was the real-life "Good Morning, Miss Dove" for so many who lived in her school district, through many years.



Here is one you can do with your supermarket. RKO's "Naked Sea" is a fine, color film of tuna fishing, in deep waters—and the only advertising in it is the fact that the boat itself is named "The Star Kist"—in which most of the adventures were filmed. Follow the example of the Bridge theatre, San Francisco, with your local sponsor.



Mary Alice Pienada, the Texas Rose Queen, here presents a "Yellow Rose of Texas" to citizen of El Paso as part of the promotion for the southwestern premiere of the picture at the Ellanay theatre.



Stubby Kaye, who plays one of the leading roles in Samuel Goldwyn's "Guys and Dolls"—and who is really stubby by nature, was in Denver, promoting the pre-release of the picture at the RKO Orpheum theatre. Above you see his smiling countenance, and some suggestions of his waistline, as he poses with the poster display in the lobby, and below, with W. T. Hastings, Quigley Grand Award winner and manager of the Orpheum, and Fred Bizant, publicity director for Sara Lee Kitchens, who gave away a thousand cheesecakes. Stubby himself is holding one of these delicacies to show how they come at Mindy's.



Seventh of a Series of MGM Panelists

His Theatre Started After Others Failed

By JOSEPH JARVIS
Owner-Manager of the Gilbert Stuart Theatre, Riverside, R. I.

The Gilbert Stuart Theatre is a small 400-seat house located in Riverside, Rhode Island, a small community down in the corner of the town of East Providence. Our travel distance from downtown Providence is about seven miles. We come under the 28-to-30 days' release schedule after first run in the down-town theatres.

In taking over the lease, we faced many problems: The name of the house had to be changed, since it had gained a bad reputation over many years, due to poor handling and promotion. It was a common thing to hear people refer to the little theatre in Riverside as "a scratch house." We felt we were taking a first-class gamble, with limited funds—about enough for the down payment on a good automobile. The big problem was how to renovate the theatre and start over again, with our limited savings.

Overcoming the "Snob Appeal"

But, the job was done, thanks to our friends in the industry, our creditors and our bank. The new name, "Gilbert Stuart" is well-known in New England, since he was the famous artist whose portrait of George Washington you see on your one-dollar bills. But renovation and re-naming doesn't sell your theatre to the public. We were reopening right smack in the middle of an era when it was snob appeal to say, "Oh, I haven't been to the movies in ages." And our next hurdle was to overcome the impact of television, which was just beginning to strike hard. And our promotional budget was just as limited as the rest of our funds.

We went into institutional advertising, from the beginning. To do this, we wrote catchy headlines to attract people's attention, and then gave them incentive to read on. We felt sure that if we could hold their interest for that first glimpse, we could sink our teeth in the hard facts concerning movies as the best entertainment. We couldn't afford large space, nor did we want to use the standardized ad forms that were typical of other small houses. So we settled for "the personal touch"—and the result was, many, many favorable comments from new patrons. Our little newspaper ads packed a lot of corn, but they sold a lot of tickets, and took us off the ground with a new enterprise.

Well, do you think our problems were over? Not by a long shot, for just then 20th Century-Fox rocked the industry with CinemaScope, and we acquired new creditors and new dimensions. After all, we were just getting our feet dry after wading deep in bank loans, and now we were back in hock again. The "new look" in movies did spark a further increase in patronage. And as long as we were now spending money to make money, we planned a new selling campaign that was hard-hitting, wider and handsomer.



Joe Jarvis, as he appeared at the MGM Ticket-Selling Workshops in Detroit, Dallas, Charlotte, Orlando, Atlanta and St. Louis. We caught him twice, at Dallas and Atlanta —but here he is wearing his "You gotta tell 'em to sell 'em" necktie!

Now, after two years, are we ready for a Florida vacation? No, because we are still making payments on obligations we've assumed, and these are gradually paying off. Movie attendance in Riverside follows strange and sharp-pitched cycles. Patrons will flow into the theatre in high volume for three or four days, and then suddenly drop off, for no apparent reason. It isn't the product booked, which is excellent. Then, it will spurt again to new highs, but the cycles are more and more in our favor.

Work With Charities And the Community

We still work as we originally started, to promote the theatre. In addition to heralds, newspaper space, trailers, etc. we sell the theatre to school, church and civic groups, and we feel this is important value as public relations. This year we cooperated with the "Little League" Baseball Clubs, and secured the personal appearance of big league players on our stage as an attraction for the benefit of the Clubs, and their "Little League Awards." Charity, in another field, gave us further opportunity. In New England, we have the "Jimmy Fund"—the children's crusade against cancer, and we worked day and night to promote a parade which drew 25,000 people along the route, with more work from the theatre stage every night through the campaign.

We have no trouble with juvenile delinquency, because we picked out some of our older boys and created a "Junior Police Force" to patrol the theatre. One boy is appointed "Chief" and the others constitute the "Force" in rotation. Every boy assigned to this duty diligently strives to keep order in his own "precinct" in his effort to become "Chief" in his turn. Scores of adults have marvelled at the wonderful progress that has been made. While youngsters are encouraged to applaud and enjoy screen performances, there is a surprising lack of the noisy bedlam that usually prevails at children's shows. There is a long waiting list of aspirants who seek positions on the "Force."

All this, we believe, helps our theatre and our community. There is once in a while a feeling that we haven't yet reached the peak of our efforts—but then we wake up sharply and realize that the financial rewards will come crashing down on us—it just takes a little more time. The future of the motion picture theatre is not extinction. We are going through a period of transition that is a full-blown challenge to every practical showman in our industry. No others may survive.

The Joe Jarvis Story

Joe Jarvis doesn't tell quite all the story, in the outline of his talks as a panelist at the MGM Workshops, which we are proud to offer here this week. For there was more that we heard at several of the meetings, which was probably so personal that Joe left it out of his prepared copy.

When Joe came out of the Army, he had the urge to become a theatre owner or manager, although he had little previous experience, and only the savings that a GI can bring with him out of service. But he looked around, and picked his spot, and went against the tide, tackling a tough proposition. It took a lot of confidence, and a lot of common sense and hard work, to undertake the assignment he carved out for himself.

The inspiration of Gilbert Stuart has helped and guided him, for he admires that portrait of George Washington that adorns the dollar bill—and we know he will acquire a lot of these certificates, and other souvenirs of the Bureau of Engraving and Printing, as the reward for his hard labor, his good thinking and his unbounded courage.—*W. B.*



Selling Approach

TEXAS LADY—RKO-Radio Pictures. SuperScope, in Technicolor. A lady—to her fighting fingertips! A lady—till the fighting started—then . . . what a woman! Claudette Colbert and Barry Sullivan starred in a story of a Texas newspaper woman, who was perfumed dynamite! In a land ruled by giants, she did what no man dared—and got away with it! This is another of RKO's excellent pressbooks, which supply real showmanship help for real showmen. The 24-sheet, and all posters, have pictorial art for lobby and marquee display. Phil Gersdorf always asks: "Are you using enough paper to obtain a real flash?" And he rewards good Round Table members with $10 bills for their showmanship ideas in every pressbook. All accessories are up to RKO standards, which means the pressbook materials are as good as you can use—there's no failure on this end. The herald keys the campaign with all the best advertising slants. A set of 8x10 Color-Glo stills will sell color with color in your special lobby frame. Newspaper ad mats are well planned—some pretty big ones, but plenty of assortment in all sizes and shapes, and the 35c bargain mat at National Screen is a good selection for small theatres, with nine ad mats and slugs, plus two publicity mats, all for the price of one ordinary run-of-the-mine mat, which you'll get if you are not selective and discriminating about what you buy for advertising. Promotion includes music tieups for a Capitol record of the title song, by Les Paul and Mary Ford. We repeat—this is a good pressbook—but it will be no better than you are, when it comes to the acid test.

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LADY GODIVA — Universal-International. Print by Technicolor. Maureen O'Hara in the startling story of the world's most famous ride. Godiva, the brave, Godiva, the beautiful—whose daring changed the course of history. With Victor McLaglen and all-star cast. No poster larger than the 6-sheet, but this will make a "Lady Godiva" cut-out for either lobby or marquee display. You will find Maureen in her riding habit in all the advertising and accessories. Herald from National Screen has all the selling approach to sell the famous story. Newspaper ad mats in generous assortment, with the big, bargain mat for 35c which supplies six well-chosen ad mats and slugs, and an excellent publicity mat (Maureen rides again!) which will catch your editor's eye. A utility mat, consisting of cuts and pieces, may help to assemble a co-op ad from a number of sponsors. Take a look at "Lady Godiva" in Atlanta, on a recent picture page, and figure if you can do any better, with warmer weather permitting.

LUCY GALLANT — Paramount. VistaVision, in color by Technicolor. Jane Wyman, Charlton Heston, Claire Trevor and Thelma Ritter. "Lucy Gallant" demanded love—and everything else, besides. The story of a woman who wouldn't compromise, even to keep her man! It could only happen in Texas, where the money barrels up into billions. Out-sized bankrolls, out-sized emotions, an outstanding picture. 24-sheet and all posters have been carefully designed to give you pictorial art for lobby and marquee display, with big cut-outs available for your own arrangements. The most of the best in advertising art at the least cost. Newspaper ad mats are pleasantly different in styling to make something new to attract the eye, and the ticket-buyer. Nice use of halftone and line in combination, which portrays the stars in proper poses. There's something for everybody's taste and for every theatre's budget. A special selection of small-space ads is satisfying, and the complete campaign mat for small theatres has ten ad mats and slugs, and two publicity mats, all for 35c in one mat. Take the whole thing with you to your newspaper office. Every small theatre should have this bargain mat on standing order at National Screen, to give you a choice at the press, and the best deal in advertising. There's a special fashion promotion tieup available.

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HEIDI AND PETER—United Artists. The world's best-loved story, with the world's best-loved youngsters. "Heidi" is back, in an all-new color-filled adventure, authentically filmed in the Swiss Alps. Released just at Christmas time, it will serve you just as well as Easter or anytime when you want a good children's picture, beyond any criticism. Cato Show Print has come up with something new and refreshingly different in its Jumbo herald for this attraction—the front cover is a BIG coloring page for kids, the inside spread has a new angle to intrigue parents and you can sell the back page to a cooperative merchant who will buy the heralds and pay for the imprinting locally, for the benefit of the high-class advertising tieup. Don't neglect the opportunity to get this big flash—at no cost to the theatre. No posters larger than the one-sheet, but it has the same theme as the herald, and there's a set of 11x14 lobby cards, and inserts. Newspaper ad mats are good, in a variety of sizes, and the special composite mat consists of seven ad mats and slugs, two publicity mats, sufficient for small situations, all for 35c at your friendly National Screen Service branch. Book tieups, party ideas and travel suggestions are among promotions offered.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

To Make Cole Vendors Abroad

In a new move in its drive to penetrate the foreign market, the Cole Products Corporation, Chicago, has completed arrangements for the manufacture of its "ColeSpa" automatic cup vending machines in Western Germany. The new Cole affiliate, according to an announcement by Albert Cole, president, is Schwelm Eisenwerk Muller and Company, in Schwelm, Germany.

Present production plans call for deliveries by February, 1956 of the machines to be known as "ColeSpa-Schwelm," it was stated. In the meantime deliveries are being made from the United States to such countries as Germany, France, Belgium, Holland and Switzerland. Sales offices have been established in Antwerp, Belgium, and Lausanne, Switzerland, with more to follow, it was reported by Richard Cole, vice-president of the firm.

As a further aid to foreign distribution a combined educational and promotional campaign has been started throughout the European countries involved, he said, aimed primarily at "pointing out the need for automatic vending equipment wherever people congregate or work."

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Milwaukee Firm's New Quarters

Theatres' Candy Company, Milwaukee, suppliers of refreshment products to theatres, has announced the opening of a new warehouse, located at 1220 E. Meinecke Avenue. The new quarters give the firm more than double the space it previously occupied, according to Irving Mirisch and W. J. Imhop, owners. Constructed of cement block and brick, the building provides 6,000 square feet of work and storage area. Equipped with its own loading platform, it is fireproof and has a metal ceiling.

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Supurdisplay Literature

A new brochure describing its line of refreshment merchandising equipment for theatres has been issued by Supurdisplay, Inc., Milwaukee. Elaborately designed and printed in several colors, the booklet contains pictures and specifications of the firm's self-service display equipment, including units for ice cream and candy. Also featured is its equipment for popcorn, which includes a warmer, butter dispensers and accessories.

Rank Shifts In Canada

TORONTO: Frank Fisher, formerly vice-president of J. Arthur Rank Film Distributors (Canada) Limited, and newly appointed vice-president of the Odeon Theatres (Canada) Limited, has announced a reorganization of the Rank publicity setup in Canada, with the distributor publicity department now under the supervision of James Hardiman, Odeon's director of advertising.

Mr. Hardiman's two former assistants, Ron Leonard and Charles Mason, have been appointed respectively, assistant director of advertising and publicity for Odeon Theatres, and publicity manager for J. Arthur Rank Film Distributors of Canada.

Barbara Balcon has moved into Mr. Hardiman's department to work under the supervision of Charles Mason as press representative. Also promoted is John McKim, formerly manager of the Odeon theatre, Ladysmith, B. C., who has been brought into the publicity department to fill the vacancy created by the promotion of Mr. Mason.

Notables Attend Karachi Premiere of "Ranchipur"

The world premiere of 20th-Fox's "The Rains of Ranchipur," held at the Rex theatre in Karachi, Pakistan, last week, was attended by many notables including Governor General Iskander Mirza, leading cabinet ministers, high Government officials and many prominent citizens, it was announced by the company. The premiere was a benefit for the Chief Commissioners Destitute Relief Fund. The film, which stars Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield and Michael Rennie, was produced by Frank Ross and directed by Jean Negulesco.

New York Tent Organizes New Epilepsy Program

Albert G. Gorson, executive director of the Variety Club Foundation to Combat Epilepsy, has announced in New York the formation of "Epilepsy: Self-Help," through which persons with epilepsy will take a continuously active part in the program of the Foundation. Local groups in various parts of New York City and in nearby communities will meet regularly in an organized effort to aid each other in solving the social and economic problems that are inherent in epilepsy. An important phase of the program will be to aid members in finding employment. Information on the activity may be obtained by writing to the Foundation, 140 West 58th Street, New York 19, N. Y.

McGeary Joins Laboratory

Frank M. McGeary, color motion picture specialist, has joined Motion Picture Laboratories, Inc., of Memphis. He was assistant manager of Eastman Kodak's laboratory for several years and then with McGeary-Smith Laboratories, in Washington, D. C. He also was with Byron, Inc., in that city.

Sign Decree in Poster Trust Suit

A decree implementing the final decision in the trust suit brought by the Independent Poster Exchange against National Screen Service was signed December 16 by Judge William Kirkpatrick in U. S. District Court in Philadelphia. The case was originally dismissed by the Philadelphia District Court and then was carried to the U. S. Supreme Court by the plaintiff.

Many of the provisions of the decree are or have been in effect for some time, according to Herman Robbins, board chairman of National Screen. Commenting on the decree, Mr. Robbins said, "For example, take the matter of exclusive contracts. No such thing exists today. Any responsible person or group of persons may apply to producers for a non-exclusive franchise to manufacture and distribute accessories on the same basis as we do.

"In recent hearings our attorneys have reiterated this to the court, but it is my understanding that the Poster Renters time and again have stated for the record that they do not want to apply for such franchise. They do not want to undertake the financial investment and risks such an undertaking involves."

I.F.E. Opens "Lease of Life" In Boston Christmas Day

J. Arthur Rank's "Lease of Life," in Eastman color and starring Robert Donat, will have its United States premiere at the Exeter theatre in Boston Christmas Day, Manny Reiner, general sales manager of I.F.E. Releasing Corporation, the U.S. distributor, has announced. The film was produced by Sir Michael Balcon, directed by Charles Frend, and written by Eric Ambler from an original screenplay by Frank Baker.

Call "Marty" Year's Best

"Marty," a Hecht-Lancaster production released through United Artists, was chosen as the best picture of 1955 by the Committee on Exceptional Films of the National Board of Review of Motion Pictures.

In addition to "Marty," the other best films chosen, in order, were: "East of Eden," "Mister Roberts," "Bad Day at Black Rock," "Summertime," "The Rose Tattoo," "A Man Called Peter," "Not As a Stranger," "Picnic" and "The African Lion."

The acting awards were as follows: Anna Magnani was chosen best actress for "The Rose Tattoo," Ernest Borgnine best actor for "Marty," Marjorie Rambeau best supporting actress for "A Man Called Peter" and "The View from Pompey's Head," and Charles Bickford best supporting actor for "Not As a Stranger."

The Board chose "The Prisoner" as the best foreign film shown in the United States during 1955. The other best foreign films, in order, were: "The Great Adventure," "The Divided Heart," "Diabolique" and "The End of the Affair."

Other awards included William Wyler as the year's best director for "The Desperate Hours" and a special commendation for the aerial photography in "Strategic Air Command."

Florida Drive-In Reopens

HALLANDALE, FLA.: The Gulf Stream Drive-In theatre here, part of E. M. Loew's Theatres, has reopened. The manager is Jim Frazier who transferred from the Strand theatre, Asheville, N. C. Ted Limberis replaced him at the Strand.

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Percy Norman Furber, 90; Was Trans-Lux Head

Percy Norman Furber, 90, former chairman of the board of the Trans-Lux Corporation, died at his Darien, Conn., home December 15. Mr. Furber brought the Trans-Lux Corporation and idea to the industry through his interest in developing a daylight screen for schools. Then came the Trans-Lux Daylight Picture Screen Corporation, the name being changed later. The first evolvement was the "movie ticker" in 1924, used primarily for quotations on the floor of the New York Stock Exchange. The company then went into the motion picture business with rear-of-screen projection. It now has a theatre circuit. Mr. Furber retired as board chairman at 80, but remained a director.

Paul Harvey

HOLLYWOOD: Paul Harvey, 71, character actor, died December 15 here. He was born in Sandwich, Ill., and had been an actor for 40 years on the stage and in films. He appeared in hundreds of Hollywood pictures, one of his most recent being "Calamity Jane." He was one of the first officers and members of the Screen Actors Guild and served continuously either as an officer or director from 1935. He is survived by his wife, a sister and a brother.

Dorothy Bernard

HOLLYWOOD: Dorothy Bernard, 61, stage and television actress, died December 15 at her home here. She was born in Port Elizabeth, South Africa, and started her stage career in 1905 as a child actress. She was one of the original cast of "Life With Father" on Broadway and later in the television film series. She was also in silent motion pictures. She is survived by her husband and daughter.

Robert A. Kreier

Robert A. Krier, managing director in Germany for 20th-Fox International, died at Frankfurt December 15. He joined the company in 1934 after six years with Paramount-Publix. He served in New York, Berlin and Paris. In 1949 he was made director in Germany. His widow Therese survives.

Renovate Detroit Theatre

DETROIT: Work has begun on renovations on the former Cinema theatre, Detroit, which will be reopened by William Flemion on or about January 15.

Coastwide Air Route to Honor Billy Mitchell

The Air Force Association announced last week, on the 30th anniversary of the court martial of General Billy Mitchell, the establishment of a new coast-to-coast air route to be known as the Billy Mitchell Skyroad, according to Gill Robb Wilson, president. The Skyroad will link 30 cities from New York to Los Angeles and will be the third national air route honoring a famous name in aviation history. The others are Will Rogers Skyway and the Wright Bros. Skyway. The film story of "The Court-Martial of Billy Mitchell," starring Gary Cooper, had its world premiere last week in Zanesville, Ohio. A United States production for Warner Bros. in CinemaScope and WarnerColor, it was produced by Milton Sperling and the director was Otto Preminger.

Vidoscope Lens Price

Walter Futter, president of Vidoscope, announces that, due to an unfortunate error, the new price of Vidoscope 35mm. anamorphic lenses was incorrectly printed in recent advertising. The new price to theatres is $395 per pair.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 4,123 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	13	7	1
Ain't Misbehavin' (U-I)	–	3	27	13	2
Blackboard Jungle (MGM)	27	39	7	–	–
Blood Alley (WB)	–	6	13	7	–
Bring Your Smile Along (Col.)	–	–	2	1	10
Bullet for Joey, A (U.A.)	–	–	2	5	3
Cell 2455, Death Row (Col.)	–	3	14	8	–
Chicago Syndicate (Col.)	–	–	2	5	6
Cobweb, The (MGM)	–	6	18	15	8
Count Three and Pray (Col.)	1	4	7	1	1
Creature With the Atom Brain (Col.)	–	13	4	6	1
Cult of the Cobra (U-I)	1	1	2	5	2
Daddy Long Legs (20th-Fox)	1	17	28	8	7
Dam Busters (W.B.)	–	–	9	1	3
Davy Crockett (B.V.)	10	36	34	8	1
Desert Sands (U.A.)	–	–	4	1	11
Desperate Hours, The (Par.)	–	–	1	3	8
End of the Affair (Col.)	–	2	3	14	12
Eternal Sea, The (Rep.)	–	7	14	17	9
Far Horizons (Par.)	–	1	33	13	7
Female on the Beach (U-I)	1	3	27	11	5
Five Against the House (Col.)	–	–	12	4	3
Footsteps in the Fog (Col.)	–	–	4	1	4
Foxfire (U-I)	–	20	22	13	3
Francis in the Navy (U-I)	–	10	28	8	1
Gentleman Marry Brunettes (U.A.)	–	2	12	6	13
Girl in the Red Velvet Swing (20th-Fox)	–	–	9	14	16
Girl Rush, The (Par.)	–	–	1	19	18
Good Morning, Miss Dove (20th-Fox)	–	3	–	3	3
Hell's Island (Par.)	–	–	13	11	12
House of Bamboo (20th-Fox)	–	19	22	15	17
How to Be Very, Very Popular (20th-Fox)	–	5	36	10	12
I Am a Camera (D.C.A.)	7	2	–	–	4
Interrupted Melody (MGM)	–	7	16	22	9
It Came from Beneath the Sea (Col.)	1	21	8	6	3
It's Always Fair Weather (MGM)	–	1	13	20	25
Jump Into Hell (W.B.)	–	2	4	5	–
Kentuckian, The (U.A.)	6	24	17	8	5
King's Thief, The (MGM)	–	–	7	11	8
Kiss Me Deadly (U.A.)	–	–	5	3	15
Kiss of Fire (U-I)	–	1	2	11	2
Lady and the Tramp (B.V.)	29	27	21	2	–
Lady Godiva (Univ.)	–	–	1	3	3
Land of the Pharoahs (W.B.)	–	3	14	23	12
Las Vegas Shakedown (A.A.)	–	–	3	2	–
Last Command, The (Rep.)	–	–	5	5	10
Left Hand of God, The (20th-Fox)	–	33	15	5	2
Looters, The (U-I)	–	–	6	13	9
Love Is a Many-Splendored Thing (20th-Fox)	18	17	34	8	2
Love Me or Leave Me (MGM)	7	35	29	8	6
Lucy Gallant (Para.)	–	–	4	5	4
Magnificent Matador (20th-Fox)	2	–	14	21	18
Man Alone, A (Rep.)	–	2	3	4	9
Man from Bitter Ridge (U-I)	2	–	13	9	7
Man from Laramie (Col.)	10	32	23	14	8
Man Without a Star (U-I)	–	12	33	16	5
Marty (U.A.)	7	1	10	4	13
McConnell Story, The (W.B.)	1	26	30	14	3
Mister Roberts (W.B.)	35	29	9	3	–
Moonfleet (MGM)	–	5	4	19	5
My Sister Eileen (Col.)	–	5	15	6	11
Night Holds Terror, The (Col.)	–	–	2	4	11
Night of the Hunter (U.A.)	–	2	6	10	2
Not As a Stranger (U.A.)	10	32	12	9	1
One Desire (U-I)	–	–	8	13	6
Pearl of the South Pacific (RKO)	6	–	8	12	9
Pete Kelly's Blues (W.B.)	3	16	7	34	8
Phenix City (A.A.)	14	9	17	14	1
Private War of Major Benson (U.I.)	1	20	27	18	5
Prize of Gold, A (Col.)	–	2	10	8	3
Prodigal, The (MGM)	4	18	34	27	9
Purple Mask (U-I)	–	2	9	15	12
†Quentin Durward (MGM)	–	–	–	2	3
Rebel Without a Cause (W.B.)	3	10	6	1	–
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	3	8	3	1
Robber's Roost (U.A.)	–	5	6	3	2
Santa Fe Passage (Rep.)	–	2	11	3	7
Scarlet Coat (MGM)	–	–	5	8	19
Sea Chase, The (W.B.)	1	7	51	18	5
Seminole Uprising (Col.)	–	–	4	2	4
Seven Cities of Gold (20th-Fox)	–	–	3	7	12
Seven Little Foys (Par.)	33	28	10	10	9
Seven Year Itch (20th-Fox)	43	35	18	4	1
Shrike, The (U-I)	–	2	5	15	10
†Sincerely Yours (W.B.)	–	1	1	3	–
Soldier of Fortune (20th-Fox)	–	26	25	15	4
Son of Sinbad (RKO)	–	2	10	16	14
Strange Lady in Town (W.B.)	–	11	21	16	2
Strategic Air Command (Par.)	39	30	13	4	–
Summertime (U.A.)	–	6	8	4	9
Tall Man Riding (W.B.)	–	14	10	10	3
The Tall Men (20th-Fox)	1	19	9	–	–
Tennessee's Partner (RKO)	–	1	6	6	4
Tight Spot (Col.)	–	4	8	10	11
To Catch a Thief (Par.)	6	12	18	10	4
To Hell and Back (U-I)	18	21	1	1	–
Treasure of Pancho Villa (RKO)	–	–	5	4	3
Trial (MGM)	1	1	13	7	–
Ulysses (Par.)	3	1	7	10	4
View from Pompey's Head, The (20th-Fox)	1	2	5	3	21
Virgin Queen, The (20th-Fox)	1	–	11	10	10
Warriors, The (A.A.)	–	–	4	4	–
We're No Angels (Par.)	–	6	18	21	10
Wichita (A.A.)	2	17	12	1	3
You're Never Too Young (Par.)	1	21	18	12	3

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A film by Otto Preminger

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DECEMBER 31, 1955

MOTION PICTURE HERALD

The Top Ten Money Making Stars of the Year

REVIEWS (In Product Digest): LEASE OF LIFE, GREEN BUDDHA, PARIS FOLLIES OF 1956

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(*continued*)

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"GABY" (*CinemaScope-Color*) Separation and reunion of a GI and his dancer-sweetheart. "Keep me in your heart" was young love's vow. A great picture! Leslie Caron, John Kerr, Taina Elg.

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-PERSON BALLYHOO ON JANUARY 11th!

e Ranger

HE WIDEST RANGE
ETY OF LOCAL-LEVEL
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- JAY SILVERHEELS
WITH
RANVILLE · PERRY LOPEZ
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New Dell Publishing Co. release based on picture! Streamers, displays on newsstands and in stores flash the news: THE LONE RANGER is on the screen!

NEWSPAPER COMIC STRIP!
286 papers carrying THE LONE RANGER comic strip all set to tie in with playdates!





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THE NOVELTY BOOKS!
53,000,000 sold to date—window tie-ins and store displays wherever Whitman's Children's Books are sold!



SHOWMEN! SHOWMEN!! See the showmanship pressbook for full details on how you cash in on this promotion!

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The Lone Ranger and Silver in full color—a big, exciting eye-catcher for your lobby!



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1052 Bway. · 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. · 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway. · 2:00 P.M.

BUFFALO
Motion Pict. Operators Hall
498 Pearl St. · 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. · 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. · 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
12 E. 6th St. · 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. · 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. · 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. · 2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. · 12:45 P.M.

DETROIT
20th Century-Fox Screening Room
2211 Cass Ave. · 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. · 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. · 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. · 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 So. Vermont Ave. · 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. · 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. · 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. North · 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. · 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. · 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. · 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. · 10:00 A.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. · 1:30 P.M.

PHILADELPHIA
Warner Projection Room
230 No. 13th St. · 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of the Allies · 1:30 P.M.

PORTLAND
Star Screening Room
925 N.W. 19th Ave. · 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South · 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. · 1:30 P.M.

SEATTLE
Venetian Theatre
15th Ave. & E. Pine St. · 2 P.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. · 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. · 10:30 A.M.

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 201, No. 14

December 31, 1955

Movies Are for Optimists

IN a round-up report released this week on the outlook for major American industries Sinclair Weeks, U.S. Secretary of Commerce, not only included motion pictures in arriving at the most enthusiastic annual forecast in many years but also estimated that theatre grosses in 1956 would again approximate $1,300,000,000. Only in the World War II boom did grosses exceed that.

This official survey prepared by the Department of Commerce is further encouragement to those who entertain a favorable outlook for motion pictures. Despite problems at the box office, particularly in the Fall in many situations, the total amount collected during 1955, exclusive of Federal admissions taxes, compares favorably with any year since 1949. Current holiday business is expected to open a cheerful page on the 1956 ledger.

Last week Alfred E. Daff, executive vice-president of Universal Pictures, said that box office grosses in the United States in 1956 will be as good as ever if the market is supplied with reasonably good product.

It is significant that the Secretary of Commerce and Mr. Daff are in agreement on the outlook for 1956. It would be difficult to find more competent sources reporting from both inside and outside the industry.

Whatever dispute there may be over the outlook it has been well said that movies are for optimists.

■ ■ ■

¶ Thought of the Week: RKO's sale of product inventory for television at first blush may be displeasing to theatremen. A second glance, however, reveals the agreeable prospect of the proceeds of the sale being made available, at least in part, for new theatrical product.

■ ■ ■

Money Making Stars of 1955

WHILE there are popularity polls of all kinds, there is only one HERALD Money Making Stars poll of exhibitors. It is the one people in Hollywood refer to as *the Poll*. The distinction that goes to a ranking in The HERALD-Fame poll springs from its age, reputation and from the fact that those in a position to judge best are the only ones who vote, the exhibitors.

In this issue are presented the results of the 1955 Money Making Stars poll—the 24th annual survey conducted by The HERALD.

This year there is more than the usual number of changes in the standings. The top performer is James Stewart, the first time he has reached the number one position though he has often been in the Top Ten. The top feminine performer is Grace Kelly, a newcomer to the top group. In fact Miss Kelly's swift rise is unequalled among actresses in the whole history of the poll. In the 1954 Stars of Tomorrow poll she was ranked third. From there to the highest feminine rank in the Star Poll was a distance she attained in just a year.

Congratulations are due to these and to all winners. Also renewed expression of appreciation to the thousands of exhibitors who participated.

■ ■ ■

Reports on British Films

IN order to provide more evidence to refute the repeated assertions that British films do not get a fair deal in the United States the Theatre Owners of America has polled a group of the principal exhibitors. Operators of 3,000 theatres replied to a long questionnaire. That provides a good cross-section of the 18,000 theatres in the country, weighted to some extent in favor of the larger circuits wherein most revenue is found by a distributor.

The replies confirm the view, often expressed on this page, that exhibitors in America would readily book British films—or films of any overseas producer—if they believe such exhibitions would be profitable.

The answers to the TOA poll stressed a number of points which might be considered by those on both sides of the Atlantic concerned with British pictures: Better advertising and exploitation of British films and players are essential for success; a more energetic sales approach is recommended; the largest single source of patron complaint continues to be "the *heavy* English accent"; and emphasis should be on comedies and lighter stories.

■ ■ ■

¶ Avv. Nicola De Pirro, general director of the Italian Government Department for Shows—which includes supervision of the motion picture industry—was less than gracious and hardly accurate historically when he grouped the United States with "ex-enemy countries." It is reported that his reference in the magazine *Lo Spettacolo* was the first time since the days of Mussolini that an Italian official called the United States an "ex-enemy" country. The United States was an enemy of the Mussolini government and destroyed that regime. The United States never was an enemy of the Italian people as actions, on both sides, before, during and since the war have repeatedly proved. Any difficulties that Avv. De Pirro has or imagines he has in handling Italo-American film relations do not excuse such a choice of words. They are particularly unbecoming coming from him, a former high official in the days of Fascism. The millions of Italians who worked with the Allies during the war and were proud of "co-belligerent" status also may resent that they too, in Avv. De Pirro's view, would seem to be "ex-enemies."

—*Martin Quigley, Jr.*

Letters to the Herald

COMPO

To the Editor:

The December 17, 1955, issue of The Herald carried the following notice: "Quigley Publications are not associated with the Council of Motion Picture Organizations (COMPO) or with any trade press publishers' committee of that organization. Quigley Publications will, however, continue to support such projects of COMPO as appear to be in the best interests of the industry."

Now, my friend, the above in my opinion is most newsworthy yet you don't give with the story behind the story. When Allied pulled out of COMPO it plainly stated its reasons, don't you think that in the best interests of the industry you should state yours? After all, your position as to COMPO exactly parallels Allied members' position, they too will cooperate in "those projects of COMPO as appear to be in the best interests of the industry." When Allied took its position as to COMPO, The Herald and its companion publication, *The Motion Picture Daily*, blasted but loud and long against Allied taking such a stand. I certainly think a bit of "back waterin" as we call it in Indiana, is indicated since we now are bedfellows.—*TRUEMAN T. REMBUSCH, Franklin, Indiana.*

Editor's Note: Unlike National Allied and various of its regional units Motion Picture Herald in common with all the other trade papers never was a member of COMPO. There was established at the time COMPO was founded a trade press publishers' committee. That committee has held a membership in COMPO. Quigley Publications have withdrawn from that committee and thereby ended a vague and indirect association with COMPO.

This action was taken so that readers of Quigley Publications—be they COMPO members or not—may have no basis for concern about the objectivity of any news or comments about COMPO. The proper role of a trade publication is to support worthwhile projects in the best interest of the industry served. Quigley Publications have always done so. The attenuated connection with COMPO has been severed merely to resolve any question that may be in the minds of readers and make plain the Herald's independence and objectivity.

The Herald continues to be in favor of major COMPO projects such as the Audience Award poll, a continuing campaign to be conducted until all discriminatory taxation—Federal, state or local—has been removed, and practical steps taken to increase the industry's public relations standing and to build attendance at the box office.

The Herald also still believes that Allied's dispute with COMPO can and should be amicably settled and Allied should resume its representation which through COMPO by-laws amounts to nearly one-half the directors.

The Herald is conscious of the fact that, according to COMPO's own statistics, half the dues-paying members from the beginning of COMPO have been exhibitors who were members neither of Allied or TOA. This makes even more important the completely independent role of The Herald as chronicler, commentator and critic of COMPO, because these thousands of independent exhibitors who pay dues to COMPO have no voice in its operation and need to be kept fully informed by the press.

For Big Towns Only

To the Editor:

I do agree that the Audience Award Poll could be a very good thing for the exhibitor. At present, it is a good thing for the big town exhibitors.

I manage a theatre in a town of 1,500 population, a typical rural community. At the time of the Audience Award Poll, I had played none of the pictures voted in as winners. To date, I have played one, "East of Eden," on which I lost my shirt due to excessive rental.

When and if the distributors see the fact that small town exhibitors cannot pay big town prices for films; yet see that the small towns need to play the pictures currently in release instead of a year after their release; only then will the Audience Award Poll be a success to thousands of small town exhibitors. Our voters will know what they are voting for.—*GERALD L. VANDIVER, manager, Orada Theatre, Oroville, Washington.*

World Market

To the Editor:

I have just read with intense interest The World Market section in the December 17 issue of The Herald and I congratulate you, your staff and foreign correspondents on having prepared and written a most practical and informative series of articles.

Many others associated with film distribution abroad will not only profit from your contribution but, will learn as much from your constructive analysis of the foreign film market as I have.—*LESLIE F. WHELAN, Twentieth Century-Fox International Corporation, New York.*

Comedy

To the Editor:

We need more modern comedy features, such as are suitable for the entire family. The public is tired of Indian, pirate and science fiction features.—*LEONARD HAGEDORN, Hermo Theatre, Hermann, Mo.*

Page

JAMES STEWART leads money-making stars in poll of exhibitors 12

RKO SELLS library to television; films cover 30 years 27

COURT APPROVES Loew's plea to build new drive-in theatre 30

RKO SETS release dates for 13 features during 1956 30

GROSSES IN key cities run strong for holiday period 30

CONGRESS SPOTLIGHT to be on trade practices 33

ALFRED DAFF predicts good box office grosses during 1956 36

ROY ROWLAND cites need for new faces on the screen 37

20th CENTURY-FOX reports seven films now in production 37

RENTAL SCHEME announced for new British projector 40

"SEVENTEEN" MAGAZINE to launch new service for film industry 41

PER CAPITA expenditure by Canadian movie-goers drops 42

NATIONAL SPOTLIGHT—Notes on personnel across country 43

SERVICE DEPARTMENTS

Refreshment Merchandising 51

Film Buyers' Rating 3rd Cover

Hollywood Scene 37

Managers' Round Table 47

The Winners Circle 36

IN PRODUCT DIGEST SECTION

Showmen's Reviews 721

Short Subjects 721

Short Subjects Chart 722

The Release Chart 724

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On the Horizon

N. Y. CRITICS AWARDS

The New York Film Critics have voted "Marty" the best picture of 1955. The Hecht-Lancaster production released through United Artists stars Ernest Borgnine who was voted best actor of the year. The best actress award went to Anna Magnani for her performance in Paramount's "The Rose Tattoo" while David Lean won as best director for "Summertime," also released by UA. There was a tie for the best foreign-language picture of the year, a situation which has never occurred before in any category. The winners were "Umberto D," released by Edward Harrison, and "Diabolique," released by United Motion Picture Organization. The winners will receive plaques at a dinner at Sardi's in New York January 21.

SUBSCRIPTION TV AGAIN

The Federal Communications Commission, in their latest annual report, emphasized again that subscription television "involves a basic change in the American system of broadcasting, and raises substantial questions of a legal, technical and policy nature." The report said filings in the toll TV proceedings have been "more voluminous than in any previous docket case in the Commission's history" and that after the FCC has a chance to study all 70 volumes of written comment, "it will specify in subsequent notices any further proceedings that may be necessary, including oral hearings and the time and nature of demonstrations of subscription TV systems."

EAGER KIDS

The MGM-Quaker Oats free-tickets-to-kiddies campaign, which experts figure can bring as many as 60,000,000 eager juveniles to the country's theatres towing two paying parents each by way of collecting gratis admittances for themselves, stacks up as a better-than-common measuring stick for computing the attendance potential of a straight family appeal as of 1956. If it works out only fractionally as well as expected, the fiscal horizon shall have been brightened for exhibitors in all kinds and sizes of towns and situations.

GETTYSBURG

If MGM's 29-minute documentary, "The Battle of Gettysburg," written and produced by Dore Schary and filmed on the site of the subject in CinemaScope and color without the use of actors, plays as nobly to paying customers as it did to an invited press group that witnessed its unreeling on a barren studio sound stage recently, a new and decidedly stimulating way of dramatically presenting historical events to the entertainment public will be added importantly to the motion picture's store of narrative resources.

CINEMASCOPE WRITEOFF

The possibility of extending the writeoff period of 20th Century-Fox CinemaScope pictures was raised by Spyros P. Skouras, president, in an interim report to stockholders last weekend. He said film rentals of CinemaScope films come in over a longer period and these rentals have been larger in the latter weeks of release than was the case prior to CinemaScope. He said the slower playoff of these pictures, in the U.S. and Canada and abroad, has had the effect of reducing profits, and this condition is reflected in results for the first 39 weeks in 1955. The company's accounting firm has been asked to study the situation and make recommendations.

GLOBAL PREMIERE

Warners' "Helen of Troy" will have a global premiere in 56 countries January 26. People in Asia, Africa, Europe, North, Australia will see it that day.

Floyd E. Stone--Vincent Canby--William R. Weaver

WHEN AND WHERE

January 14: Induction of new officers of the Variety Club of San Francisco, Fairmont Hotel, San Francisco.

January 14: Installation of new officers of The Colosseum of Indianapolis, Variety Club headquarters, Indianapolis.

January 29-31: Annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 7-9: Annual convention of United Theatre Owners of Oklahoma, Skirvin Hotel, Oklahoma City.

February 21-23: 1956 National Drive-in Convention, Hotel Cleveland, Cleveland.

March 6-7: Annual convention of the Kansas-Missouri Theatre Association, President Hotel, Kansas City, Mo.

INDUSTRY PROSPERITY FORECAST

The film industry next year will be as prosperous as during 1955. You have the word from the nation's Secretary of Commerce, Sinclair Weeks.

Releasing to the press the results of a survey by the Industry Divisions of the Department of Commerce Business and Defense Services Administration, Mr. Weeks predicted all major industries which have been operating at peak loads, will continue so, and that the motion picture industry will maintain its income, which during 1955 is estimated at $1,300,000,000. The survey discloses 1954 income was estimated at 1,220,000,000.

Mr. Weeks' department attributed box office good fortune to more theatres and more features. It also said "barring any legislative blocks, not now anticipated," the foreign market should remain the same, which in 1955 brought an estimated $200,000,000. Nathan D. Golden heads the Department's film division, which supplied the figures for analysis.

It also was predicted that photographic materials and equipment production and sales in 1956 should establish a new record, with a rise of seven to eight per cent in sales. The sum during 1955 was $1,400,000,000, it was said—15% above 1954.



THE GANG'S ALL HERE, in Cleveland. Universal these days has been sprucing its plans for the new year at meetings all over. Supervisors were eastern sales manager P. T. Dana and district manager P. F. Rosian, rear right. With them in clockwise order are Ben Golden, Ed Herber, Edward Potash, Richard Melvin, Jimmy Coyne, and Sig Horowitz from Philadelphia; Jim Levit, Will Lissner, Carl Reardon, and Ed Bergman, Cleveland; Milton Ripp, Maurice Silverberg, Francis Guehl, and Pete Quiter, Pittsburgh; and Lee Goldsmith, Joe Rosen, William Waldhoz, and Jerry Gross, Detroit.



THAT'S A "DIPLOMA" Gaston J. Dureau is receiving in front of 300 friends at the testimonial in New Orleans marking retirement from Paramount Gulf Theatres presidency and 43 years in the business. That's how E. V. Richards, his old friend and also a circuit chief, described the citation. Mr. Dureau's co-workers said he was a "wonderful boss" and gave him—a television set.

BEN HALPERN on Monday flies to Paris, there to become United Artists' Middle Eastern and European manager for publicity, advertising, and exploitation. Mr. Halpern entered the industry the trade paper way, and then went over to Paramount as a feature and pressbook writer. He joined his present firm in 1952 as assistant manager of foreign publicity.



This week in pictures

IN HOLLYWOOD, assembled for the Republic western managers' meeting: assistant secretary L. T. Rosso; studio vice-president Jack E. Baker; San Francisco manager George Mitchell; Portland, Jack Partin; western manager Francis Bateman; president Herbert J. Yates; Denver, Gene Gerbase; Salt Lake City, James Ecker; secretary-treasurer Hy Glick; and Los Angeles manager Jack Dowd.





THEY OPENED "THE COURT MARTIAL OF BILLY MITCHELL" in New York last week; and crowds now throng the Criterion. The military was there, a notable cclection of the city's first night personalities, and the people outside the barricades. In the theatre, right, a ceremony: Ruth Mitchell, the late air general's sister, and Ralph Bellamy, actor, receive from Gill Robb Wilson, center, Air Force Association president, a plaque which later will be on display permanently in the Smithsonian Institution.





THE PLAQUE, to George Dembow, center, right, last week at the New York office of National Screen Service, celebrating the company president's birthday and end of the Dembow Special Sales Tribute. Presenting the citation is Burton E. Robbins, vice-president, and flanking them are Herman Robbins, chairman of the board, and William Brenner, vice-president.

IT'S 25 YEARS with Paramount, and once a year the New York employees who've reached eminence in service celebrate at the annual Christmas party with induction into the 25 Year Club, and receipt of gold watches and scrolls from board chairman Adolph Zukor. In the picture below, along with Mr. Zukor and with Barney Balaban, president, are: Alexander Blau, Marion Frejmann, Katherine Grzybowski, Evelyn Michaelson, William Ramage, Charles Schierenbeck, Armand Cardea, Harry Doldus, Aimee Elliott, Alexander Kiralfy, Milton Kirshenberg, Edward T. Cassidy, Jr., Joseph Coleman, Anna Isokait, Hugo Johnson, Max Klein, Vincent G. Marion, Alfred Nielson, Olympio Pagano, Frank Sudal, Hugh J. Hester, Barbara Schwab, William H. Struhs and Herbert Wissman.



THE GUESTS, at the Washington preview of Columbia's "Picnic." In usual order are Ray Gingell, KB Theatres; Harley Davidson, Independent Theatre Services; Marvin Goldman, KB Theatres; Jack Fruchtman, Fruchtman Theatres; Ken McGuire, Playhouse; Ben Caplon, Columbia; Jerry Baker, RKO Keith's; and Gerry Wagner, Lopert Theatres.





JAMES STEWART, Star of Stars

Stewart Leads the Money Making Stars in Exhibitor Poll For Fame

by JAY REMER

The results of most polls are rarely startling, earth shaking or even surprising. While the results of the 1955 Money-Making Stars poll of exhibitors conforms to the norm in the main, the unexpected is definitely present. Among the more interesting sidelights is a new, never-before Number One winner; a lady in the Number Two spot for the first time since 1948; the disappearance of four winners of last year's poll; the return of two "old-timers," both missing since 1949, and the debut of two new box office bonanzas who give substance to the "new faces" promise.

The important news is that James Stewart, in films for 20 years, is the new Number One man. His list of credits since 1935 would seem to indicate this new honor was too long in coming, but whatever the reasons for its tardiness, it's finally here. His pictures in release during the period covered by the poll which, incidentally, is conducted by MOTION PICTURE HERALD for FAME include such exhibitor delights as "Rear Window," "The Far Country," "Strategic Air Command" and "The Man From Laramie."

The select nine immediately following the new champion are, in this order, Grace Kelly (newcomer number one), John Wayne, William Holden, Gary Cooper, Marlon Brando, Martin and Lewis, Humphrey Bogart, June Allyson (newcomer number two) and Clark Gable. Messrs. Bogart and Gable are the reappearing members while Marilyn Monroe, Bing Crosby, Alan Ladd and Jane Wyman dropped down a few notches although all four are still among the top twenty.

The 24th annual HERALD poll was conducted as the previous ones were—by a direct mail ballot to all the exhibitors in the United States and Canada. The U. S. exhibitors are divided into circuit and independent and the final tally is the total of both. Although it may seem there would be no basic difference in taste between the circuit operators and the independents the tables accompanying this story show that in many cases there is a surprising cleavage evident.

However, it does not take a psychological, sociological or historical expert of the cinema to realize that the man who owns or operates a theatre is the only one who knows the boxoffice worth of any personality. He is the one who books the pictures, exploits the pictures, counts the receipts at the end of the run and talks to the customer. And the customer is, after all, the one who ultimately is the judge although he undoubtedly doesn't realize it.

Of the 10 top winners, seven have also won Academy Awards, which bit of information should stop those tongues wagging that have claimed motion pictures cannot be an art form and a business concurrently. And it cannot be assuming too much that one impinges on the other to some degree.

Jimmy Stewart has been a winner five times altogether, his first appearance being in 1950 (the following year he slipped back a bit). His award was for "The Philadelphia Story" in 1940 but then the Air Force became his home for a number of years and he didn't return to films until 1946. His biographical roles, including Monty Stratton, Glenn Miller and Carbine Williams have been no detriment and he's currently playing the famed Charles Lindbergh in "Spirit of St. Louis." Another Hitchcock picture is also completed and it appears as if his cohorts on this year's poll may have a difficult time overtaking him on next year's poll.

The phenomenon of 1955, Grace Kelly, has soared so high so quickly she fairly dazzles the beholder, the film capital, the exhibitor and no doubt, herself. Following an inauspicious debut in 1951 and a maximum of television shows, she had a small role in "High Noon" and a larger one in "Mogambo." Then Alfred Hitchcock and/or Paramount kept luring her away from her vocational home in Culver City and before you could say "Star of Tomorrow" or Academy Award winner, she was both. She's had the top of the crop of leading

(Continued on page 28)

EXHIBITOR CHOICES

COMBINED	CIRCUIT	INDEPENDENT
James Stewart	Grace Kelly	James Stewart
Grace Kelly	James Stewart	Grace Kelly
John Wayne	William Holden	John Wayne
William Holden	Marlon Brando	Gary Cooper
Gary Cooper	John Wayne	William Holden
Marlon Brando	Gary Cooper	Martin & Lewis
Martin & Lewis	Humphrey Bogart	June Allyson
Humphrey Bogart	Clark Gable	Marlon Brando
June Allyson	Marilyn Monroe	Humphrey Bogart
Clark Gable	June Allyson	Glenn Ford

THE TOP TEN



II. Grace Kelly



III. John Wayne



IV. William Holden



V. Gary Cooper



VI. Marlon Brando



VII. Dean Martin & Jerry Lewis



VIII. Humphrey Bogart



IX. June Allyson



X. Clark Gable

BOGARDE FIRST IN ENGLAND; ALSO TOPS IN INTERNATIONAL

by PETER BURNUP

LONDON: Dirk Bogarde, by vote of British exhibitors, is the world's finest money-maker at their booths; for in the Money-Makers Poll here, he leads by lengths established and much-esteemed personages like James Stewart, Bing Crosby and Doris Day.

And, so that there may be no thought of an antic, wayward quality in the suffrage of the country's showmen, it falls to be recorded that three other Britons—John Mills, Norman Wisdom and Alastair Sim—also figure among the Ten Elect. That's a circumstance which has not occurred in the Poll's vagaries since the year 1950 and may well be cited as another witness to the long and gratifying haul of the country's films into pre-eminence at the country's box-office.

Mother Was Famed Actress

Actor Bogarde comes of a long line of Dutch seafarers, but his mother—Margaret Niven, before her marriage—was a vastly admired Scottish actress, which fact doubtless accounts for her son's becoming a Jack-of-all-trades in the theatre at the age of 19.

Followed for the young man the accustomed round of Repertory and a spell in the Army and then signature to a J. Arthur Rank long-term contract. Mr. Rank, of a surety, believes that Bogarde business is big business, for the actor ever since has climbed steadily on Fame's ladder. In 1953 Bogarde figured fifth in the division of the Poll limited to British performers. Last year he jumped to second place in that division and is now hailed by the country's theatremen as Champion of the World. Clearly, there can be no question either of the actor's quality or his staying power.

Comedy Key to Success

Taking a line through the aptitudes and achievements not only of Bogarde but of the other members of the quartette of the elite (Mills, Wisdom and Sim), it can rightfully be reasoned that comedy—high, low and otherwise—is currently Britain's clue to screen success. Sturdy, dependable Johnny Mills and pawky Alastair Sim are no strangers to the nod of Fame. Both are actors of superb accomplishment who now and again make sorties into more serious fields. Mr. Mills, for example, made distinguished contributions lately to thought provoking exhibits like "The End of the Affair," "The Colditz Story," and "Above Us the Waves." But both Mills and Sim are essentially practitioners in the delicate art of high comedy.

Contrariwise, there can be no doubt of the appointed metier of Norman Wisdom. A year ago he crashed the British division



DIRK BOGARDE

of the Poll on the strength of one film only. A year later he figures at sixth place in the Poll's principal division by virtue of two other unabashed slap-stick offerings, "One Good Turn" and "Man of the Moment." Showmen here speak of him as the current phenomenon of show business. Fabulous acclamation attends his appearances not only on the screen but on the vaudeville stage and television. But his standing in the Poll is further evidence, if that be needed, of Britain's current success in the field of comedy. Mr. Bogarde undoubtedly owed his success last year to the frolicsome piece, "Doctor in the House." During the last twelve months he was seen in three offerings; one of which was the highly macabre "Cast a Dark Shadow," another "Simba," dealing with the Mau Mau problem in East Africa. But it was to his "Doctor at Sea"—a sequel to the other "Doctor" romp—to which the populace crowded.

There is largely a familiar air among the other names in the exclusively British roster.

Kenneth More, who joined the Elect last year for the first time, stands firm at fifth place. Americans have savoured the flavour of his acting in "The Deep Blue Sea." He is heavily committed in roles for the next three years and is obviously destined to remain with the Famed for years to come.

Awaiting Vehicles

Jack Hawkins—last year's leader—has dropped from first to sixth place due primarily to the circumstance that the biggest film in which he appeared—"The Prisoner"—had no place in its proceedings for that famed pro-Consular chin of Mr. Hawkins. But Hawkins, like Alec Guinness—the latter came down from sixth to tenth place—is an actor of vast accomplishment. Both men clearly only await the rightful medium before ascending again to the top of the ladder.

The remaining men in the British list—Richard Todd and Michael Redgrave—are likewise actors of high distinction. Both, too, were awaiting the appropriate picture and it came along with rare abundance in "Dam Busters." That film was found wholly meritorious in the eyes of men and women at home and throughout Britain's Commonwealth of Nations. It owed not a little to the sincere and skillful performance of Todd and Redgrave.

THE MONEY MAKERS

British exhibitors participating in the "Motion Picture Herald"-"Fame" poll vote for three groups: the top ten British players, the top ten international players, including both American and British stars, and Western stars. The vote:

BRITISH	INTERNATIONAL	WESTERN
Dirk Bogarde	Dirk Bogarde	James Stewart
John Mills	James Stewart	Gary Cooper
Norman Wisdom	Bing Crosby	Burt Lancaster
Alastair Sim	Doris Day	Audie Murphy
Kenneth More	John Mills	Alan Ladd
Jack Hawkins	Norman Wisdom	Randolph Scott
Richard Todd	Jeff Chandler	John Wayne
Michael Redgrave	Alastair Sim	Kirk Douglas
Diana Dors	Rock Hudson	Rory Calhoun
Alec Guinness	Humphrey Bogart	Jeff Chandler

nothing but the best to you in 1956



A preview of the first three months

from 20th Century-Fox

Available

Theirs was the great sin that even the heavens could not wash away!



THE RAINS OF RANCHIPUR



THE DEEP BLUE SEA

Ask for the sensational, new ticket-selling campaign that skyrocketed grosses at the New Theatre, Baltimore, and the Fox Theatre, Philadelphia.

(Available from your 20th Branch Manager or National Screen Service)

THE RAINS OF RANCHIPUR
starring **LANA TURNER**
RICHARD BURTON • FRED MacMURRAY
JOAN CAULFIELD • MICHAEL RENNIE
with EUGENIE LEONTOVICH • Gladys Hurlbut • Madge Kennedy
Produced by FRANK ROSS
Directed by JEAN NEGULESCO • Screenplay by MERLE MILLER
COLOR by DE LUXE • Based on a Novel by Louis Bromfield
CINEMASCOPE

Alexander Korda presents a LONDON FILM
VIVIEN LEIGH • KENNETH MORE
in an Anatole Litvak Production
THE DEEP BLUE SEA
by Terence Rattigan • co starring
ERIC PORTMAN • EMLYN WILLIAMS
Screenplay by Terence Rattigan • Produced and Directed by Anatole Litvak
COLOR by DE LUXE • Released by 20th Century Fox
CINEMASCOPE

in January

The lieutenant was
a lady...
Her husband was
a wack...
Who drove the Air
Force crazy...
'Til he got her back!



THE LIEUTENANT WORE SKIRTS

THE LIEUTENANT WORE SKIRTS
starring
TOM EWELL · SHEREE NORTH
co-starring RITA MORENO with Rick Jason
Produced by BUDDY ADLER · Directed by FRANK TASHLIN
Screenplay by ALBERT BEICH and FRANK TASHLIN
Story by ALBERT BEICH · COLOR by DE LUXE
CINEMASCOPE



THE BOTTOM OF THE BOTTLE

Brother against brother,
man against woman
in the Ranch Society Jungle
of today's great Southwest!

THE BOTTOM OF THE BOTTLE
starring
VAN JOHNSON · JOSEPH COTTEN
RUTH ROMAN · JACK CARSON
Produced by BUDDY ADLER · Directed by HENRY HATHAWAY
Screenplay by SYDNEY BOEHM
Based on a story by GEORGES SIMENON
COLOR by DE LUXE
CINEMASCOPE

Available in February

THE NEW DIMENSION IN

20th Century-Fox presents

RODGERS AND HAMMERSTEIN'S



CARO

COLOR b

for Washington's Birthday!

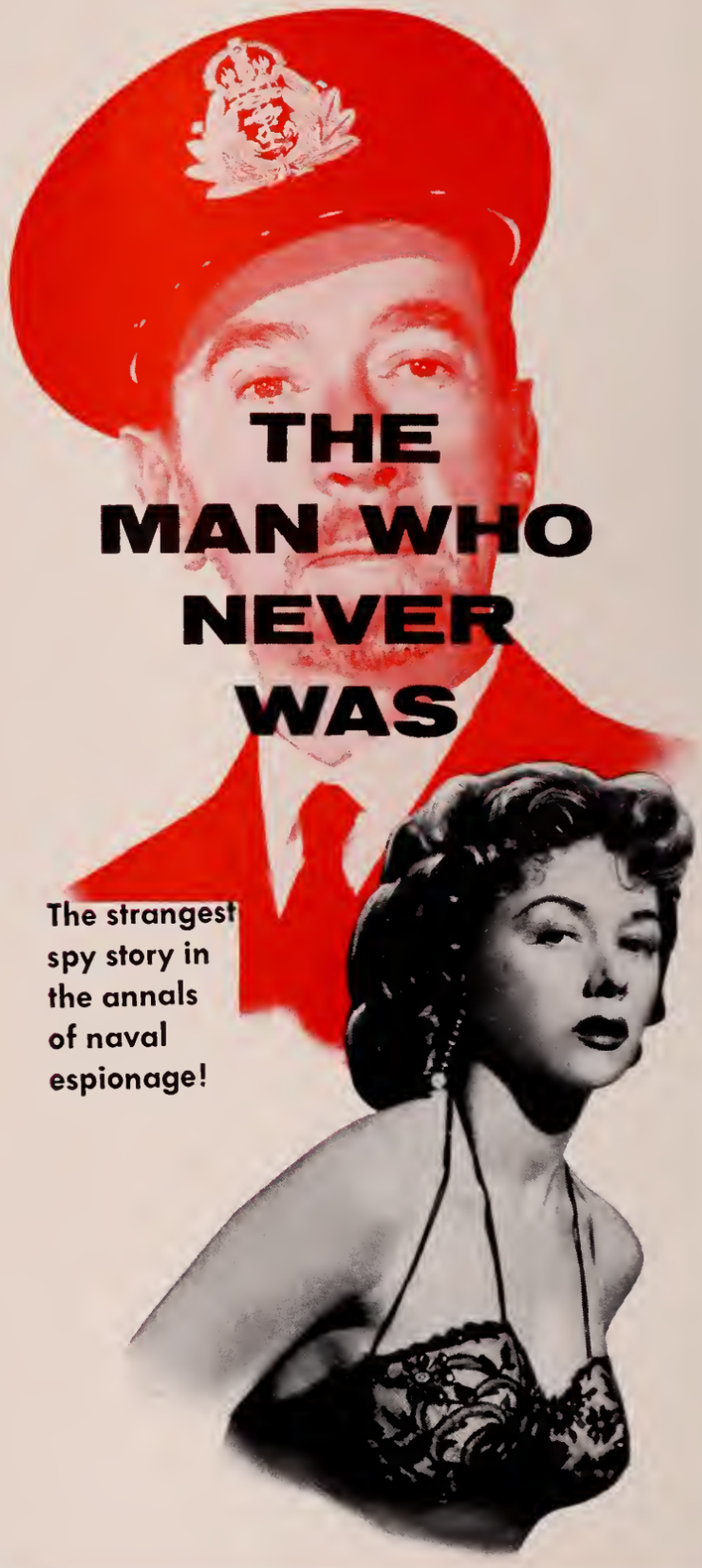
MOTION PICTURE ENTERTAINMENT!



RODGERS & HAMMERSTEIN'S CAROUSEL

starring **GORDON MacRAE • SHIRLEY JONES**
with CAMERON MITCHELL • Barbara Ruick • Claramae Turner
Robert Rounseville • Gene Lockhart
Produced by HENRY EPHRON • Directed by HENRY KING
Screenplay by PHOEBE and HENRY EPHRON
Music by RICHARD RODGERS and Book and Lyrics by OSCAR HAMMERSTEIN II
From their musical play based on Ferenc Molnar's LILIOM as adapted by Benjamin F. Glazer

Ready in February and March!



THE MAN WHO NEVER WAS

The strangest spy story in the annals of naval espionage!

THE MAN WHO NEVER WAS

starring

CLIFTON WEBB • GLORIA GRAHAME

Produced by ANDRE HAKIM

Directed by RONALD NEAME • Screenplay by NIGEL BALCHIN

From the Novel by Ewen Montagu

COLOR by DE LUXE

CINEMASCOPE



THE ROYAL BED



The motion picture LIFE Magazine told the world about—filmed in the fabled palaces and pleasure domes of Egypt!

THE ROYAL BED

Color by TECHNICOLOR starring
GREGORY RATOFF • KAY KENDALL • MARINA BERTI
SYDNEY CHAPLIN • ALEX D'ARCY • MARY COSTES
and introducing MARTI STEVENS
Screenplay by GEORGE ST. GEORGE and BORIS INGSTER
Associate Producer AHMED EL GUINDI • Produced and Directed by GREGORY RATOFF • A Radi Regeila Production

Released by 20th Century-Fox

The greatest, most dangerous frontier of them all is just 17 miles from your home—*straight up!*

ON THE THRESHOLD OF SPACE





ON THE THRESHOLD OF SPACE

starring
GUY MADISON • VIRGINIA LEITH
JOHN HODIAK • DEAN JAGGER
Produced by WILLIAM BLOOM • Directed by ROBERT D. WEBB
Screenplay by SIMON WINCELBERG
COLOR by DE LUXE

CINEMASCOPE

Millions Await It..



The Man in the Gray Flannel Suit

a novel by

Sloan Wilson

...for Easter!



20th CENTURY-FOX presents

GREGORY PECK

JENNIFER JONES

FREDRIC MARCH

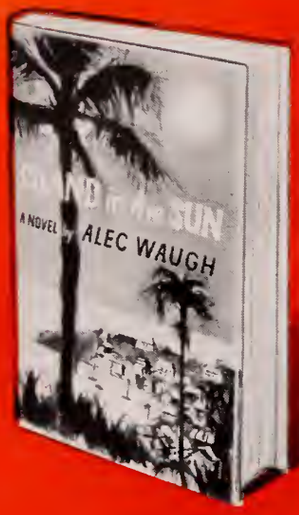
LEE J. COBB
MARISA PAVAN
FLORENCE ELDRIDGE

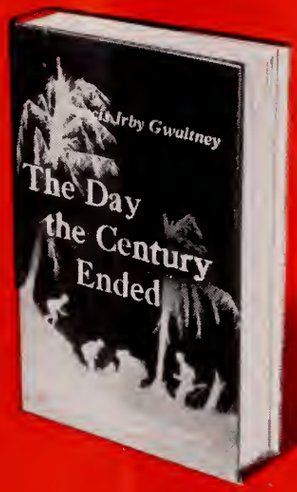
Produced by DARRYL F. ZANUCK
Directed and Written for the
Screen by NUNNALLY JOHNSON

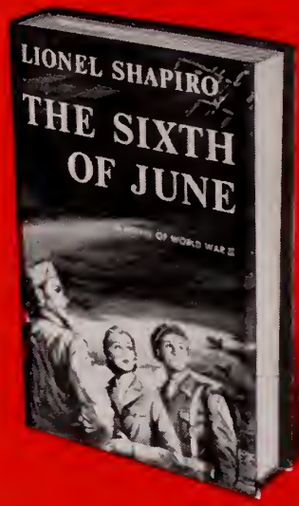
COLOR by DE LUXE

CINEMASCOPE

—and every month in '56

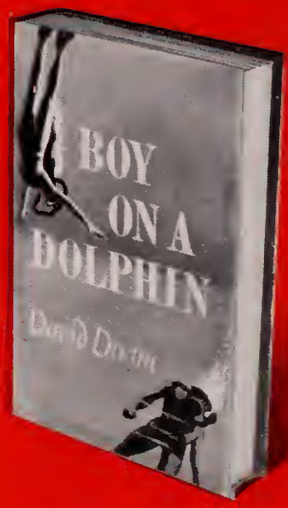




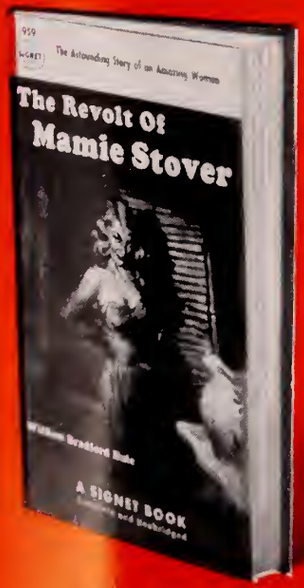








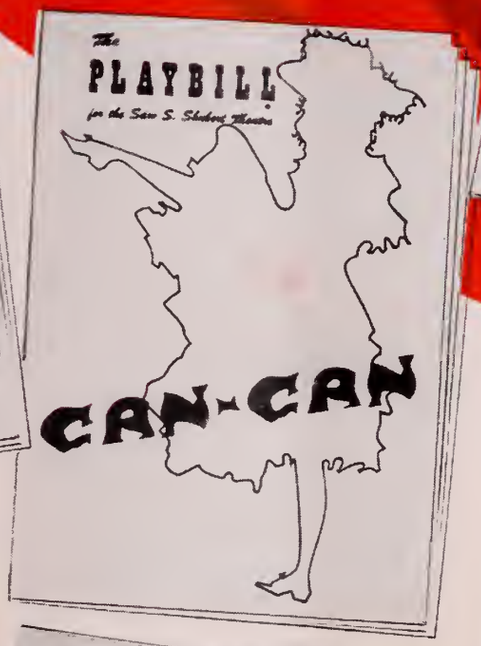


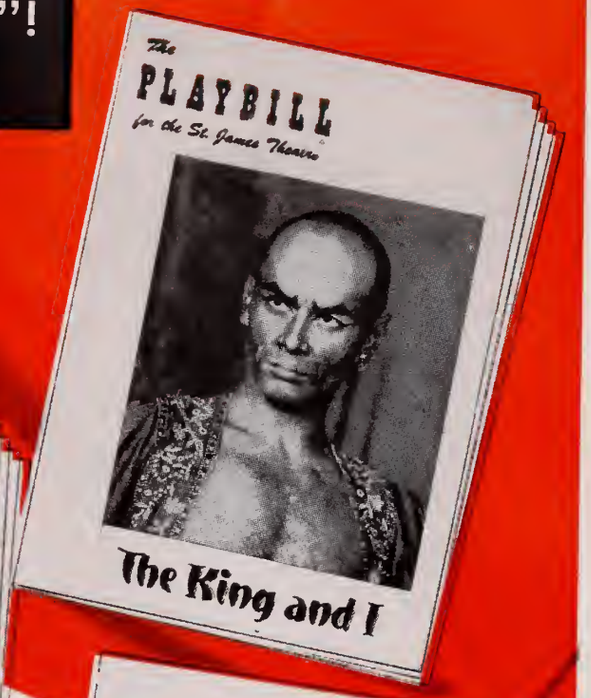




—top best-sellers, smash-hit plays
proven for story sock and "penetration"!



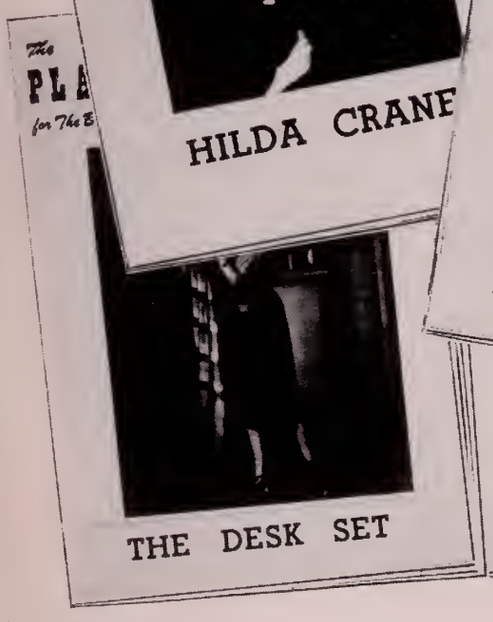


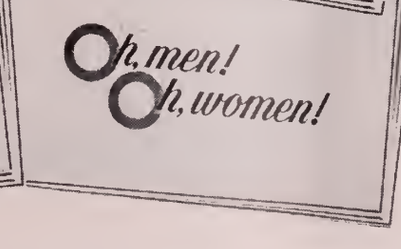














As usual!...

you can always depend on 20th!



WEEK IN, WEEK OUT...YEAR IN, YEAR OUT...
IT'S A PLEASURE TO DO BUSINESS WITH 20TH!

RKO SELLS OUT LIBRARY TO TV FOR $15,200,000

Matthew Fox Principal of C & C Corp., the Buyer; Films Cover 30 Years

The fate of that RKO Radio film library, comprising 740 features and more than 1,000 short subjects, finally has been decided.

Thomas F. O'Neil, chairman of the board of RKO Radio and president of General Teleradio, announced Monday the sale of the films for television distribution to C & C Super Corporation of New York City, for a purchase price of $15,200,000. The chief negotiator for the buyers was Matthew Fox, the largest stockholder of C & C Super and president of the newly formed subsidiary, C & C Television Corporation.

The following are seven highlights of the sale agreement:

The films included in the sale cover RKO's output for the last 30 years, with the majority of them produced between 1935 and 1948.

RKO reserves the right not to release any films to television until they have been in theatrical release for at least three years—this group represents between 15 and 20 per cent of the total 740 films.

RKO reserves the right to remake any of the films included in the deal.

RKO retains the U.S. and Canadian theatrical rights, with those rights going to the buyer elsewhere in the world.

General Teleradio (RKO Radio parent company) reserves the right for General Teleradio television stations in six cities to use all 740 features.

General Teleradio reserves the right to rent 150 of the films to national advertisers for one-time TV showings before they pass on to Mr. Fox—the titles of these 150 have not been announced.

Of the purchase price, $12,200,000 already has been paid to RKO, and the remaining $3,000,000 will be paid as the newer films covered in the agreement are made available to the buyer.

The sale, the proceeds from which RKO executives have promised to plow back into theatrical film production, represents by far the largest single block of Hollywood product ever made available to television. Its effects on the television industry itself may well be profound.

According to one television executive, the television film business already is confronted with a keenly competitive future because of the over-supply of product. This situation is bound to be intensified as the RKO films are made available. One executive recently was quoted as saying that the television film syndication market is "overloaded" and "rife with price-cutting." However, the effect of the sale on the theatre boxoffice is not expected to be particularly drastic, since theatres will not be competing with any new force. Rather it is simply the extension of a situation which has been in existence for some time.



Matthew Fox



Thomas F. O'Neil

The list of titles of the films covered by the sale includes the series of successful musical comedies starring Ginger Rogers and Fred Astaire, Orson Welles "Citizen Kane," "The Hunchback of Notre Dame," "Gunga Din," "Stage Door," "Vivacious Lady," "The French Line," "Bring 'Em Back Alive," "Kitty Foyle," among the more noteworthy titles.

The sale concluded four months of negotiations which began almost immediately upon General Teleradio purchase of RKO Radio last July from Howard Hughes for $25,000,000. The original cost of the films is estimated at $750,000,000 and RKO officials say it would require at least $1,300,000,000 to make the films today.

Mr. Fox's role in the purchase of the RKO films represents another extension of his activities. He is reported to have obtained his stock in C & C Super Corporation, a soft drink company, by turning over to it his Western Television Corporation, which owns and distributes 650 Hollywood theatrical films to television. Mr. Fox said that Western had owned $15,000,000 worth of air time on TV stations, acquired in rental payments for films it distributed. C & C Super, in turn, used this time for advertising its soft drink.

Mr. Fox, a former executive vice-president of Universal Pictures Company, was more recently a member of the present group which took control of United Artists several years ago and put it on a profitable basis. Associated with him in C & C Super Corporation is that corporation's president, Walter S. Mack, former president of Pepsi Cola. The directors of C & C include William Zeckendorf, prominent real estate operator, and General James A. Van Fleet, who also is a director of 20th Century-Fox Films.

Besides the television company, C & C Super subsidiaries include Cantrell and Cochrane, manufacturer of Super Coola soft drink; the Nedick division, who operates more than 100 restaurants; a rubber company and a power products company.

Mr. Fox is reported to have estimated that his latest investment in the RKO library will bring in a return of $45,000,000 within five years. Of this return, he expects to get $30,000,000 from television sources in the United States and $15,000,000 from theatrical and television distribution abroad. Among the corporations which have been announced as bidding for the TV sponsorship of some of the films is the International Latex Corporation, which itself is a subsidiary of the Stanley Warner Corporation.

MYERS REACTS TO SALE OF RKO FILMS

WASHINGTON: Abram F. Myers, general counsel for Allied States Association, has had his say about the sale of the RKO film library to the interests headed by Matthew Fox. Mr. Myers said here Tuesday that he didn't think the sale would be as much of a problem for exhibitors as it might be were some other company's films involved. "That's been the sword of Damocles over our heads ever since RKO passed to interests outside the industry," he said. "We'll just have to be sword swallowers." He added that despite high hopes RKO "never in fact became a major producer of pictures. . . . Whether or not it's going to continue to produce theatrical films I don't know, but if one company had to desert the ship, we probably could spare RKO better than any of them."

Wayne to Be at Openings Of "Conqueror" in Europe

HOLLYWOOD: John Wayne will make personal appearances when his new RKO film, "The Conqueror," opens in Paris, Rome, Berlin and London in January and February. The premieres will be held as benefits for a charity of the respective nations, the company said. He also will participate in the first telethon ever held for the sale of tickets to a film premiere in Washington, January 21 with CARE as the beneficiary. The film opens January 22 in Paris, January 28 in Berlin, January 30 in Rome and February 2 in London. The Howard Hughes production also stars Susan Hayward and Pedro Armendariz. It is in color and CinemaScope and was produced and directed by Dick Powell.

THE MONEY-MAKING STARS

(Continued from page 14)

men during and since her ascendancy and MGM (to where she's finally returned and not likely to be leaving for quite a while) signed England's number one favorite over here, Alec Guinness, to appear with her in her latest, "The Swan." This has certainly been the year of Grace.

This is the seventh consecutive year for John Wayne, three of which he was top man. He has never been lower than fourth and his forthcoming crop, including "The Searchers," "The Conqueror" and maybe even the elusive "Jet Pilot," could keep his record rolling. The man known as "Duke" has been hitting the trail since 1931 when he made something called "The Big Trail." After plowing along for years in dozens of hour-length Westerns, he rode the "Stagecoach" to fame, fortune and this well-earned paragraph.

Holden Moved Up

William Holden, despite his 16-plus years in Hollywood, made his first appearance in the previous poll. He moved up three places this time out and the caliber of his pictures makes one wonder why only three. Such titans as "Sabrina," "The Bridges at Toko-Ri," "The Country Girl" and "Love Is a Many-Splendored Thing" lend credence to such a thought. Set for release soon are "Picnic" (seen by many already, including the writer, and unanimously praised) and "The Proud and Profane." Although he started and starred prophetically enough in 1939 in "Golden Boy" it took a dozen years for recognition beyond the everyday publicity variety.

THE MONEY-MAKING SHORT SUBJECTS

1. Bugs Bunny
2. MGM Cartoons
3. Walt Disney Cartoons
4. Mr. Magoo
5. Pete Smith Specialties
6. Tweety
7. CinemaScope Specials
8. Merrie Melodies & Looney Tunes
9. Popeye
10. Lantz Cartunes

There are two veteran winners this year tied for the most appearances in the poll's 24-year history. The first is Gary Cooper whose 16 claims to FAME began in 1936. In the intervening years he has placed everywhere from Number One to Number Ten, a solid indication of his cumulative popularity. The man who played Lou Gehrig, Sergeant York and Dr. Wassell also has another biography coming up—"The Court Martial of Billy Mitchell," in addition to William Wyler's "The Friendly Persuasion." The man is obviously going places, yet.

Another second appearance star is Marlon Brando who catapulted from virtually nowhere two years ago to tenth last year and sixth this year. No one, least of all the man himself, would deny that "On the Waterfront" (and its resultant awards) was responsible for this enviable assault on the established players. He has "Guys and Dolls" going for him now which is a most warming thought for a winter's evening.

The madcap successors to Abbott and Costello, Dean Martin and Jerry Lewis, are making their fifth collective consecutive appearance and dropped to seventh place, a position more to be coveted than pitied. The boys made merry at a circus and at college this year and are currently creating their own brand of horseplay and havoc with artists and models and out west.

First Appearance Since 1949

Making his first appearance since 1949 is Humphrey Bogart who has been on the periphery since then. Although his first touch of success came as a result of his able portrayals of shady characters, on either side of the law, his versatility has come into focus these past several years. From the psychotic Captain Queeg in "The Caine Mutiny" and the cynical director in "The Barefoot Contessa" to the amusing executive in "Sabrina," he has proven that anything in his forte. And just to make the circle complete, he's at his most devilish as the gangster in the current "Desperate Hours." "The Harder They Fall" is next on his busy agenda.

The girl with the throaty catch in her voice and everybody's favorite wife has at last wended her way to the top (or at least the Top Ten). June Allyson, who has hovered near the inner circle for some years now, gave herself a mighty push this year with the aid of "Woman's World," "Strategic Air Command" and "The Shrike" (the latter her first attempt at wifely malevolence). She's back in the domestic groove now as the better half of "The McConnell Story" and is currently shooting her first musical in years, "It Happened One Night."

A Long Time Absentee

The other long-time absentee is Clark Gable who also has been missing from the ranks since 1949 and this is his 16th go round as well as Cooper's. He also has the distinction of being one of the charter members of the Top Ten in 1932. He appeared 12 successive years when Uncle Sam beckoned. His return to civvies was followed immediately by his return to success and three more winning years. He, too, has hovered on the borderline and was able to bounce over it with "Soldier of Fortune" and "The Tall Men."

Our Canadian friends had slightly different choices although eight of the winners were duplicated but in altered positions. Grace Kelly was their top favorite followed by Martin & Lewis, Marlon Brando, James Stewart, Humphrey Bogart, Gary Cooper, Glenn Ford, June Allyson, Doris Day and William Holden.

THE NEXT FIFTEEN

COMBINED	CIRCUIT	INDEPENDENT
Marilyn Monroe	Bing Crosby	Audie Murphy
Glenn Ford	Martin & Lewis	Marilyn Monroe
Bing Crosby	Glenn Ford	Bing Crosby
Doris Day	Doris Day	Clark Gable
Audie Murphy	Burt Lancaster	Burt Lancaster
Burt Lancaster	Audie Murphy	Doris Day
Alan Ladd	James Cagney	Alan Ladd
Jane Wyman	Alan Ladd	Jane Wyman
Susan Hayward	Jane Wyman	Randolph Scott
Jeff Chandler	Frank Sinatra	Susan Hayward
Jane Russell	Henry Fonda	Jeff Chandler
Randolph Scott	Cary Grant	Kilbride & Main
Robert Mitchum	Jane Russell	Rock Hudson
Rock Hudson	Susan Hayward	Jane Russell
Kilbride & Main	Jeff Chandler	Robert Mitchum

"I'm mighty glad to be playing 'GUYS AND DOLLS.' It's good for our theatre and for the industry. And it encourages producers like Samuel Goldwyn to take those five and a half million dollar risks that keep the fans excited and movie-minded!"



BOB RAPPAPORT
Hippodrome Theatre, Baltimore, Md.

HE SAID A HOUSEFUL!

Thanks Mr. Rappaport. And so happy to hear that your "GUYS AND DOLLS" opening was so wonderful. There were 40 simultaneous premieres last week and all are doing terrific business. And all of the first 8 cities that launched the picture are still packing in the guys and dolls in continuing long runs, now ranging from 5th to 8th weeks.

RKO Dates Are Set for 13 Pictures

RKO Radio Pictures has set specific release dates for 13 features during the first four months of 1956, it was announced this week by Walter Branson, vice-president in charge of distribution.

"This detailed lineup of forthcoming product indicates that the new RKO is anxious to maintain a flow of money-producing features to exhibitors around the world until our ambitious production plans reach fruition," Branson said. "Our keen desire to promptly generate activity in the production end of our operation has been concretely shown by the series of recent deals for story material, producers, directors and box office stars completed and announced by our company," he added.

Plan Wide Promotion

Mr. Branson said all of the 13 features, three of which are re-releases, will receive comprehensive advertising, publicity and exploitation campaigns planned far enough in advance to achieve thorough penetration and to create strong interest with the public.

The release schedule is as follows:

January 11—David Butler's "Glory" starring Margaret O'Brien. Superscope, Technicolor.

January 18—"Postmark for Danger" starring Terry Moore.

January 25—"Cash on Delivery" starring Shelley Winters.

February 8—"Slightly Scarlet" starring John Payne, Rhonda Fleming, Arlene Dahl. Superscope, Technicolor.

February 15—"The Brain Machine," British melodrama.

March 7—David O. Selznick's "Rebecca" with Laurence Olivier and Joan Fontaine. Re-release.

March 14—"The Bold and the Brave," recently acquired for world distribution, starring Wendell Corey and Mickey Rooney. Superscope.

March 21—"One Minute to Zero" starring Robert Mitchum and Ann Blyth. Re-release.

March 28—"The Conqueror," Howard Hughes production starring John Wayne and Susan Hayward. CinemaScope, Technicolor.

April 4—"Great Day in the Morning," Edmund Grainger production starring Virginia Mayo and Robert Stack. Superscope. Technicolor.

April 11—"The Way Out" with Mona Freeman and Gene Nelson.

April 18—"The Big Sky" with Kirk Douglas. Re-release.

April 25—"While the City Sleeps" starring Dana Andrews, Rhonda Fleming, Ida Lupino and George Sanders.

Two new production announcements were made by the company last week. Bert Friedlob Productions signed to make a series of pictures to be filmed at the RKO studios, the first of which will be "Beyond a Reasonable Doubt" with Dana Andrews. In addition, Edmund Grainger was borrowed from his independent production company to produce "Every Mother Should be Married" starring Eddie Fisher and Debbie Reynolds.

COURT APPROVES LOEW'S PLEA TO BUILD DRIVE-IN

Loew's Theatres' application to build a drive-in in Raritan, N. J., was approved last week by Federal District Court Judge Sidney Sugarman, who conducted hearings on the bid, which was strongly opposed by Wilbur Snaper, operator of the nearby Strand theatre, Keyport, N. J.

Judge Sugarman, in his ruling, also declined to prohibit the projected Raritan drive-in from becoming a first-run theatre, as requested by Mr. Snaper, Allied States Association vice-president. The hearing, considered one of the most significant of its kind, was the first to be actively opposed by an Allied member since Allied's expressed disappointment with the way the Department of Justice is handling such cases.

The jurist noted that the Attorney General's office refused to oppose the application, but actively supported Loew's Theatres' bid in court. He also cited the fears and suppositions offered by Mr. Snaper and Monroe Stein, his attorney, of the consequences if the status of a first run is obtained for the projected drive-in.

However, he said there will be time enough later, if and when the Raritan becomes a first run, to decide whether its clearance is unreasonable under the Paramount Consent Decree. He also categorized as suppositions opposition to the partnership participation with Loew's Theatres of Norman August, identified as a son-in-law of Nat Cohn, Columbia Pictures New York branch manager. . .

The fact that Loew's Theatres is a large operator, Judge Sugarman continued, does not necessarily presage the runs and clearances for the Raritan as envisioned by Mr. Snaper. It has been shown to the satisfaction of the court, he added, that the acquisition of the theatre will not unduly restrain competition.

Grosses Up For Holidays

Business in New York took sturdy strides on the three-day Christmas weekend, starting the holiday period on a healthy box-office upswing, as expected.

Pacing Main Stem business was the Radio City Music Hall, featuring "Kismet" on its screen and the Hall's traditional Christmas show on stage, with a towering $188,000 forecast for the third week of the screen-stage package.

A tremendous $108,000 was seen for the second week of "The Rains of Ranchipur" at the Roxy, which also is headlining an ice show on stage. Still doing outstanding business is "Guys and Dolls" which was expected to rack up a big $84,000 for its eighth week at the Capitol.

At the Paramount a very good $55,000 was indicated for the opening week of "Artists and Models," while an excellent $50,000 was forecast for the second week of "The Man With the Golden Arm" at the Victoria. Also doing very well was "The Court-Martial of Billy Mitchell" at the Criterion, with $36,000 due for the initial seven days.

A terrific $44,800 was predicted for the second week of "The Rose Tatoo" at the Astor. Extra shows for the road-show engagement of "Oklahoma!" at the Rivoli were expected to boost business there to close to $58,000, a strong figure. A great $46,000 was forecast for the 46th week of "Cinerama Holiday" at the Warner, another road-show engagement.

"Indian Fighter" at the Mayfair was due to register a neat $26,000 for its first week, while a fair $21,500 was seen for the first seven days of "Dance Little Lady" at the Globe. At Loew's State, a fairly nice $20,000 was indicated for the initial week of "Man With the Gun."

After a slow pre-Christmas start, "It's a Dog's Life" perked up to an estimated $10,000 for its first week at the Trans-Lux Normandie, good for the house. "The Littlest Outlaw," which opened Monday at the Trans-Lux 52nd Street, did an excellent $3,400 opening day. At the Sutton, a satisfactory $7,100 was counted for the first week, ended Sunday night, for "The Night My Number Came Up." "Heidi and Peter" was doing nicely at the Little Carnegie, with $11,000 seen for the third week.

Meanwhile, business picked up elsewhere in the country although below expectations in many cases. In Los Angeles "I'll Cry Tomorrow" and "Court Martial of Billy Mitchell" were strong while "Cinerama Holiday" and "Oklahoma" were close to capacity. Both Chicago and Baltimore reported improved grosses while holiday business in Miami was on a par with other years.

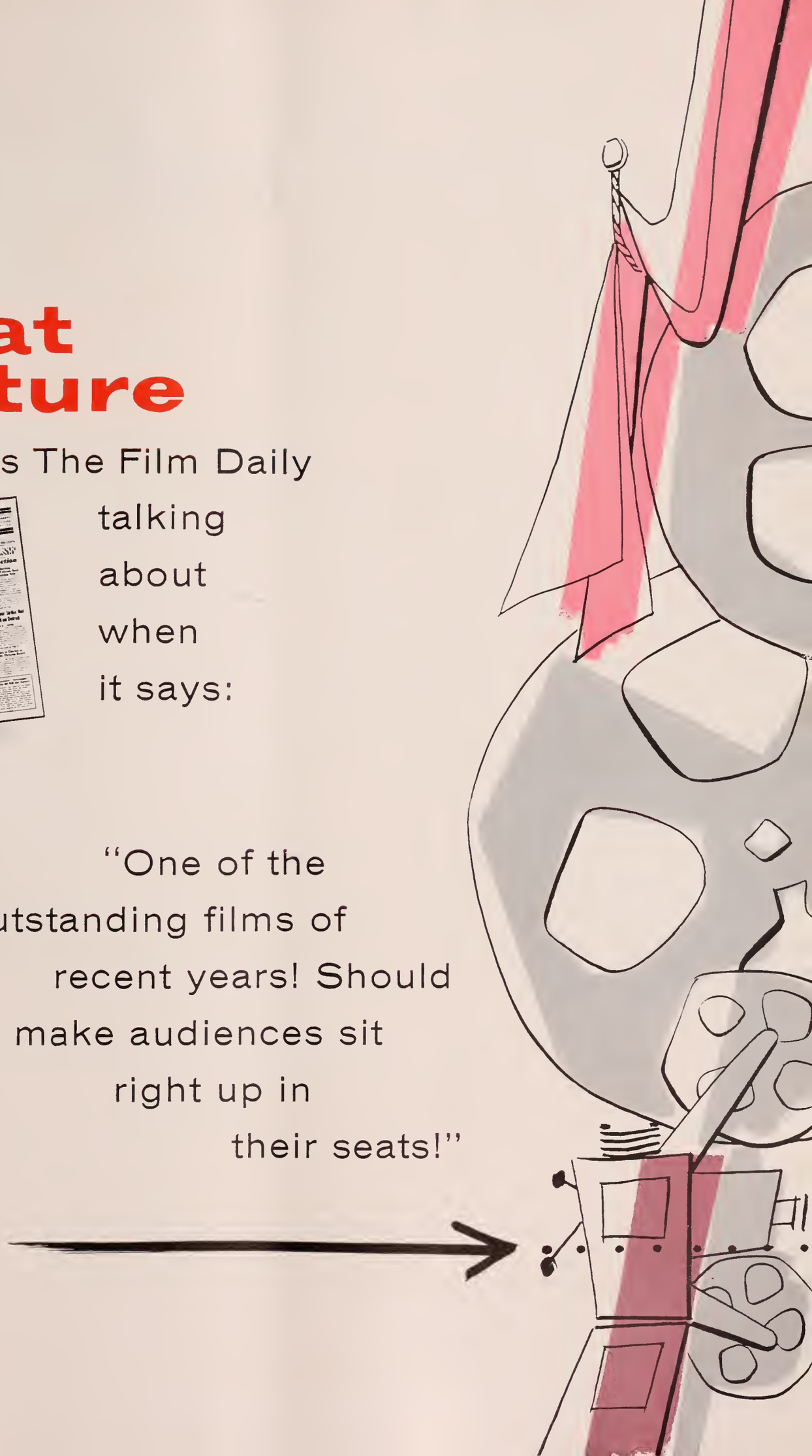
"Artists and Models" in Albany and Boston and "Guys and Dolls" in Minneapolis and Charlotte led in their respective cities. Exhibitors in Washington expressed disappointment with the holiday weekend business although RKO Keith's reported very good business with "Guys and Dolls."

what picture

is The Film Daily talking about when it says:



"One of the outstanding films of recent years! Should make audiences sit right up in their seats!"





"picnic" is the picture that The Film Daily calls:

"One of the outstanding films of recent years!"

COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND

CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play "Picnic" by WILLIAM INGE · Produced in the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

PRINTED IN U. S. A.

CONGRESS SPOTLIGHT TO BE ON TRADE PRACTICES

Action on Taxes Expected to Face Big Obstacle in Next Congress Session

by J. A. OTTEN

WASHINGTON: Action on taxes and motion picture trade practices will hold the limelight for the film industry in the session of Congress starting next month.

A Senate Small Business Subcommittee headed by Senator Humphrey (D., Minn.) has promised to hold hearings starting in February on complaints by Allied States Association against major film distributors. It is considered quite possible that the hearings will drag on for quite a while, with all branches of the industry and officials of government agencies getting a chance to testify.

Allied May Push Bill For Federal Control

Moreover, Allied has promised to push its bill for Federal regulation of the film industry. This would require further hearings before some other Congressional committee —presumably either the House or Senate Commerce or Judiciary Committees—since the Small Business group lacks power to report legislation. It can only hold hearings to turn the spotlight on a situation and recommend that some other committee take action on a specific bill.

Any industry drive for elimination or further reduction of the Federal admission tax is considered likely to be waged against very long odds. Lawmakers are reported feeling that any Federal revenue that can be spared for tax relief should be devoted to lowering the individual income tax burden. Little revenue is likely to be left over for cuts in other fields. Moreover, the film industry, having won substantial excise relief in 1954, is likely to have to wait in line for further relief behind other industries that have received little or no help in recent years.

However, it is possible that the industry could benefit directly or indirectly from other tax legislation. Any reduction in individual income taxes would mean that much more money in consumers' pockets for spending, and some of the money would almost certainly be spent for theatre tickets. There is also some sentiment in the Treasury and in Congress for lowering the general corporation tax rate to 50 per cent from its present 52 per cent.

Some steam is building up in the House Ways and Means Committee for some scheme to permit individuals with incomes that fluctuate widely from year to year—persons like actors and writers—to average their income for tax purposes over several years. This would mean a substantial tax cut for these individuals. The Committee already has approved a bill to permit tax deferment for earnings put away voluntarily into private pension plans, and this, too, would help some industry employees.

The Administration probably will recommend again its plan for easing the tax treatment of certain income earned overseas, but there seems little push behind it in Congress. As drafted by the Administration, the bill would not cover film rentals earned overseas, and the industry would have to make a major fight on this point if the bill started to move.

The Senate Finance Committee is scheduled to take a look early in the session at a House-passed bill to broaden social security benefits and boost social security tax rates. The Administration is reportedly anxious to tone down the benefits enough to avoid any immediate tax increase, but the proposed new benefits are likely to prove popular among the Senators in an election year. If the benefits are voted, a tax increase to finance them is almost certain.

Delays Have Held Up Trust Damages Cut Measure

In the anti-trust field, there are two bills of interest to the industry. House Judiciary Committee Chairman Celler (D., N. Y.) has managed so far to sit on a bill backed by the Motion Picture Association of America to permit Federal judges to award less than treble damages in private anti-trust suits. Allied States Association has been leading the fight against the measure. Hearings were held on the bill last session, but Mr. Celler claims he wants further testimony on various points.

He and Senate Judiciary Committee Chairman Kilgore (D., W. Va.), however, are enthusiastic about a bill to exempt from Federal income tax any punitive damages won in anti-trust actions. They would reverse the Supreme Court's recent decision in the Goldman theatre case, holding that such awards were fully taxable.

The Administration and the Senate Labor Committee are both still considering possible action to broaden the coverage of the Federal minimum wage law, and any action taken in this field would certainly involve the question of whether or not theatres—especially interstate circuits—should be brought under the law's scope.

Television Problems Are Due for Hearings

The Senate Commerce Committee has hearings scheduled for mid-January on current television problems, mainly the problems of the UHF stations and the practices of the television networks. The hearing could always get into the toll television question, although committee officials insist there are no plans for this at present.

The U. S. Information Agency, which handles the Government's overseas motion picture program and other information programs abroad, already has announced it will seek a substantial increase in appropriations for the coming year.

Finally, a proposal of the District of Columbia Commissioners for a new two per cent Washington admissions tax will come before the House and Senate District Committees, with Washington theatre owners reportedly scheduled to oppose the plan strongly.

COMPO Starts Action On Two Proposals

Two lines of action adopted at the recent membership meeting of COMPO took shape this week. Leonard Goldenson, president of American Broadcasting-Paramount Theatres, spoke to the press relations committee on his proposal that a public relations program be devised to win women audiences to motion picture theatres. In addition, a letter was sent to Abram F. Myers, Allied States general counsel, asking the organization to spell out its suggested "reforms" of COMPO.

Pass Connecticut Bill Which Raises Taxes

HARTFORD: The Connecticut legislature at Hartford has approved a tax-increase measure primarily designed to raise flood-recovery funds. The move affects the film industry in that the amusement tax, effective February 1, is going up 25 cents to $8 day for nine months, depending on the seating capacities of the theatres. Those with less than 500 seats will pay only 25 cents more daily, while those from 500 to 749 will pay $1 more per day. The tax is graduated from there to $8 for those theatres with seating capacities of over 2,500.

Exhibitor Political Candidate

Edward V. Long, owner of the Orpheum Theatre, Elsberry, Mo. and the Trojan Theatre, Troy, Mo., has filed as a candidate for the office of lieutenant governor of Missouri. He is now serving as a state senator.

Joins Sales Staff

NEW HAVEN, CONN.: George Peloso has joined the sales staff of National Theatre Supply in New Haven, Conn., it has been announced.

Takes South Carolina Unit

Essantee Theatres of Charlotte, N. C., has assumed operation of the Abbeville, S. C., Opera House. It will be a unit in Stewart & Everett Theatres, Inc.

From UA in 1956 . . .

THE GREATEST STAR POWER

To Our Exhibitor Friends Throughout the World:

You have noted our various announcements of picture projects during this past year. Naturally, we have been proud of the producer, director and writer talents who have taken advantage of the opportunity afforded them through U.A. to enter into independent production.

Recently, in a trade advertisement, we listed the names of this imposing array of creative talents from whose efforts we have promised you a minimum of 90 pictures over the next three years—30 a year. This minimum is actually committed as of now and the 90 or more pictures are either already produced, or in production, or in various phases of script development. As part of this program, we have continuously stressed the importance of star power — of proven box-office values —and to that end, we have in many ways attempted to create inducements to stimulate additional production activity on the part of our stars, so that the good health of our great industry, which is measured at your box-office, could thrive.

Now, at the year-end, as we look to 1956, we are thrilled, as you will be, by the results of this encouragement. We are listing here without frills and simply in alphabetical order, some of the stars who will appear in some of our releases for 1956. There are listed here 35 stars and 29 pictures, which is only a part of our program for 1956. All but a handful of these listed pictures are now in production and principal photography has been completed on most of them; not a single one is scheduled to start later than April 1st or to be released later than Christmas of next year. ***We believe this is the greatest star power ever included in a single year's program of any one company in the history of motion pictures.*** Many of these same stars have numerous other projects not here listed in pre-production preparation for 1957 and 1958. Other stars, such as Joan Crawford, Rita Hayworth, Betty Grable and others, are now in the process of activating their programs.

Other important announcements, adding to the U.A. family of producers, directors, writers and stars will soon supplement this imposing array. We hope that with this exciting line-up, you will feel amply rewarded for your past support of U.A. and that we may merit your ever increasing support, so that we, in turn, can make our contribution to the industry ever bigger and better.

BOB BENJAMIN • ARTHUR KRIM
BILL HEINEMAN • ARNOLD PICKER • MAX YOUNGSTEIN



BUD ABBOTT
"Dance With Me, Henry"



TONY CURTIS
"Trapeze"



CLARK GABLE
"The Last Man In Wagon Mound"



TONY MARTIN
"Frontier Scout"



EDWARD G. ROBINSON
"Nightmare"

IN MOTION PICTURE HISTORY!



DANA ANDREWS
"Comanche"



CLAIRE BLOOM
"Alexander The Great"



RICHARD BURTON
"Alexander The Great"



RORY CALHOUN
"Flight From Hong Kong"



LOU COSTELLO
"Dance With Me, Henry"



JOSEPH COTTEN
"The Killer Is Loose"



DANIELLE DARRIEUX
"Alexander The Great"



OLIVIA DE HAVILLAND
"The Ambassador's Daughter"



KIRK DOUGLAS
"The Indian Fighter"



RHONDA FLEMING
"The Killer Is Loose"



ERROL FLYNN
"King's Rhapsody"
"Let's Make Up"



HENRY FONDA
"Twelve Angry Men"



CARY GRANT
"The Pride And The Passion"



STERLING HAYDEN
"Bed of Fear"



VAN HEFLIN
"Patterns"



BURT LANCASTER
"Trapeze"



GINA LOLLOBRIGIDA
"Trapeze"



FREDRIC MARCH
"Alexander The Great"



VICTOR MATURE
"The Sharkfighters"



ROBERT MITCHUM
"Foreign Intrigue"
"Bandido"



GEORGE MONTGOMERY
"Huk"



KIM NOVAK
"The Man With The Golden Arm"



JACK PALANCE
"Fragile Fox"



ELEANOR PARKER
"The Man With The Golden Arm"



JANE RUSSELL
"The Big Play"



FRANK SINATRA
"The Man With The Golden Arm"
"Johnny Concho!"
"The Pride And The Passion"



MARK STEVENS
"The Timetable"



ROBERT WAGNER
"A Kiss Before Dying"



RICHARD WIDMARK
"Run For The Sun"



CORNEL WILDE
"Storm Fear"

Good Gross During 1956 Seen by Daff

Box office grosses in the United States in 1956 will be as good as they have ever been if the domestic market is supplied with other than inferior product. Alfred E. Daff, executive vice-president of Universal Pictures, said last week. He also took exception to comments made by Eric Johnston, president of the Motion Picture Association of America, indicating Mr. Johnston's belief in a tapering off of domestic business.

Mr. Daff said, however, he does agree with the MPAA head that the time is rapidly approaching when the foreign business done by the industry will outdo its domestic business. "But I don't say that because of any serious drop expected in the domestic market," he added, "but rather the economy in the foreign markets is healthier and growing better, allowing motion picture theatres abroad to tap a vast audience which heretofore could not afford to attend." He said Universal's ratio of foreign to domestic business is a "little over" 40 per cent, adding the company's fiscal year has just ended and a more accurate appraisal could not be given.

Discussing other topics, Mr. Daff said that Hollywood should never go overboard on "realism and violence." He believed that although a market exists for such pictures in the U. S. up to a point, there is a definite objection to such pictures in the foreign market. "Our company," he added, "has concentrated on a generalized product lineup."

When asked about studio problems, he said costs are steadily rising, and described the cost problem as one of the toughest in Hollywood today. Subject matter for pictures, he continued, is selected with greater care. Studios, he added, still are getting the preference as far as material is concerned over competitive media because studios offer more money for the material.

Mr. Daff took exception to the concept that Broadway hit stage shows, or best-selling novels necessarily make good box office pictures. Taking the Broadway stage as an example, he contended that what appeals to a relatively small segment of people may not be wide, popular entertainment.

He also said the industry appears to have settled down, as far as media are concerned, and with the exception of a special process such as Cinerama, it's the picture which counts rather than the process displayed.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended December 24 were:

Albany: ARTISTS AND MODELS (Para.); THE AFRICAN LION (B.V.).

Atlanta: ARTISTS AND MODELS (Para.); GUYS AND DOLLS (MGM); KISMET (MGM); A LAWLESS STREET (Col.).

Boston: THE AFRICAN LION (B.V.).

Buffalo: ARTISTS AND MODELS (Para.); COURT MARTIAL OF BILLY MITCHELL (W.B.); GUYS AND DOLLS (MGM); KISMET (MGM); A LAWLESS STREET (Col.); THE RAINS OF RANCHIPUR (20th-Fox).

Chicago: THE BIG KNIFE (U.A.) 3rd week; GUYS AND DOLLS (MGM) 6th week; RETURN OF JACK SLADE (A.A.); SHEEP HAS FIVE LEGS (UMPO) 6th week.

Denver: DESERT SANDS (U.A.); QUEEN BEE (Col.); THREE STRIPES IN THE SUN (Col.).

Des Moines: GUYS AND DOLLS (MGM).

Detroit: GUYS AND DOLLS (MGM) 4th week; MAN WITH THE GUN (U.A.) 3rd week; THREE STRIPES IN THE SUN (Col.) 2nd week.

Hartford: ARTISTS AND MODELS (Para.); GUYS AND DOLLS (MGM); HEIDI AND PETER (U.A.); LAST FRONTIER (Col.); SECOND GREATEST SEX (U-I).

Indianapolis: GUYS AND DOLLS (MGM); KISMET (MGM); THE RAINS OF RANCHIPUR (20th-Fox); THE SPOILERS (U-I).

Jacksonville: ALL THAT HEAVEN ALLOWS (U-I); ARTISTS AND MODELS (Para.); THE INDIAN FIGHTER (U.A.); KISMET (MGM).

Kansas City: TARANTULA (U-I).

Memphis: RUNNING WILD (U-I).

Miami: ARTISTS AND MODELS (Para.); GOOD MORNING, MISS DOVE (20th-Fox).

Milwaukee: SECOND GREATEST SEX (U-I).

Minneapolis: BEAST WITH A MILLION EYES (A.R.C.) and KING DINOSAUR (Lippert).

New Orleans: GUYS AND DOLLS (MGM); TOP GUN (U.A.); WHITE CHRISTMAS (reissue) (Para.).

Oklahoma City: KISMET (MGM) 2nd week; RETURN OF JACK SLADE (A.A.); SECOND GREATEST SEX (U-I) 2nd week; THE WARRIORS (A.A.).

Philadelphia: GUYS AND DOLLS (MGM) 6th week; THE TENDER TRAP (MGM) 5th week.

Pittsburgh: AFRICAN LION (B.V.); ARTISTS AND MODELS (Para.) 2nd week; INDIAN FIGHTER (U.A.); THE RAINS OF RANCHIPUR (20th-Fox).

Portland: THE AFRICAN LION (B.V.) 6th week.

Vancouver: I DIED A THOUSAND TIMES (W.B.).

Washington: THE AFRICAN LION (B.V.) 7th week; BILLY THE KID and HONKY TONK (MGM) (reissues); GUYS AND DOLLS (MGM) 5th week; MAN WITH THE GUN (U.A.). 2nd week; THE SPOILERS (U-I) 2nd week; TROUBLE WITH HARRY (Para.) 4th week.

Houston Group Appoints New Committee Chairmen

HOUSTON: Lowell Bulpitt, president of the Houston Independent Theatre Association, has announced the appointment of new committee chairmen for the coming year. They include Jack C. Groves, Post Oak Drive-In theatre, research; Victor A. Barraco, Bellaire and Roxy theatres, arbitration and grievances; Mrs. Gladys Horwitz, vice-president of Horwitz Theatres, membership, and Willie Radcliff, Empson Drive-In theatre, entertainment.

New Florida Theatre

ARLINGTON, FLA.: A 1,200-seat theatre will be erected in the Town and Country Shopping Center on Chaseville Road here, it was announced by Henry Kramer, president of the Center corporation. The theatre, to be known as the Miracle, has been leased to H. B. Meiselman, operator of a theatre chain in North Carolina. Plans call for the immediate construction of the building, which will be ready for operation in the spring, it was announced.

No Fire Violations Found In 12 New York Houses

A clean bill of health was given to 12 New York motion picture theatres which were inspected by the Fire Department this week, according to Commissioner Edward F. Cavanagh, Jr., who reported that of the overall 121 theatres inspected in the city thus far, 55 were found to have violations. Commissioner Cavanagh, in reaffirming his intention of having every theatre in the city inspected, indicated that the violations found thus far have been corrected already. "These inspections," he said, "demonstrated that the owners of motion picture theatres have been awakened to the responsibility they owe to their highly profitable patrons."

New York Variety Installs New Officers January 9

The annual installation of officers of Variety Tent No. 35 will be held at Toots Shor's restaurant, New York, January 9. At the luncheon, tribute will be paid to retiring chief barker William J. German and the new chief barker, Harold J. Klein, and his crew. George C. Hoover, international chief barker, will be the installing officer.

I.F.E. Appoints Salesman

John E. Dugan has been appointed salesman for I.F.E. Releasing Corporation. He will operate from both the St. Louis and Kansas City exchange areas, it was announced.

Hollywood Scene

New Faces Need Urged By Rowland

HOLLYWOOD: Commenting on the ever-present need for new screen faces, Roy Rowland, who has completed directing MGM's "Meet Me in Las Vegas," recently laid the bulk of the blame on those in his own craft.

"We directors are often at fault for not devoting more time to the encouragement and coaching of promising young newcomers," he said. "Often, of course, the director does not have the time, particularly while preparing, shooting and editing his pictures. But at least between pictures we should take the time to help the studios in developing any new and likely talent they might uncover," he added.

Mr. Rowland is currently helping Harry Richman foster the career of a 19-year-old singing actor, Bruce Yarnell, whom he has auditioned and is now coaching for film tests. The youth, a law student, was discovered while singing at a fraternity dance.

"Too often the directors, as well as the front offices, let latent talent lapse on the vine after they have gone to the time and expense of uncovering it," Mr. Rowland said. "This is unfair to all concerned, and I believe if we alert ourselves to the opportunities we have been overlooking there will be less screaming in the future about the dearth of new faces," he added.

"Benny Goodman Story" Has "Biggest Tieup Campaign"

Pre-selling of Universal-International's "The Benny Goodman Story" has produced what the company calls "the biggest tieup campaign" in its history. The firms which will boost the picture along with their products will spend $1,000,000. One is Eagle Clothes, with a campaign in *Holiday, Esquire,* the *New York Times* and *Chicago Tribune* magazines. Others are Lux Soap and H & A Selmer, Inc., and Webster-Chicago. There will be contests, window displays, direct mailing, radio and TV promotion.

Acquires British Novel

Figaro, Inc. has purchased the screen rights to "The Quiet American," British novel by Graham Greene which will be published in the United States in March. Joseph L. Mankiewicz will produce, direct and write the screenplay of the film, which will be released by United Artists.

Sophia Loren Signed

Sophia Loren, popular Italian actress, will play the feminine lead in Stanley Kramer's next production, "The Pride and the Passion," to be made in Spain for United Artists release. The film, in color and VistaVision, stars Cary Grant and Frank Sinatra.

HOLLYWOOD BUREAU

Facing two holiday-shortened work weeks, Hollywood started only one new picture, and finished 10 others, dropping the overall shooting level to 26.

The new project is "Black Mamba," a Todon Production in CinemaScope with color by Technicolor for Columbia release. Adrian D. Worker is producing, with George Marshall directing, and Tony Owen is executive producer. Donna Reed, Leo Genn, Ron Randell and Christopher Lee are in the cast.

7 in Work At 20th-Fox

A total of seven top-budgeted attractions from 20th Century-Fox were being filmed in Hollywood, Hawaii and London this week, marking the greatest number of pictures placed in simultaneous production by the company since the introduction of CinemaScope more than two years ago, it was announced last weekend. The accelerated program is designed to meet exhibitor requests for additional product and to provide the public with top-quality entertainment, according to the company.

Among those already in production are: Rogers & Hammerstein's "The King and I," second production to be filmed in the CinemaScope 55 process, starring Yul Brynner, Deborah Kerr and Rita Moreno; "The Man in the Gray Flannel Suit," Mr. Zanuck's first personal production for 1956, starring Gregory Peck, Jennifer Jones and Fredric March; "The Revolt of Mamie Stover," starring Jane Russell, Richard Egan and Joan Leslie, being partially filmed in Hawaii, and "23 Paces to Baker Street," filming in London and starring Van Johnson.

The three films which started this week include "The Sixth of June," with Robert Taylor, Dana Wynter, Richard Todd and Edmond O'Brien; "The Proud Ones" with Guy Madison, Virginia Mayo and Robert Ryan, and "Hilda Crane," starring Jean Simmons.

Lone Ranger to Tour 38 Cities for Film

The Lone Ranger will begin a 38-city tour of America and Canadian cities January 11 when he appears in San Antonio in connection with the opening of his first full-length film, Warners' "The Lone Ranger." He will appear on stage on the opening day of the picture in each city he visits. The tour, which lasts until February 25, will take him to New Orleans, Cleveland, Dallas, Washington, Philadelphia, Chicago, New York and Boston, among others.

THIS WEEK IN PRODUCTION:

STARTED (1)

COLUMBIA
Black Mamba (Todon Prods.; CinemaScope; Technicolor)

COMPLETED (10)

AMERICAN RELEASING
Oklahoma Woman

COLUMBIA
Werewolf
He Laughed Last (formerly "He Died Laughing")
Port Afrique (Coronado; Technicolor)

INDEPENDENT
Hit and Run (Hugo Haas Prods.)

MGM
The Rack
The Swan (CinemaScope; Eastman Color)

PARAMOUNT
War and Peace (Ponti-de Laurentiis; VistaVision; Technicolor)

REPUBLIC
Pay the Piper (Todon Prods.) (formerly "Man Betrayed")

UNITED ARTISTS
Run for the Sun (Russ-Field Corp.; Superscope; Color)

SHOOTING (25)

ALLIED ARTISTS
Crashing Las Vegas
The Magnificent Roughnecks
The Friendly Persuasion (Wide-screen; De Luxe Color)

COLUMBIA
Zarak Khan (Warwick; CinemaScope; Technicolor)
Portrait in Smoke (Films Locations)
It Happened One Night (CinemaScope; Technicolor)
The Harder They Fall

MGM
The Catered Affair
The Living Idol (Al Lewin; CinemaScope; Eastman Color)

PARAMOUNT
Pardners (VistaVision; Technicolor)
Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Dakota Incident (Trucolor)
Lisbon (Naturama; Trucolor)

20TH-FOX
The Man in the Gray Flannel Suit (CinemaScope; De Luxe Color)
23 Paces to Baker Street (CinemaScope; De Luxe Color)
Revolt of Mamie Stover (CinemaScope; De Luxe Color)
King and I (CinemaScope; De Luxe Color)

UNITED ARTISTS
Bandido (Bandido Prod.; CinemaScope; De Luxe Color)
Ambassador's Daughter (Norman Krasna Prods.; CinemaScope; Eastman Color)

U-I
Johnny Salvo
Toy Tiger (Technicolor)
Written on the Wind (Technicolor)
Apache Agent (CinemaScope; Technicolor)

WARNER BROS.
Spirit of St. Louis (CinemaScope; WarnerColor)
Santiago (Wide-screen; WarnerColor)

THERE IS NO SHOR



THE LAST COMMAND
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STERLING HAYDEN · ANNA MARIA ALBERGHETTI · RICHARD CARLSON

A MAN ALONE
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STARRING AND DIRECTED BY RAY MILLAND CO-STARRING MARY MURPHY · WARD BOND

THE VANISHING AMERICAN
SCOTT BRADY · AUDREY TOTTER · FORREST TUCKER

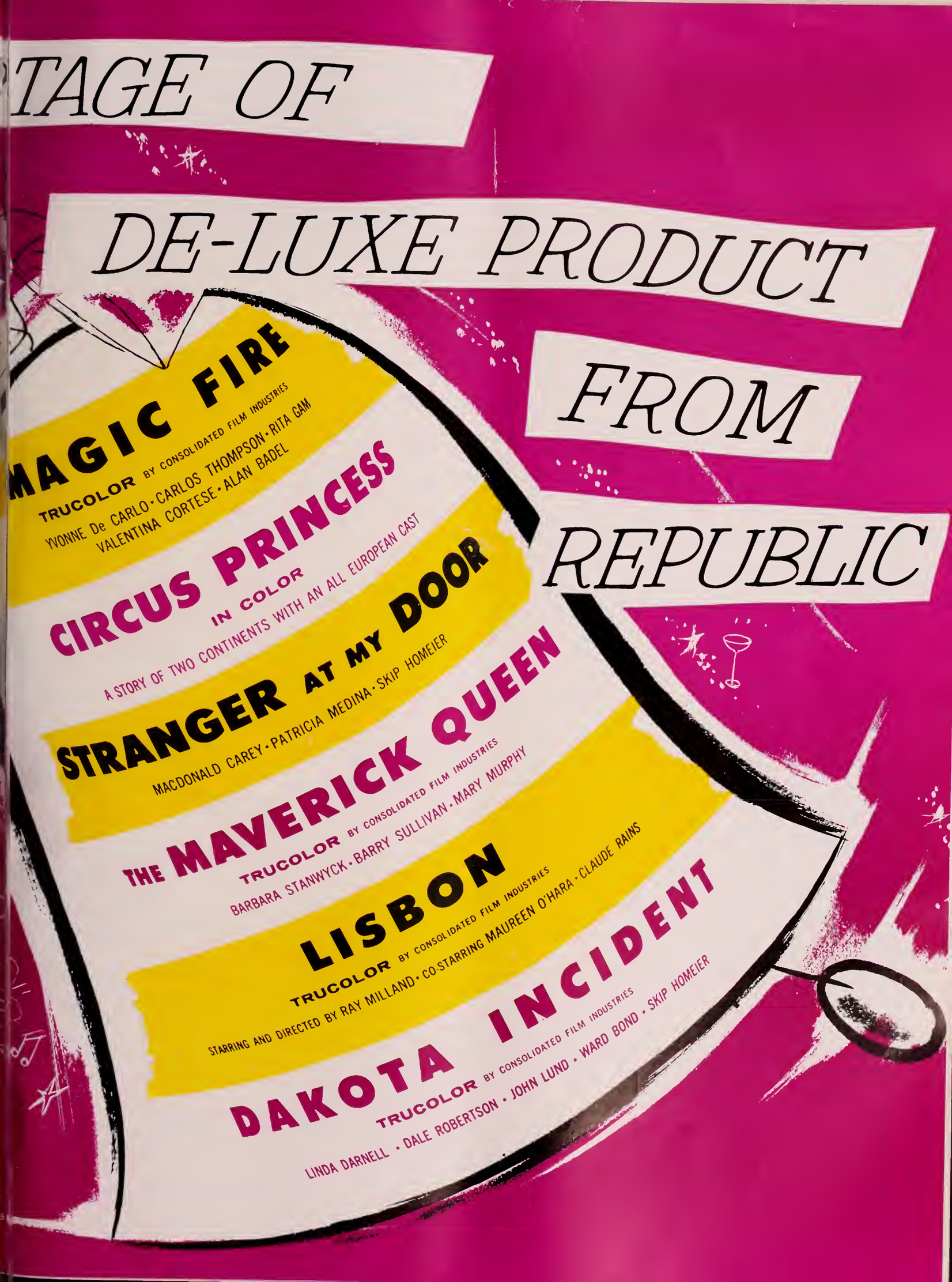
FLAME OF THE ISLANDS
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
YVONNE De CARLO · HOWARD DUFF · ZACHARY SCOTT

DOCTOR AT SEA
COLOR BY TECHNICOLOR
SMASH COMEDY SEQUEL TO "DOCTOR IN THE HOUSE"

COME NEXT SPRING
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
ANN SHERIDAN · STEVE COCHRAN · WALTER BRENNAN

Greetings for the New Year

TAGE OF DE-LUXE PRODUCT FROM REPUBLIC



RENTAL SCHEME FOR PROJECTOR

New British Device Will Be Available Without Capital Outlay Requirement

by PETER BURNUP

LONDON: An inclusive rental plan for Projectomatic is announced here by G. B-Kalee, sole world distributors of the new automatic projection system.

No capital outlay will be involved except for the initial wiring costs. The system will be installed, serviced and maintained on a rental agreement, ranging from approximately £3.10s.0d. a week upwards.

For All Theatres

No theatre, it is claimed, will be too small or too big for the equipment. There will be eight types of Projectomatic built up from the basic unit for individual requirements.

G. B-Kalee states that the basic unit will start, stop and change over the projectors; open and close the curtains; switch on and off the footlight, and control the non-sync. The most comprehensive installation in addition will operate magnascopic masking for three positions, change over for ¾ track sound and operate a colour selector for footlights or house lights.

The device is designed for use in conjunction with all makes of protection and sound equipment, both optical and stereophonic. The company adds that the system, which has had exhaustive field tests under practical working conditions in 14 theatres throughout the country, is expected to be generally available in April. A substantial number of surveys is already under way.

Cite Four Reasons

In making the announcement, G. B-Kalee lists four main reasons why the industry can benefit from the introduction of Projectomatic. The new system can ease the present burden on operating-box staffs; in some cases permitting the introduction of a partial shift system and giving personnel an occasional "evening at home." It will assist recruitment as a result of improved working conditions in a section of the industry at present handicapped by the shortage of skilled operators.

It will alleviate the difficulties of the chief projectionist; leaving him free to devote his full attention to other relevant duties associated with modern presentation. A permanent high standard of programme presentation is assured, it is said.

T. A. Law, managing director of J. Arthur Rank's British Optical and Precision Engineers, told this Bureau that his technicians are still engaged on refinements of the device. He admitted that distribution of the device in the U. S. was under consideration. "But we want to make sure of having a perfected piece of equipment and put it through exhaustive tests," he said.

Mr. Law flew to America December 30 for routine talks with his company's Bell and Howell associates. His trip will take in New York, Rochester and Chicago.

OPPORTUNITY UNLIMITED

Offering with pride, two modern well-established theatres in thriving Shenandoah Valley of Virginia. Downtown unit, 370-seat capacity, Drive-in unit, 100-car capacity with a potential of 150 cars. Current annual gross, $30,-000.00. A golden opportunity to own a going, growing business with no competition within 25 miles. You will enjoy being in this prosperous friendly, industrial and agricultural community. Only those genuinely interested in acquiring this property immediately with a small down payment and easy terms should write to:

MR. JOHN M. HERNDON
Box 102 Staunton, Virginia

HEADS FINANCE UNIT

H. Nutcombe Hume has accepted the invitation of the president of the Board of Trade to become chairman of the National Film Finance Corporation in succession to Sir John Keeling, who has been forced to reduce his business commitments.

Mr. Hume will also assume the chairmanship of British Lion Films Ltd., which is a wholly owned subsidiary of the corporation. Mr. Hume is chairman of the Charterhouse Investment Trust Group.

NEW WAGE SETUP

The new CEA-NATKE agreement has reduced more than 30 separate wages schedules to nine zones.

A statement by the union says: "In each of the new zones there have been separate agreements with the different branches of the CEA, all paying different rates.

"The new plan will alter all that. One wage schedule will apply to each zone. The new increases under the terms of the agreement are being worked out by a special committee and the computations cannot accurately be known for a few days.

"The union is satisfied that the increases obtained will be satisfactory to ensure ratification. The union's claim for a shorter working week and the remedying of anomalies will be referred to a special subcommittee for examination." Subject to formal ratification by both parties the agreement will operate from December 26, 1955.

THE CHAMPIONS

C. E. Rainey, manager of the Odeon, Norwich, is named champion showman of the J. Arthur Rank Circuit, following the circuit's annual showmanship contest. The champion theatre—scoring highest points for box office, sales, operation and maintenance—is the Astoria, Charing Cross Road, London, of which P. Teper is manager. Trophies and prizes were presented also to a number of district champions.

At the presentation, Kenneth Winckles, joint assistant managing director of the circuit, told the assembled managers of the Rank Organisation's continuing faith in the future. The Group, he said, had added 24 new theatres to the circuit in 1955, had brought back another eight into operation after war damage or reconstruction and had opened no less than 48 theatres overseas.

"But," said Mr. Winckles, "we need showmanship to a higher degree than ever before."

He cited four reasons for his belief in the value of showmanship contests: (1) The cumulative effect of 550 men and women working hard to "sell the picture" week in and week out, using all the ingenuity on every medium. (2) A first class training for both the assistants and for managers who have only newly been given theatres. (3) They keep alive a very competitive spirit within the circuit. (4) They raise the general standard of showmanship from the point of view of the circuit as a whole for the rest of the year.

Mr. Winckles told his manager audience: "We have much in the armory with which to fight. This is a time for greater confidence and not less. This is a time for you to stand at the front of your theatre and announce to the world that you have surpassing faith in the industry in which you are working."

▽

Current payments by exhibitors into the Eady Fund reflect a fall away in theatre attendances, despite an increase in the total amount of rentals paid for British films.

The administrators of the British Film Production Fund report that for the four weeks ended November 26 payments into the Fund amounted to £195,175 compared with £203,889 in the same period in 1954, a fall of £8,714.

Rentals on British films during the four weeks amounted to £574,018 against £545,695 in 1954, an increase of £29,000.

▽

The Walt Disney British company scored a bull publicity point in securing 80 minutes of peak television time Christmas Day. Immediately after the Queen's speech to the nation at 3 o'clock the BBC screened the "Walt Disney Show" publicising "Lady and the Tramp" and "Davy Crockett."

Scott Will Aid Vaughan In Rank Canada Firm

Frank L. Scott will assist Frank Vaughan, general manager of J. Arthur Rank Film Distributors, Toronto, Canada. Mr. Scott has been at Calgary, is a member of the Canadian Picture Pioneers, and with 25 years of varied experience is widely known especially in western Canada. His successor at Calgary is Reginald J. Doddridge, a past president of the Pioneers Alberta division, and a man with a career in the industry which began with Selznick's Select Pictures in 1917.

"Seventeen" Has Service For Screen

A new service for the film industry will be launched by *Seventeen* magazine in January when it introduces classroom discussion of current motion pictures into the regular homemaking curriculum of high schools throughout the country through its monthly supplement for home economics teachers, *Seventeen at School,* the publication announced last week.

Seventeen's school publication, which regularly presents lesson plans based on current articles in the magazine, now will also feature films for classroom discussion and study, selected from its regular Picture-of-the-Month award, film reviews and articles.

Designed to make motion pictures an accepted source material for schools, the study guides will present discussion points based on Hollywood films, with which teachers can stimulate class study and interest in them, according to *Seventeen.* They will be timed to appear in advance of the picture's release so that teachers can alert students before the film is played locally. This also furnishes opportunities for exhibitors to make use of a new exploitation angle for those pictures used by the supplement.

To launch the new series, the January issue of *Seventeen at School* will feature a special four-page transcript of a symposium conducted by the magazine in which leading educators, audio-visual specialists, film industry representatives and *Seventeen* editors agreed on the educational value of films. The discussion guides will be inaugurated with a full-page study plan on Paramount's "The Court Jester," starring Danny Kaye, which was chosen as Picture-of-the-Month.

In addition, *Seventeen at School* is offering film companies an opportunity to send study film teaching kits containing synopses and art to teachers requesting more material.

Pouzzner Sells Rhode Island Land Intended for Theatre

WESTERLY, R. I.: Morris Pouzzner has sold a tract of downtown land in Westerly, R. I. to David Elfenbein of New London, Conn. Mr. Pouzzner had originally planned to construct a new theatre on the tract. The land was sold for approximately $20,000 and subject to mortgages held on the property.

Altec Technical Supervision For "Oklahoma" in Chicago

Altec Service Corporation provided the technical supervision of the installation of Todd-AO equipment for the premiere of "Oklahoma" at the McVickers theatre, Chicago, this week, the company announced. The installation was under the direction of F. C. Dickely, Altec central division manager, according to C. S. Perkins, Altec operating manager in New York. Technical sound equipment supervision for the world premiere of "Oklahoma" at the Rivoli theatre, New York was also handled by Altec.

Baldwin Named to Rome Post for the MPEAA

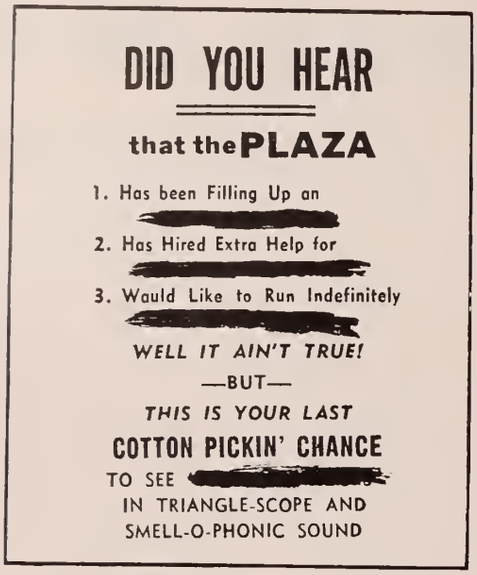
Eric Johnston, president of the Motion Picture Export Association of America, has announced the appointment of Charles F. Baldwin as manager of the Mediterranean area for the MPEAA. He will make his headquarters in Rome. A foreign service career officer, Mr. Baldwin for three months before joining the association served as senior advisor to the U. S. Delegation to the Tenth General Assembly of the United Nations. During the preceding 18 months, Mr. Baldwin was Deputy Assistant Secretary of State for Far Eastern Economic Affairs. He has had various State Department posts. He will take over his new position in mid-January, and will spend a month in New York before going to Rome.

Appoint Convention Chairmen

KANSAS CITY, MO.: Ed Harris, president of the Kansas-Missouri Theatre Association, has appointed George Baker of Kansas City and Al McClure of Wichita as co-chairmen of the organizations' annual convention to be held in Kansas City, March 6-7. They will assist Jim Cook of Maryville, Mo. in planning the convention.



HOW NOT TO WIN FRIENDS . . . ETC.



A subsequent run exhibitor in an exchange city recently ran this ad for a picture which, incidentally, has been doing pretty good business around the country. The novelty approach in advertising has been known on occasion to be effective but this would seem to be a particularly disloyal and harmful way to tear down public interest in the new techniques which the industry generally has worked so hard to build up and which have stimulated the box office.

Result of Industry Census Delayed by Government

WASHINGTON: Publication of the results of the 1955 Government census of the motion picture industry has been set back again. Originally, the results were to have been made public in December and then in January but Census Bureau officials now say they don't know when publication of the results will start, but it will be "some time after January." It was explained that pressure has been put on to get out all the results on retail and wholesale establishments, and that data on service industries, such as motion pictures, have been delayed. The census which was taken in 1955 was based on 1954 business and covered all branches of the industry.

ARC to Expand Ad Budget On Two New Features

HOLLYWOOD: James Nicholson, president of American Releasing Corp., has announced that results of pre-release engagements of ARC's combination of "Day the World Ended" and "Phantom from 10,000 Leagues" have encouraged the new company to spend between $500,000 and $1,000,000 in cooperative advertising with theatres throughout the country in January and February. He said, "This is probably the first time an independently produced and released program has ever been allocated an ad budget this size." Saturation bookings are now set in 100 theatres in New England, 35 in Southern California, 35 in Michigan as well as many major cities in January, it was announced.

People in The News

GEORGE SHARF has been elected a secretary of Loew's International Corp., succeeding JOSEPH ROSTHAL, who died recently. MR. SHARF had been a staff member of Loew's legal department.

DAVID BROWN, story editor of 20th Century-Fox, has been named to DARRYL F. ZANUCK's executive staff. ARTHUR KRAMER, scenario editor of Columbia Pictures, succeeds him.

ALFRED STARR and TRUEMAN REMBUSCH, co-chairmen of the Committee Against Pay-to-See TV, and PHILIP HARLING, committee treasurer, have been commissioned Kentucky colonels for activities against subscription television.

PAUL F. HAND has been appointed assistant to the president of General Aniline & Film Corp. and ROBERT M. DUNN was named acting general sales manager of the Ansco photographic division.

PAT MCDERMOTT has been named assistant publicity director at RKO studios. She recently joined the RKO publicity department.

J. M. WECHSLER has been appointed branch manager for Warner Bros. in Milwaukee, replacing FRANK REIMER.

GEORGE MORRIS, author of several plays, pictures and television stories, has been appointed editor of the American News Reel.

Golding to West Coast For Goldwyn Productions

David Golding, director of advertising and publicity for Samuel Goldwyn Productions, will establish his activities permanently on the Coast, and Meyer Hutner, recently of 20th-Fox, will direct such operations in the East from New York corporate headquarters, the company announced Tuesday. Also, it disclosed, it will handle publicity for pictures made by Samuel Goldwyn, Jr., for United Artists. The Goldwyn publicists now are cooperating with M-G-M on publicity for "Guys and Dolls" the Goldwyn production which MGM is releasing.

Paramount's 25-Year Club Inducts 33 Employees

Paramount's 25-Year Club last week inducted 33 employees, each of whom had marked 25 years of continuous service with the company as of 1955. Adolph Zukor, board chairman and founder of the company, presided at the ceremony, an annual Christmas event at the Paramount home office. Gold watches, scrolls and service pins commemorating their anniversay were presented to the employees by Mr. Zukor.

Philadelphia House Leased

PHILADELPHIA: Stephen Michael Stiefel, grandson of the late Michael Stiefel, who was the first independent circuit operator in Philadelphia, has obtained a long-term lease from Frankland Enterprises on the Narberth theatre in suburban Philadelphia. He had been operating a theatre in Cornwall-on-the-Hudson, N. Y., for the past five years. His grandfather founded the Stanley Company of America, which was purchased by Warner Brothers.

Film-Goers Spent Less In Canada

TORONTO: Per capita expenditure by Canadian movie-goers dropped by 50 cents last year, according to a statement which was issued by the Dominion Bureau of Statistics.

While Canadians were spending better than $100,000,000 a year, including amusement taxes, Canadians spent $7.80 per capita last year, six per cent less than the record $8.30 per capita reached in 1953 following a steady rise from $5.61 in 1943.

Total spent was $118,490,819 on all types of film entertainment, compared with $122,655,068 the year previous. Albertans spent the most on movies in 1954, averaging $10.39 each compared with $9.73 in 1953. Newfoundlanders spent the least, $4.43 compared with $4.03.

Per capita expenditure in British Columbia and the territories declined to $10.13 last year from $10.56; Ontario to $8.85 from $9.67; Quebec to $6.04 from $7 and New Brunswick reported a drop to $5.86 from $7.02.

In Saskatchewan there was an increase to $7.63 from $7.07; Manitoba to $7.81 from $7.74; Nova Scotia to $7.52 from $7.35 and Prince Edward Island to $4.82 from $4.06. The bureau said that in 1954 the number of all types of theatres and halls was down by 83 at 3,471 from the previous year, although the number of drive-in theatres increased to 230 from the 174 recorded for 1953.

The bureau said most of the decrease in receipts was due to a slump in paid admissions at regular theatres in 1954 to 218,508,653 from 241,182,726. Receipts at regular theatres were down to $97,012,140 from $100,889,361.

The National Spotlight

ALBANY

Industry observers speculate on the rate at which the modernizing and refurbishing of conventional theatres in the exchange district will proceed during the New Year. It is conceded that a "new look" for a number would be desirable, but the cost of screen-booth changes, necessitated by new processes, and the lower profit level, due to higher operating charges and film rentals, have delayed major projects. . . . Variety Club's membership list is close to the 200 mark, largest in history. Committee chairman Gene Teper set a minimum goal of 225—honoraries excepted. Initiation fee for associates may be increased to $100 after Jan. 1. Present induction levy is $50, plus $35 yearly dues. . . . Sarto Smalldone has started expanding his Malta drive-in, near Saratoga, to 625-car capacity. He will add a new concession stand. . . . Norman Weitman, Universal manager, and Mrs. Weitman are parents of a daughter, Wendy. . . . Lewis A. Sumberg, film attorney and first assistant chief barker of Tent 9, is holidaying with his family in Florida.

ATLANTA

Mr. and Mrs. J. A. MacDougal, formerly of Green Springs, Fla., have been appointed managers of the State theatre, Eustis, Fla. Bill Le Heup, who managed the house for the past two years, has left for Leesburg to be manager of the Palace theatre there. . . . The Berkeley theatre, Moncks Corner, S. C., was destroyed by fire for a loss of $60,000. Owner is W. T. Friddell. . . . The 28th Street drive-in, St. Petersburg, Fla., held a week-long celebration for its fifth anniversary. . . . Martin Theatres has closed its drive-in at Etowah, Tenn., for the winter. Also closed is the Bordeaux drive-in, Nashville, Tenn. . . . Norris Stephens, buying and booking agent for a number of theatres in Georgia, has leased the Grand theatre and Screven drive-in, Sylvania, Ga. . . . Jane Hubbell is a new member of the staff at Buena Vista.

BOSTON

The Center theatre, Jamaica Plain, was destroyed in a five-alarm fire that broke out at 12:30 A.M. and destroyed a block of stores adjacent to the theatre. The stores and the theatre are owned by Jack Saranga who operated the theatre. . . . One of the few women projectionists in this area, Gertrude Colby, has been appointed projectionist at the new Gorham theatre, Gorham, N. H., for owner John Voudoukis. . . . A permit for a new drive-in has been issued to Stephen Minasian, Philip Scuderi and Robert Barsamian for a drive-in in Plaistow, N. H., 10 miles from the Massachusetts border near Haverhill. Construction will start in the early spring for a 600-car theatre to cost around $125,000. This group also operates the Middleton drive-in. They built drive-ins in North Reading and Oxford which they lease to American Theatres Corp. . . . The Julian Rifkins and the Philip Lowes are spending the holidays in Miami Beach.

BUFFALO

A distinguished group of citizens as well as representatives of exhibitor and distribution attended the private preview of "Guys and Dolls" last Thursday night, Dec. 22 in the Cinema theatre. . . . Lester Pollock promoted some $400 worth of toys from Noah's Ark in Rochester to give away at Loew's theatre annual Christmas Cartoon-O-Scope show on Dec. 27. The kids were hanging on the rafters. . . . Boris Bernardi, manager of the Teck, home of "This Is Cinerama," put on a lot of special night and matinee shows during the holidays. He expects to announce soon the opening date for "Cinerama Holiday" at the same house. . . . Charlie McKernan, Seneca, and Bill Colson, Niagara, both put on special holiday matinees on Wednesday, both presenting the same show. . . . There was a big crowd of industryites at the Christmas Party thrown by Carl Bel at his Perkins Theatre Supply Company, one of the many hits of which was an elaborate buffet dinner—served in the offices.

CHARLOTTE

The Charlotte chapter of the WOMPI gave a children's matinee at the Carolina Dec. 20. The picture "Davy Crockett, Indian Scout" was the feature attraction and several cartoons were on the program. A bicycle, donated by Howard Anderson of Mullins, S. C., was given as a prize. . . . The Charlotte Variety Club held its Christmas party Dec. 19. Scott Lett was Santa Claus and passed out gifts to approximately 75 children. TV cowboy Fred Kirby sang several songs and Pete Toomey, of WGIV's "Hound Dog" program, wore his giant dog costume to entertain the tots. Cy Dillon was in charge of the program. . . . Essantee Theatres will take over the Opera House in Abbeyville, S. C., Jan. 1. The theatre has been operated by United Paramount Theatres. Essantee also expects to open its 900-seat, $200,000 Center theatre in Jacksonville in a month or so, bringing to 11 the number of theatres in the Essantee chain.

CHICAGO

Film row was quite devoid of the usual activity during the past week because of Christmas parties up and down the line. Universal-International's party served a double purpose. Ben Katz, publicity head here, was honored for his 50th birthday. . . . The big holiday event was the party held by Allied Theatres of Illinois, where Jack Kirsch, president of the organization, shook hands with hundreds of friends and associates who dropped in. . . . Every one of the employes at Balaban & Katz participated in a farewell party for their departing co-worker, Jack Garber, on December 28. Garber had been so busy closing up his affairs here and getting ready for his new post of publicist for Allied Artists in Hollywood that he was unaware of the plans and he was consequently completely surprised. . . . Mr. and Mrs. Nat Nathanson on December 1 moved into a new home in Deer Park. . . . Mrs. Nat Nathanson, who is the new president of the Women's Auxiliary of the Variety Club of Illinois, has also been elected chairman of the Motor Service of the Chicago Chapter of the American Red Cross.

CLEVELAND

Record Christmas department store sales were reflected in the poor grosses at most local theatres. . . . Two Film Row engagements were announced this week. Eleanor Yanowitz of MGM announced not only her engagement to Harold Friedman but also her Jan. 22 wedding date, and Sherry Lewis of Allied Artists announced her engagement to Arthur Braum. . . . Funeral services were held in Cleveland December 19 for Commander John Williams, 40, husband of Jewel Williams, who is daughter of National Theatre Supply branch manager Frank Masek. Commander Williams was killed in an automobile accident near his base in Memphis, Tenn. . . . Steve Vernarsky, owner of the Palace theatre, Hubbard, received a merit award from the National Educational Society for his annual co-operation in National Educational Week. . . . Abe Kramer, Associated Circuit executive, returned from Florida to attend the company's annual managers' Christmas party in the Statler Hotel. . . . With Herb and Liz Ochs now in Florida, the junior members of the family planned a reunion this week.

COLUMBUS

Charles Sugarman booked Walt Disney's "The African Lion" as a first run attraction at the art World for Christmas week. . . . Walter Kessler, manager of Loew's Ohio, received a note from the wife of Henry B. Murtagh, first organist of the Ohio, that he is retired and is living at 1001 N. Ogden Drive, Hollywood, Calif. Murtagh was at the Ohio console when the theatre opened on March 17, 1928. . . . Kirk Douglas, star and producer of United Artists' "The Indian Fighter," met theatre, press, radio and television representatives at a breakfast at the Deshler-Hilton. Guests included Norman Nadel, Robert Connors, Clyde Moore, John Bohannan, Irwin Johnson, Geer Parkinson, Walter Kessler, Robert Sokol and Fred Oestreicher.

DES MOINES

The Perry theatre at Perry has received an outstanding recognition award from Universal for the theatre's presentation of the Audie Murphy film, "To Hell and Back." Carl Schwanebeck, manager, and Mrs. Schwanebeck went to Minneapolis to receive the award. . . . At a special meeting of the stockholders, it has been voted to dissolve the K & L Theatre Corp., of Cedar Rapids. Officers were Julian H. King, president, and Raymond J. Lumsden, vice-president. . . . Howard Brookings has announced installation of a CinemaScope screen at his theatre in Oakland. . . . Free movies for school-age children were given during December at the Wieting theatre in Toledo. The project was

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sponsored by both the theatre and the Chamber of Commerce. . . . Christmas parties were held in almost every exchange on the Row during the week preceding the holiday. Several branches had dinner parties in connection with their celebrations. These included Warners, Columbia, Metro and Paramount. . . . Kathryn Simpson, Universal, was away from the office with the flu.

DETROIT

Sol Krim, Krim Theatre head, came from Palm Springs to find a completely redecorated office waiting for him. . . . George Nicholas is joining the theatre operating brotherhood as an exhibitor. . . . Robert Hall will manage the Irving in Redford, replacing Frank Bollacker. . . . Edward Krul is managing the new Home; Alex Zesser, the Iris. . . . The newspaper strike still hampers theatre operations with advertising popping up in unusual spots. Sol Krim has placed advertising as far out as the New York *Times* and the *New Yorker*, as well as the *Reporter*, *Polish Daily News*, a Jewish publication and 12 suburban papers. The Polish paper's circulation jumped when Federal Department Store established a daily paper handout by buying up 100,000 copies of the English edition of the *Polish News* and passing them out free at all retail outlets. . . . Following a policy of civic participation, the United Detroit Birmingham, in Birmingham, turned the theatre over to the Lions for two stage shows.

HARTFORD

Joe Bronstein, of Bronstein Drive-in Enterprises, and Mrs. Bronstein have returned from a two-month stay in Tucson, Ariz. . . . Doug Amos, Hartford division manager, Lockwood & Gordon Theatres, has been in Mexico on a vacation. . . . Sam Rosen of Rosen's Film Delivery Service has been vacationing in Florida. . . . George Peloso has joined the sales staff of National Theatre Supply's Connecticut branch. . . . James Dolan, formerly at Loew's Poli, Waterbury, has been named assistant manager of Loew's Poli, New Haven. He succeeds Don Young, who resigned to return to his home town, Salt Lake City. . . . Lee Rosenberg, chief engineer, Loew's Poli-New England Theatres, and Mrs. Rosenberg, are marking their 20th wedding anniversary. . . . Edward Smith, Republic's student booker, and Mrs. Smith have returned from a honeymoon trip.

INDIANAPOLIS

Chief barker Bob Jones announced Variety will set up screenings and parties as the feature of a winter recreational program at the Cerebral Palsy Clinic. . . . Joe Bohn, Realart branch manager who had been hospitalized several weeks, spent Christmas at home and expects to be back at work soon. . . . Barney Brager, former Republic branch manager who was transferred to Dallas recently, returned here for the Christmas holiday and to make arrangements for moving his family. . . . The all-Film Row Christmas party at the Variety Club was such a success that it will be made an annual event. Attendance was 150. . . . Howard Rudeaux, 82, veteran film trade paper correspondent here, died Dec. 16. . . . Don E. LeBrun, who closed the Kent at South Whitley for a week to redecorate the auditorium, reopened with a Christmas party for children Dec. 24.

HAL LYON, EXHIBITOR, ORGANIST AND COMMUNITY BENEFACTOR

FRANKLIN, VA.: A two-page editorial feature in the *Tidewater (Va.) "News"* was devoted recently to Hal Lyon, president and general manager of Hal Lyon Enterprises, Inc., and the Lyon Realty Corporation, in recognition of 25 years of public service to southeast Virginia. Mr. Lyon's companies own a number of theatres, hotels and apartment houses in the area.



Hal Lyon

He started his theatrical career as an organist at 13, featured throughout the nation as "The Original Boy Wonder Organist." Several of his articles on organ accompaniment to motion pictures were published and he was considered an authority on the subject.

When he was 21, in 1930, he signed a lease for the Franklin theatre here and his lack of experience did not hinder this first business venture. Over the years he continued to build new theatres, drive-ins and a large amount of rental property in several towns and cities in Virginia. The famous Town House, an early 19th Century inn and country club in Franklin, is one of his pet hobbies, and there he entertains each evening at the organ.

Mr. Lyon's service to the community goes beyond entertainment and food. He has been an outstanding civic leader in state, county and city undertakings. The Chamber of Commerce has elected him president four times and he has also served as president of the Rotary Club, The Franklin Housing Corp., the Franklin Community Fund, the Franklin Community Concert Association and the Southampton Chapter of the National Paralysis Foundation.

"The Boy Wonder Organist" has also become internationally famous as a concert organist during the past 25 years in addition to his business and civic activities. While on tour of 16 European countries in 1950 he played at religious services at Westminster Abbey in London, Notre Dame Cathedral in Paris and the Monastery of St. Francis of Assisi near Rome.

Mr. Lyon has been a director of the Virginia Motion Picture Theatre Association since 1950 and was the general chairman of its annual convention this year.

JACKSONVILLE

Film Row shut down at noon Friday before Christmas. Johnny Tomlinson, Warner branch manager, welcomed all to a party in Warner offices, and Gene Hudgens, RKO office manager, was the host at an RKO branch office party in the absence of R. Cam Price, RKO branch manager. . . . The MGM staff under Fred Hull celebrated at an evening party in Timber Inn. . . . Thomas P. Tidwell, 20th-Fox branch manager, and Mrs. Tidwell flew to Dallas, Tex., for the year-end holidays. . . . Buford Styles, U-I branch manager, and Mrs. Styles left for a week's vacation in Atlanta with plans to spend a second week in Miami. . . . The WOMPI gave generously to the Pine Castle School for Retarded Children, including gifts of kitchen equipment and beds. . . . Janice Claxton, Southeastern regional director of WOMPI, left for Memphis to meet with the WOMPI group there. . . . French Harvey, FST advertising executive, and his family returned home to Palatka for the holidays. . . . Arv Rothschild and Clint Ezell, National Theatre Enterprises, gave a Christmas party at the Richmond Hotel for the personnel of three Negro-patronage theatres.

KANSAS CITY

Heavy Christmas shopping lowered the attendance at local theatres with only one theatre reporting good business. . . . Personnel and friends enjoyed a Christmas party at the quarters of the Fox-Midwest circuit theatres, 3706 Broadway, from noon until three o'clock December 22. . . . Stanley Durwood, of the Roxy theatre, is vacationing in Florida. . . . Mrs. Naomi Kimball, secretary to Richard Durwood of the Roxy, is on vacation in New York City. . . . Mr. and Mrs. Matt Plunkett were hosts at a Christmas turkey buffet dinner served on the mezzanine of the RKO Missouri theatre December 22. About 50 were in attendance. . . . Mr. and Mrs. Oran Ronsick, of Paoli, Kansas, announce the engagement of their daughter, Connie, to Mr. Ralph L. Buhrmester, assistant to Mr. Matt Plunkett at the RKO Missouri. The wedding will take place in June.

LOS ANGELES

Fox West Coast Theatres was host to 1,000 L.A. *Examiner* newsboys at a showing of "Man With the Gun" at the Uptown theatre. The event was arranged by Jerry Schur, Uptown manager, and Pete Latsis, of FWC's advertising-publicity department. . . . Sam Klein, theatre broker, has leased the shuttered Victoria to Sid Sidney of Beverly Hills, who plans to convert the theatre into a meeting hall. . . . Gail Wirthwein, daughter of Mr. and Mrs. Harold Wirthwein, was married to John Reneau, El Monte building contractor, in Las Vegas. The bride's father is western division sales manager for Allied Artists. . . . In town for a vacation was Bill Shartin, Portland and Seattle branch manager of Favorite Films. . . . Carl A. Bratcher, operator of the Starlite drive-in in El Monte, reported an attempted burglary. The office was entered but no receipts or merchandise was taken. . . . Al and Mrs. Olander—he operates the Garmar and Vogue theatres in Montebello—celebrated their 16th wedding anniversary.

(*Continued on opposite page*)

MEMPHIS

A decision on the future of film censorship in Memphis is expected within the next 10 days. John Apperson, attorney, chairman of a committee of citizens making a study of the censorship question, expects to report to the new mayor as soon as Mayor-elect Edmund Orgill takes office Jan. 2. . . . Augustine Cianciolo, who operates Plaza, Rosemary and Luciann theatres in Memphis, has leased the 800-seat Rosewood theatre in Memphis from Ben W. Bass, owner and former operator. . . . Wesley Halliburton, Memphis, announced that Louis de Rochemont & Associates have bought the film rights to two of the books of his late son, Richard Halliburton, adventurer. The books are "Seven League Boots" and "The Flying Carpet." Price was $25,000.

MIAMI

Palm Beach, Florida played host recently to the Charles Schlaifers who were down on a holiday visit. . . . Also vacationing was Bob Ungerfeld down from U-I Pictures in New York who was stopping at the Sovereign. . . . Florida State Theatres' president Louis J. Finske and vice-president LeMar Sarra were in briefly on a business trip. . . . Gene Race, manager of the Parkway, is on the road to recovery after a bout at the hospital with a heart condition. . . . John Oliver was appointed manager of the newly reopened Colony and his post of assistant at the Olympia was filled by Fred Hughes. . . . Down at the Versailles and arranging details for next month's week of Dave Garroway shows was TV producer Jerry Green. Fellow craftsman, NBC producer Mike Zeamer was at the Algiers. . . . Included among the guests who attended the benefit dance at the newly opened Seville were Mr. and Mrs. William Scully. Dance was a project of the Variety Club Women's Committee chairmaned by Mrs. Gilbert Chaplin who had able assistance from Mrs. Murray Friedman, Mrs. Russell Smith, Mrs. Fuller Warren and Mrs. Edward Melniker. The event was a financial (and social) success and the Variety Children's Hospital benefits.

MILWAUKEE

Most of the smaller theatres here closed three days preceding Christmas and all were closed Christmas Eve. . . . Harry Olshan, branch manager at Columbia, is on a two-week vacation to Los Angeles, San Francisco and Las Vegas. . . . Erwin Zinda, head shipper at Columbia and his wife are expecting a new heir or heiress shortly. . . . Andrew Kenny, office manager at MGM, is very ill. . . . A good time was had by all at the MGM office Christmas party. Highlight of the party was a quiz program with valuable gifts given out. . . . Donald Kiel, assistant shipper at the Columbia exchange, is back on the job after having his appendix out.

MINNEAPOLIS

RKO Orpheum raised its admission price for "Guys and Dolls" from $1 to $1.25 top on week days and $1.50 top on weekends. . . . Jeanette Du Chene, formerly booker's secretary, has been promoted to booker at Independent Film Distributors replacing Burt Zats, who has left the Row. . . . Alice Ingalls, biller at National Screen, vacationed in Wisconsin. . . . Jerry Esbin, Columbia home office auditor, was in. . . . LeRoy Miller, U-I branch manager, and the U-I sales staff attended a two-day district meeting in Chicago. . . . Home Theatres circuit closed its Royal theatre at Park Rapids, Minn. . . . Variety Club of the Northwest will install its new officers at a dinner meeting in the Nicollet hotel, Minneapolis, Jan. 9.

NEW ORLEANS

E. L. Kizzan reopened the Gay, Heidelburg, Miss., which has been closed for several months because of the death of former owner, Otto Gadens. . . . Chet L. Swital, in charge of public relations, First National Film Distributing Corp., Hollywood, was in town. . . . Among the out of town friends attending the testimonial dinner for Gaston J. Dureau, Jr. were M. H. Brandon, Memphis, president of Film Transit; William "Snake" Richardson, Atlanta, head of Astor Pictures Exchange & Capitol Film Distributing Corp.; E. C. Grainger, Republic Pictures, New York; Dave Prince, Atlanta, RKO Radio Pictures division manager; John Rowley, Dallas, Rowley United Theatres; Mr. and Mrs. Arthur Bromberg, Atlanta, Allied Artists, and Dick Kennedy, Birmingham, Ala., theatre executive. . . . The Park, Raymond, Miss., has adopted a policy of Sunday matinees starting at 2 P.M. . . . Cliff Wilson will arrive here from Atlanta January 9 to take over as assistant to Jimmie Howell, film buyer and booker at Paramount Gulf Theatres. He resigned recently as buyer and booker for ABC Theatrical Enterprises in Atlanta.

OKLAHOMA CITY

Both the Will Rogers and the May theatres had a "Children's Christmas Party" December 22. Santa Claus was there in person. Free gifts from Kimbeeling's Market were given to all children attending. . . . The Capitol and Agnew theatres held special holiday matinees December 22. . . . The Uptown theatre in Oklahoma City is to be closed early in January and converted into offices, Miss Delrose Sieber, owner, announced. Conversion of that motion picture auditorium into offices will add between 6,500 and 7,000 square feet of such space to that already in use in the building. . . . "Red Shoes" has been brought back by "popular request" to the Campus theatre, Stillwater, Okla. . . . R. Lewis Barton, Barton Theatres, presented each of the managers of his theatres with a ham for Christmas.

PHILADELPHIA

Benny Harris, head of the American Films independent film exchange, announced that Dave Weinstein, veteran theatre manager, has become a partner in the company. He will handle the out-of-town selling of American product to begin with. . . . CinemaScope equipment is being installed in the Variety Club's screening room with "Artists and Models" the first to be screened on the new installation in the Variety clubrooms in the Bellevue-Stratford Hotel. . . . Alex Stiefel, associated with his brother, Sam Stiefel, in the operation of local theatres for many years, underwent serious surgery in Lankenau Hospital. . . . Roy Sullender's National Service is now handling the booking and buying for the Roxy, Nesquehoning, Pa.; Capitol, Jim Thorpe, Pa.; Stony Brook drive-in, York, Pa., and the Lincoln drive-in, Thomasville, Pa. . . . Al Frank, secretary and treasurer of Hammonton Theatres, Inc., operating an independent chain in the Southern New Jersey territory, announced that a new 1,000-car drive-in will be built on the outskirts of Ocean City, N. J., on a newly-acquired 20-acre site near the resort. The Hammonton chain this week opened its new Circus drive-in at Amatol, N. J. The Ocean City open-airer, for which work started this week, is expected to be ready for an early April opening.

PITTSBURGH

Pittsburgh's two art houses both celebrated anniversaries during the holidays, the fourth for the Squirrel Hill and the first for the Guild. . . . M. A. Silver, local Stanley Warner zone manager, has been re-elected to the company's board of directors. . . . Bill Zeilor, manager of the Penn and Harris theatres, ordered to the West Penn Hospital for a complete rest. . . . Walt Framer and his entire "Big Payoff" TV cast will come home Jan. 14 to headline the Variety Club telethon over KDKA-TV for the Roselia Maternity Hospital. . . . The Fulton has snagged "The Lieutenant Wore Skirts" to follow its current "Rains of Ranchipur". . . . The Penn gets "Diane" after its New Year's attraction. "Kismet," and then "Ransom". . . . Shirley Jones spent a few days here in her native Smithton before going to New York for the holidays with her parents.

PORTLAND

The Guild theatre has started to get a complete facelifting. Guild manager, Marty Foster, was off to Los Angeles and the New York on two-week business trip. . . . *Journal* drama editor, Arnold Marks, off to Hollywood for a week as guest of United Artists Pictures for a preview of "Man with the Golden Arm". . . . Jim Runte, new boss of the Evergreen chain, had all of the Evergreen managers in Seattle for two days at a big Christmas party, which was terrific. . . . National Screen Service representative Harry Lewis was in Seattle for a few days on business. . . . Evergreen's Oregon district manager Oscar Nyberg and 20th-Fox branch manager Charlie Powers gave a gigantic show for the underprivileged children at the Oriental theatre. . . . The *Oregon Journal* representative Larry McClung did a fine job too. . . . All first run houses are cooperating with the Portland Police Department's Sunshine Division and having a day where admission is by foodstuff. . . . Star theatre is still closed.

PROVIDENCE

William Trambukis, Loew's State manager, recently came to the aid of harassed mothers who had Christmas shopping to do. Mr. Trambukis announced a special Saturday morning Christmas cartoon show and invited mothers to leave their children in the capable hands of trained attendants while they squeezed in last-minute shopping errands. . . . Loew's brought back two popular re-runs for pre-Christmas consumption: "Billy the Kid" and "Honky Tonk". . . . The latest edition of "Ice-Capades" has been scheduled for a 13-day run at the Auditorium, early in January. Last year's presentation was a complete sell-out, many hundreds being turned away. Opening night receipts will go to charity. . . . Clyde and Bunny North, New England TV personalities, co-starred in "Blithe Spirit," second presenta-

(*Continued on following page*)

Howard Hughes put 2 years and $6,000,000 into

THE CONQUEROR



Coming in early 1956

from RKO RADIO

(Continued from preceding page)

tion in a series offered by the Cranston Playhouse group, at the R. I. School of Design Auditorium. . . . Virginia Mary Aiken, daughter of the Rhode Island correspondent of this publication, will be married to William Albert Hughes, United States Army, early next month.

ST. LOUIS

A Hammond electric organ, together with the new type Allen Gyrator speakers, have been installed in the Jefferis theatre, Piedmont, Mo. A concert of popular, light musical comedy and folk music will be presented every Sunday and the organist will play requests from the audience. . . . Charles E. Koons, 73, owner of the Sharon Springs theatre at Sharon Springs, Kan., died recently. He had also operated a hardware store for fifty years and had other property interests. . . . A Christmas show, sponsored by the police department and the Roxana theatre, was presented at Roxana, Ill., December 24. There was no admission charge and both adults and children were invited. . . . One-year tickets to area theatres in Illinois, across the Mississippi River from St. Louis, were awarded in a contest of those who participated in the Audience Awards poll last month. The winners were selected through a drawing. Theatres that participated were the Skyview drive-in, East St. Louis drive-in, Mounds drive-in, Esquire, Majestic, Colony and Cahokia drive-in.

TORONTO

Doris Robert, of Granby, Que., was elected president, Quebec Allied, at the annual meeting in Montreal, succeeding Bill Lester, United Amusement Corp. . . . The 12th annual meeting of the Manitoba and Saskatchewan Motion Picture Pioneers held in Winnipeg elected H. Swartz, president; A. Feinstein, vice-president; D. Wolk, secretary-treasurer; H. Hurwitz, social committee chairman; Syl Gunn, membership committee chairman and H. Gray, publicity chairman. . . . John Alexander becomes theatre relations manager for Associated Screen News, succeeding Ken V. Cooper, trailer sales manager. . . . Managers in the Saint John, N.B., area have formed an association to deal with local problems. Discussions are being held towards alleviating the tax problem in the province. . . . Ernest Reid, noted as one of the better directors in Canada's film industry, has joined Associated Screen News. . . . Harley Wynn of the Capitol, Digby, N.S., was the victim of an armed robbery just after the theatre was closed. . . . With only one exception every first run house in the city opened with a new attraction. The exception was "Tender Trap" at Loews', being held for a fourth week.

VANCOUVER

With most Canadian theatres now equipped for wide screen and improved sound, there has been a sharp slump in theatre equipment sales the past several months, Vancouver equipment dealers report. They are now working on efforts to get exhibitors to improve other aspects of their theatres, such as new chairs, fronts, etc. . . . With the new law in effect for projectionists over the age of 70, three B.C. old-timers: Jack Lucas, of the Windsor; Johnny Roberts, Hastings, and A. Limerick, of the Capitol, Nanaimo, have retired from show business. . . . There are all kinds of reports on the status of Canadian picture business right now: Good reports on top pictures, bad reports on all others. Also true is that the weekend attendance generally accounts for up to 70 per cent of the cash take for the whole week, with a theatre rarely doing more than 50 per cent of the week's total from Monday through Thursday. . . . Arthur Graburn, Paradise manager who was hospitalized for surgery, is on his way to recovery and is recuperating at his home. Lyle Kinnee, former manager of the now closed Metro, New Westminster, is pinch hitting for Graburn.

WASHINGTON

The WOMPIs had a Christmas luncheon. . . . Loew's Capitol Theatre was robbed while hundreds of Christmas shoppers walked by. However, the holdup man, an unemployed electrician was caught and is being held under bond. . . . The Variety Club of Washington's New Year's Eve party committee included Bill Michalson, chairman; and Dick Yerak, Al Wheeler, George Nathan, Ira Sichelman and Bill Friedman. . . . Local film exchanges had Christmas parties December 19. . . . RKO branch manager, J. B. Brecheen, attended meetings in Cincinnati. . . . The Variety Club board of governors meeting will be held January 16. . . . Mrs. Frank M. Boucher, wife of the TV Guide eastern advertising manager, is out of the hospital after a series of operations, in connection with a broken hip. . . . Ben Siegel, who formerly owned Theatre Advertising Co., before moving with his family to California, was a Washington visitor.

Diplomats and Politicians See, Praise "Conqueror"

RKO Radio held an audience-of-distinction preview of its $6,000,000 picture, "The Conqueror" Tuesday evening in Washington at the Motion Picture Association auditorium. There were complimentary reactions reported from Nationalist China's Ambassador Wellington Koo; Maxwell Raab, administrative assistant to President Eisenhower; Louis B. Nichols, assistant director of the Federal Bureau of Investigation, and others, over the interviewing microphone of Mark Evans, television commentator. Meanwhile, the company disclosed that at the London premiere at the Odeon, Marble Arch, the Duchess of Gloucester, aunt of Queen Elizabeth and honorary head of the Women's Royal Air Force, will attend. The London premiere, one of many overseas, will benefit the Victory Ex-Services Club and the Special Forces Benevolent Fund.

Wisconsin House Bought

GREENDALE, WISC.: Because of the vast expansion program currently going on in this community, 15 miles from Milwaukee, the Greendale theatre, which has been closed, was recently taken over by Angelo Provinzano, it has been announced. The 700-seat theatre is being remodeled, including CinemaScope installation, and is expected to open by the first of the year.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

'Looking Backward' Is One of Our Industry Faults

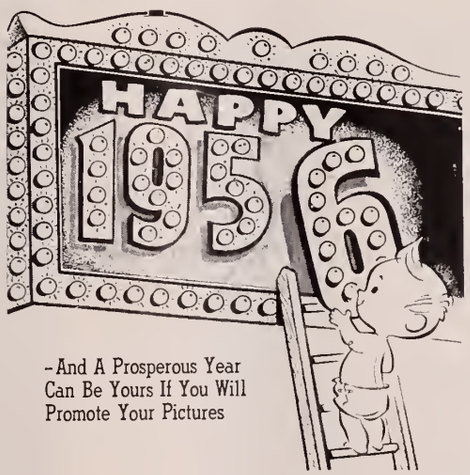
TYPICAL of film industry, from the earliest days, has been our tendency to "look backwards"—we have more rewards for those long past than we have recognition for the upcoming stars of the future. Living in the past is an old man's game—and you are old when you begin to reminisce, to think always of the "old days" and seldom of things to come. It's a nice sensation to know that you've spent a lifetime in film business—but it's fatal to pass this thought along to *all* of your patrons, including the teen-agers who don't care.

Elmer Rhoden, at a Quigley Awards luncheon at the Waldorf some years ago, recited a list of present day stars who were also stars twenty-five years ago. We were surprised, on the occasion of the 40th Anniversary of Quigley Publications, and the 27th year of the Round Table, to note how many stars were current then, in the news of exploitation. Elmer Rhoden asks for recognition *now*—of the stars of tomorrow—because we are gradually digging ourselves a pit, and falling into it, by gravity. We continue to contemplate the past, in retrospect, but there is no future, without building on youth in our industry.

The activity of the Museum of Modern Art, in New York City, which lauds the old films, by implication makes acid commentary on a major part of Hollywood's current product. In the opinion of some historians, Mary Pickford's "New York Hat" circa 1908, or the feats of the elder Fairbanks, or the *early* Chaplins, are more to be desired than anything that is dated 1955. Or, to put it in their own terms—if it isn't an *antique,* it doesn't qualify for the high praise of the "intelligentsia." The "snob appeal" of those who "haven't been to the movies for months" or who "love those old films" has done more to debase and degrade our Hollywood product than any other influence, either foreign or domestic. We apparently *like* to be downgraded, by experts.

The other side of the coin is our lack of industry or public relations for new product and new people, coming up from the foreground, which is carefully concealed by this policy of "looking backward." If we spent half as much energy or effort to make new things popular with the "better class"—perhaps we wouldn't have this "snob appeal" to discredit the movies. Even television contributes to their ends by running so many very old films which are glorified as being representative of motion picture industry, but seldom credited with their original release dates. Did you ever hear a TV announcement to the effect that many "program" films are 25 years old? We are fighting ghosts of the past, without facing the facts of the future.

HAPPY NEW YEAR!



–And A Prosperous Year Can Be Yours If You Will Promote Your Pictures

The boy who is changing the marquee sign in this situation is your new employee—the newly-born 1956, who will be only a few days old when you see him at work on this page. He succeeds a tired old man, who gave you an equal opportunity just 365 days ago—and you know how well you have to treat him, if he makes good. The youngster has some good advice, which he quotes in a side remark—inspired by Irving Mack, who caught him in this action pose, and loaned us the almost-exclusive rights to use the picture as our New Year's greetings in the Round Table.

¶ TIRESOME is the tirade against pressbooks, from trite critics who complain that "there's nothing new in them"—a statement that just isn't so. Pressbooks are not perfect—but they can never be any better than the manager who makes use of them, nor rise any higher than his ability as a showman, at the point of sale. And pressbooks are much better today than they were—even a few years ago. There are many new things, including the 25c composite mat, originated by MGM, which every small theatre should have on standing order. RKO pressbooks are excellent; Paramount does a fine job, and so does 20th Century-Fox. Other companies measure up to new standards in selling approach which are established by our dimensions in 'Scope and color. Pressbooks are no longer written by one person, but are the product of many minds and much experience. Nowadays, you have a choice of advertising material in a majority of instances, and the opportunity to select your selling approach to fit your situation, or to create "something new and different" in contrast with your own and other advertising aimed at the public's amusement dollar. The pressbook will help your box office if you put it to work.

¶ NICE THING about Christmas parties is that it gives one a chance to thank people for nice things they've done. We had just that opportunity at the Skouras Theatres office party, where we went looking for Monty Salmon, although he had gone on home. Monty has had a tough year since he was injured in an automobile accident in London, last Christmas. He comes to work every day, as managing director of the Rivoli Theatre on Broadway, but he is still on crutches and it's a long ways yet to recovery. We thanked George Skouras, and Spyros Skouras, Jr., personally, for the fine treatment they have given this good showman and Round Table member, who deserves the best. We'd like to suggest a salute to Monty Salmon, industry veteran, at a forthcoming AMPA luncheon. —*Walter Brooks*



GIANT promotion for United Artists' multi-million dollar Cinema-Scope spectacle, "Alexander the Great"—with Dave Ballard, seven feet, 345 pounds, traveling 39 key-cities with three Greek Goddesses to launch a $1,000,000 publicity campaign. But this Alexander must be looking for more worlds to conquer, for we've known Dave for many years along Broadway.



German youth choir rings in "Heidi and Peter" for the Christmas show at the Little Carnegie theatre in New York City, which is an appropriate gesture where they have similar singing societies.



Joe Alexander, right, manager of the RKO Albee theatre, Cincinnati, greets members of the Armed Forces Entertainment Service at the world premiere of Universal's short film.



W. S. "Buster" Samuels, manager of the Texas theatre, Dallas, shows the display and sponsor for his local *Star-Tribune* "Mystery Shopper" campaign, which goes far towards breaking down the resistance between theatre and merchant, with newspaper cooperation.



William Trambukis, manager of Loew's State theatre, Providence, R. I., surrounded by the "trick or treat" youngsters who hover around theatres through six weeks of the holiday season.

Nat Hodgen, manager of the New Theatre, Baltimore, had this interesting display with miniatures for "The Tall Men." The realistic setting was provided by a toy dealer, who sponsored cooperative advertising in gift shops.



Showmen in Action

Schine Theatres, as usual, lead in the promotion of "Christmas rentals" in their houses by which they mean, the outright sale of all the tickets to one or more sponsors—who underwrite the whole cost—and a profit to the theatre. December 24th is a favorite date for such a show, when it's hard to get paying patrons, and the merchants see a reason for giving away tickets to their customers. Many Schine theatres have arranged two or more "rentals" of this order in the last two weeks of the month, and some Schine managers run these subsidized shows steadily through Thanksgiving and until after New Year's.

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And such good Schine managers as Lou Hart, City manager in Auburn, N. Y., has set Christmas parties for local industries, with big concerns like New York Air Brake, the Geneva Forge, Sylvania and General Electric, who buy big blocs of tickets to give away to their employees, and their families.

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Harold Sliter, manager of Schine's Holland theatre, Bellefontaine, Ohio, has a sponsored show set up with his local newspaper, which is a good twist to the plot, with recurrent benefits to both parties, throughout the year.

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Mel Gaitskill, manager of the Paris theatre, Paris, Kentucky, has a sponsored show for the night before Christmas, and the two who are underwriting the deal are surely not competitive with each other—an automobile dealer, and a lumber mill.

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Will Harper, manager of the Paramount theatre, Kelowna, B. C., has worked out a good stunt, with the dark Empress theatre in his own town as the beneficiary. He plans "rentals" for this closed theatre, making sure he keeps the concession counter open, and thus makes a profit that wouldn't exist, on top of concession sales. "It all goes in the same pocket," he says.

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Bill Novak and Eddie Newman, managers of the Capitol and Met theatres in Winnipeg, submit a "package deal" which is their joint effort to promote business. They sell a complete dinner, downtown in Winnipeg, at Moore's, complete from soup to dessert, and the price includes a ticket to either theatre, your choice with the coffee. A good display in Moore's window helps sell the cooperative deal.

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Mrs. Polly Dykes has taken over as manager of Hugh Martin's Lake theatre, Tavares, Florida, and she writes a newspaper column with her by-line, talking of films current and coming and with personality. Bill Cumba says, "She is working hard and things are catching on fast."

Several small-city Florida newspapers used front-page pictures and news stories of the Audience Awards Poll in local MCM theatres, of the Hugh Martin chain, showing that this penetration reached down to the grass roots, in this climate. A cooperative stunt for giving passes to readers of local papers helps to build up the support of the small-town press.

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Arthur Hallock, manager of the Paramount theatre, Baltimore, says he is holding his ninth annual Christmas Party for 1200 children, sponsored by the local Lions Club, who not only buy the tickets, but provide gifts and their own Santa Claus. The following day, they took the program intact to an institutional showing for orphans, given by the Knights of Columbus.

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Norm Levinson, field exploitation expert for MGM in Minneapolis, giving away those Sara Lee Cheesecakes, on a national tieup, for the December 23rd opening of "Guys and Dolls" at the Orpheum theatre. Cedric Adams, nationally known columnist, who originates in the *Minneapolis Star*, says that cheesecake in both forms are really Runyanisms. Norm made the rounds of the press with samples of each—the other was a gorgeous model, Judy Schaefer.

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Dan Krendel comments on the importance of knowing your product, in the next to the last "Profit Blitz for Fitz" bulletin from Famous Players-Canadian. The drive is about over, but the benefits linger on. Dan says, "All you have to do is to read your trade press . . . the stories, the reviews, the production details . . . as well as everything you can find about the up-and-coming young starlets."



F. J. Bickler, manager of the Fox Wisconsin theatre, Milwaukee, had the benefit of Richard Egan on a personal appearance tour to sparkplug the Audience Awards—and he also had a voting desk thirty feet long, to take care of patrons, filling out ballots.

Norm Levinson, who is so active that he breaks into this column several times in one issue, was promoting MGM's "Kismet" at the Radio City theatre in Minneapolis at the same time that the stage show was playing at the Lyceum. So he invited the stage cast to see the film show at a preview—and landed six columns of art and story in the *Minneapolis Star,* as his reward.

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Or, consider Ben Geary, manager of the Athena theatre, Athens, Ohio, for his splendid way of recognizing young talent in his lobby, using a standee, complete with vital statistics. For instance, Jayne Mansfield, with her height, weight, these those and them, all listed for the record, plus a terrific picture. It's certain to stop passers-by and make them want to remember.

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T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., devised a cute trick to promote the sale of popcorn, using an old "treasure chest" that had seen better days. He fills it with left-overs from previous giveaways, star photos, a few passes, and then invites the small fry, after they have purchased a box of corn, to dig in. They turn right around and buy another box of corn, so they can do it again!





In Detroit, where it really matters, the world premiere of Warner's "24 Hour Alert"—special short subject starring Jack Webb and the officers and men of the U. S. Air Force—featured an aluminum Ground Observer Post built atop the Michigan Theatre marquee, where they maintained a "24 Hour Alert" in fact, as well as promotion for the picture. Short film had top handling with strong support of all local organizations.

Here's How To "Tell 'Em & Sell 'Em"

A theatre manager who levels with his customers to the point of telling them in print that he doesn't like the particular picture at his theatre is a rare item. Red Wing, Minn., boasts such a rarity. He is Eddie Swanson, manager of the Auditorium theatre.

Swanson writes a column called "Eddie Ad Libs." He runs it as an ad, usually beside the theatre's regular ad in the Red Wing daily *Republican Eagle*. Like other theatre managers, Swanson also quotes critics' reviews. But he doesn't always quote the favorable ones.

Swanson's anti-colossal approach to film advertising has won him awards and approval in quarters where it might be least expected: in the exploitation departments of the film companies themselves.

He hands out his own Oscars in Red Wing, too. An Oscar from Swanson is a verbal pat on the back in the column, plus a free ticket to the theatre. In honor of "The Tender Trap", he awarded an Oscar to every December Bride who showed up at the box office with her tenderly trapped. For that stunt he gave away three tickets and sold three more to the men who came along.

The awarding of mass Oscars is something he dreamed up to help counteract the normal box office slump before the holidays. Each baby sitter who showed up with at least four kids in tow to see "Quentin Durward" was given an Oscar. He also handed out Oscars to 13 men over six feet, three inches tall who came to see "The Tall Men."

Swanson, who started in show business traveling with Buffalo Bill and Sousa, is about to celebrate his first anniversary as a columnist. He jots out the notes for his columns over the morning coffee. He gets plenty of help. He consults trade papers and other publications and also gets tips from his wife who is associated with the drama department of Macalester College in St. Paul.

Ed Force, manager of the RKO Brandeis theatre, Omaha, Nebraska, reports that the *Omaha World-Herald* buys the house every last Saturday of the month, and advertises it in Friday's paper on the preceding day. Ed says, "All we have to do is to put on the show at their expense, and open the doors on Saturday morning for the crowd. They finish their program by 11:30 so there is no interference with the regular show which follows."

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Joe De Victoria, publicist for the Golden Gate theatre in San Francisco, got news column publicity for Universal's fast-going film, "Tarantula" by simply advertising for one of the insects on the paper's classified page—and got one! Which, of course, was ample proof of the power of the press—and the press agent.



A special Round Table award for the most ingenious Christmas card of the year—from Frank Lawson, manager of the Odeon Danforth theatre, Toronto, who combined a photograph of his marquee with some art work to spell out his greetings, a return engagement.

Bernie Menschell, manager of the Parsons theatre, Hartford, Conn., invited patrons to tape record their opinions of "Lucy Gallant" in the theatre lobby on opening night. The tapes were later broadcast.

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Harry Unterfort, Schine district manager in Syracuse, had been working on the Singer Sewing Machine people for months, trying to get them to sponsor a fashion show—and so it finally played off, and paid off, with one of the best of these events ever set up.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

Winners of "Blitz for Fitz" Drive

TORONTO: Top money in the Profit Blitz for 'Fitz' Drive held by Famous Players in honor of President John J. Fitzgibbons was taken by Eddie Lamoureux, Palace, Windsor, and Clarence Marshall, Capitol, North Battleford, Sask.

Each of the two men walked off with a total of $625 in cash prizes, according to the announcement made by Dan Krendel, national drive captain. This was made up of $350 in increase of business over last year, $70 for thrifty operation and $205 for special awards to managers in the East and West who made the best comparative showing over the 13-week period of the contest.

The theatres were divided into five groups, depending on their size, with eleven prizes given for each group, while three additional prizes for each group were given for thrifty operation.

In addition, special prizes were awarded the district managers and the bookers, as well as special prizes each week for managers supplying newer and better ideas for saving money or for making more money through ingenious promotion ideas.

Top winners in each of the theatre groups were Eddie Newman, Metropolitan, Winnipeg; Paul Valliere, Capitol, Quebec; Eddie Lamoureux, Palace, Windsor; Clarence Marshall, Capitol, North Battleford; Robert Knevels, Tivoli, Windsor; Mort Margolius, Toronto city supervisor, won first prize for district managers, while Herb Black, won the bookers' award.

Frank Ferguson of the Bailey Theatres, New Haven, Conn., sold some enterprising businessmen on the idea of a mass holiday theatre party at the Bailey Whalley theatre, New Haven, and the Whitney theatre, Hamden.

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Irving Hillman, manager of the Roger-Sherman theatre, New Haven, Conn., and Alfred Alperin, manager of the Rialto theatre, Windsor Locks, Conn., among the showmen who staged "food performances," with cans of food serving as admission to special Saturday morning shows. The food is distributed to needy families through charity organizations for Christmas.

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Fred Greenway, manager of Loew's Poli Palace theatre, Hartford, Conn., tied up with Traveler Insurance Company's girls clubs for co-sponsorship of a pre-holiday Saturday morning show for under-privileged children, with charity groups handling ticket distribution. Gifts were presented to the audience.

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Birk Binnard, in the Stanley Warner "Spotlight" from Philadelphia, suggests labor unions as enthusiastic sponsors for holiday shows and especially children's parties.

Selling Approach

ARTISTS AND MODELS — Paramount. VistaVision, in color by Technicolor. Dean Martin and Jerry Lewis at their funniest, in a bonanza of an extravaganza. Shirley MacLaine, one look at her and you know she's got talent; Anita Ekberg, that pin-up girl in a cut-up part; Dorothy Malone, another whammo performance from that "Battle Cry" girl; Eva Gabor, one of the luscious Gabor girls. You can see how this picture got its title. The Artists are, and the Models are more so! 24-sheet and other Paramount posters excel in pictorial art for your lobby and marquee display. Herald is not illustrated in the pressbook, but follows the advertising style of the posters. Newspaper ad mats in the manner of musical comedy, with generous assortment of sizes and shapes — very good shapes. A set of advance teasers will key the campaign. There is ample choice for both large and small situations. The complete campaign mat is especially good, with ten ad mats and slugs, and four publicity mats in one and two column widths, all for 35c on your standing order at National Screen. Street ballyhoo and staff costumes can use smocks as suggested in the pressbook, to plant the "artist" atmosphere—easy and inexpensively. Six hit songs make this a musical picture and a musical promotion tieup.

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THE RAINS OF RANCHIPUR—20th Century-Fox. CinemaScope, in color by Deluxe. Theirs was the great sin that even the Heavens could not wash away. Bursting the floodgates of emotion; shattering the barriers of race and time; sweeping everything before its torrential power! Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield, Michael Rennie and all-star cast, but the ***rains*** and the authentic settings in India, with the sweep and color of our new 'Scopes, dominate this production. Your audience will be thrilled as they have never been before. 24-sheet and other posters feature a pose which tells and sells the story, against the background of the torrential rains. Tabloid-size herald from Cato Show Print is $5.50 per M, with back page blank. Buy it that way and sell the idea to a cooperative advertiser to do the imprinting locally and pay the whole cost, with your theatre playdates underlined. Newspaper ad mats are sufficiently different to make them stand out in contrast with your own and other advertising on the amusement page. The teaser ads will serve display purposes in many situations, for they are 2- and 3-column width, but good. The complete campaign mat is well selected for small theatres and supplies six ad mats and slugs, and two publicity mats, all for 35c at National Screen. One of these publicity mats is almost sure to get free space if you take the whole mat with you to your newspaper office. Don't cut it up. Book tieup will distribute a half million copies of the 50c edition, which is a big bargain, considering the size of this book—a double volume. Novel by Louis Bromfield has been a national best seller, and with good reason. Huge TV promotion now current with the first-run engagements of this production.

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KISMET — MGM. CinemaScope, in Eastman Color. A spectacular motion picture which exceeds in quality all of the previous stage productions of this musical extravaganza. Now, every CinemaScope equipped theatre can present a brilliant example of stagecraft on their own "great stage" in truly theatrical dimensions and gorgeous color. An ecstasy of song, spectacle and love. Howard Keel, Ann Blyth, Vic Damone, Dolores Gray and the full stage cast of great stars. A singing, dancing, enchanting vision of ancient Bagdad in its colorful glory. 24-sheet and all posters planned to make cut-outs for your marquee and lobby display. Herald from Cato Show Print is half the size of some, but the same price. Buy it for imprinting at your local press by a cooperative advertiser. Newspaper ad mats are numerous and novel, with the flavor of a big-time show. You will find an assortment in all sizes and shapes, with some choice of style. The special complete campaign mat, selling for 35c at National Screen, offers ten ad mats and slugs, two publicity mats and some linotype border, for small situations. Excellent music tieups, using the songs from the current stage hit, now on the road. Five albums, 24 single records, 12 song hits, with special MGM recordings for the use of disc jockeys on local stations. A set of 8x10 color prints will sell this gorgeous color in your special lobby frame. National merchandising tieups are illustrated in the pressbook for your application.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Three Win In Rhyme Contest

Three theatremen were among the five winners selected from thousands of entries submitted in a nation-wide limerick contest sponsored by the Savorol Company of Popcorn Village, Nashville, Tenn., manufacturers of a seasoning used by refreshment operators on popcorn.

They are: Garnet Tabor of the Tabor theatre, Olive Hill, Ky.; Roy H. Metcalfe of the Times theatre, Cedar Rapids, Iowa; and Oliver M. Arnold of the Macon drive-in theatre, Macon, Mo.

The three were each awarded a $100 U.S. Savings Bond for submitting the best last line to a limerick about Savorol's seasoning. A committee of judges spent all of November in giving the thousands of entries a preliminary screening. The final selection was one of the first actions of Thomas J. Sullivan, an executive secretary of the Popcorn and Concession Association (which was formerly known as the International Popcorn Association).

The five limericks together with the winning last lines are as follows:

Limerick No. 1, won by J. R. Shelton of Plainview, Ark.:

Since I switched from salt to Savorol My popcorn sales are on the ball!/ For Savorol's tang/Makes it sell with a bang/ Now it's the favorite of one and all.

Limerick No. 2, won by Mr. Tabor:

Now Savorol's taste-tempting savor/Accents popcorn's natural flavor;/It's a buttery treat/So delicious to eat/More sales, more profits, no extra labor.

Limerick No. 3, won by the Junior Class of Ste. Genevieve High School, Ste. Genevieve, Mo.:

Savorol causes my popcorn to sell,/And boosts my drink business as well;/For corn popped the Savorol way/Makes all my customers say/"I'll have a drink, too, Lulu Bell!"

Limerick No. 4, which was won by Mr. Metcalfe:

Now my popcorn the patrons adore,/Because of Savorol's magic four—/"Ac'cent," appearance, and savor Plus a rich butter-like flavor—/Four perfect reasons for sales galore.

Limerick No. 5, which was won by Mr. Arnold:

Savorol makes my popcorn a treat that looks so delicious to eat!/Brings out its good flavor, Adds butter-like savor./And makes sales repeat and repeat.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

BEST CINEMASCOPE VALUE! SEND PROJECtion throw-screen size, we'll compute your requirements. Cinematic IV adjustable anamorphic $375 pr. Metallic seamless screens, 75c sq. ft. Buy on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BARGAINS GALORE--HOLMES PARTS! CONdenser lenses, 95c; constant speed motors $12.50; shutter shafts $1.25; sound optical lenses $9.95; intermittent $24.50; Star-Sprocket assembly $10.; EE-14070 Vertical Drive Shaft w/5 gears, bearings $9.75; 1000W T-20C-13 Mogul prefocus Lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW AUTOMATIC ENCLOSED REWINDS $69.50; Simplex Acme Magazines, upper and lower combination, $39.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIG SAVINGS! STRONG 50 AMPERE 3 PHASE Rectifiers, $125 pair; Simplex type Intermittents $62.50; Century Intermittents $89.50; Holmes projectors, amplifier, speaker, etc., all brand new, $750 pr.; Holmes parts at tremendous discounts; anamorphic lenses $345 pr.; all types rebuilt equipment at tremendous savings. STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

WANTED TO BUY

WANTED — ILLUSTRATED SONG SLIDES. Collector wants early pop., comic, sentimental titles. Will buy small or large lots. JOHN RIPLEY, 2400 Crestview, Topeka, Kans.

THEATRES

THEATRE, GROSSING $20,000 ANNUALLY, ONLY theatre in trade area of 7,500, Western Kansas. Built new from the ground up in 1948. Modern and immaculate in every way; wonderful opportunity for couple, quick pay out assured. Information and free photos mailed, no obligation whatsoever on your part. C-5691 CONTINENTAL, 804 Grand, Kansas City, Mo.

THEATRE FOR SALE. 332-SEAT HOUSE, CinemaScope. Sacrifice due to illness. Write GEM THEATRE, Pigeon, Mich.

STUDIO EQUIPMENT

MICRORECORD 16/35MM AUTOMATIC PROCessing outfits, demonstrators, $136.95; Auricon 16mm Recorder $295; Neumade Editing Tables with worklight $58 value, $33.95; Moviola 35mm composite sound/picture $495; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only $4.95; Stands only $19.95; 10' Title Animation Stand, motorized zoom, stop motion, $2,500 value, $975. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

EXCELLENT COATED PROJECTION LENSES— many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5¼", 5½", 6", 7¾" $35.00 pair. Super Snaplite fl. 9—2"-2¼" $170.00 pr.; Superlite 2¾"-3"-3¼" $150.00 pr.; Superlite 3½" $90.00 pr. Trades Taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW — FOR THEATRE MANAGERS — "THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Chapters on maintenance of building and furnishings, on air conditioning, projection, sound, exploitation devices, all written in non-technical language especially for theatre owners, managers and staffs. Indexed for ready reference. Send $5.00 today to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE ALMANAC — the big book about your business—1956 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SERVICES

THEATRE BLOWUPS BEST QUALITY SERVice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

Press to Receive Special Kits on CinemaScope 55

Press representatives attending the forthcoming series of CinemaScope 55 demonstrations to be given by 20th Century-Fox in some 100 principal cities in the United States starting January 23 will receive special kits containing news, background and technical data on the process to be introduced in the company's version of Rodgers & Hammerstein's "Carousel," it was announced by the company. A visual explanation of the process will be made in the demonstration subject by Darryl F. Zanuck, production head of the company. The press will be joined at the demonstrations by exhibitors, television and radio executives, educational figures, civic, social and women's club leaders and stockholders of 20th-Fox, the company added.

Rinzler Honored at 70 By Birthday Breakfast

Breakfast for Samuel Rinzler, president of the Randforce circuit of New York and Brooklyn and a noted speaker at affairs in the New York industry, Tuesday morning was a surprise. His executive and rank and file working associates tendered him a cake and a plaque, masking his 70 years. Mr. Rinzler noted 25 of his 40 industry years were with the circuit. The breakfast also marked prize winning in the recent sales drives. Herman Semel of the Ambassador won a Las Vegas trip; Jack Scherzer of the Beverly, a weekend at Grossingers; and Barney Wiselman of the Lefferts, $150 in cash.

Engineering Personnel of Altec Service Reassigned

C. S. Perkins, Altec Service Corporation operating manager, has announced that J. Hull, formerly with Altec's eastern division under L. J. Patton, division manager, has been assigned to New Orleans, under M. G. Thomas, southern division manager. Mr. Hull replaces W. DeJarnette, who left Altec to join Todd-AO. J. Yuhas, Altec field engineer in the eastern division, has been transferred to Buffalo as a replacement for Mr. Hull.

Denver Club Elects

DENVER: The local Variety Club has reelected Robert Hill as chief barker. Other officers named include Jim Ricketts, first assistant; Jack Felix, second assistant; Mel Glatz, dough guy; Bruce Marshall, property master, and Duke Dunbar, fixer. Crew members include Robert Sweeten, Marvin Goldfarb, Robert Lotito, Fred Knill, Jack Woddell and Tom Smiley. It was also announced the club has opened its new clubrooms in the Cosmopolitan Hotel here.

Alfred E. Grosz Dies

NEW ORLEANS: Alfred Edmund Grosz, 76, motion picture theatre executive here, died December 17. He was president of Grosz and Grosz, Inc., a theatre firm, and the Grosz Realty Corporation. He owned and operated the Cortez theatre, prior to which he operated a number of independent theatres in and around New Orleans. He is survived by four daughters and two sons.

Hugh W. Bruen

Hugh W. Bruen, 66, for many years a coast exhibitor leader, died of a heart attack Christmas Eve. He owned theatres in Whittier, Cal., his home, and in the Northwest. His widow, two sons and a daughter survive.

A. A. Sette

SPRINGFIELD, MASS.: A. A. Sette, 44, veteran manager of the Stanley Warner Capitol theatre here, was killed in an automobile accident December 21 in Avon, Conn., while returning from the Stanley-Warner holiday party in Chesire, Conn.

Plan Long Island Drive-In

Prudential Theatres, mainly a Long Island, New York, circuit, has disclosed it has bought 50 acres on Old Country Road at Plainview, Long Island, for a 2,200-car drive-in to be ready by 1957.

FILM BUYERS RATING

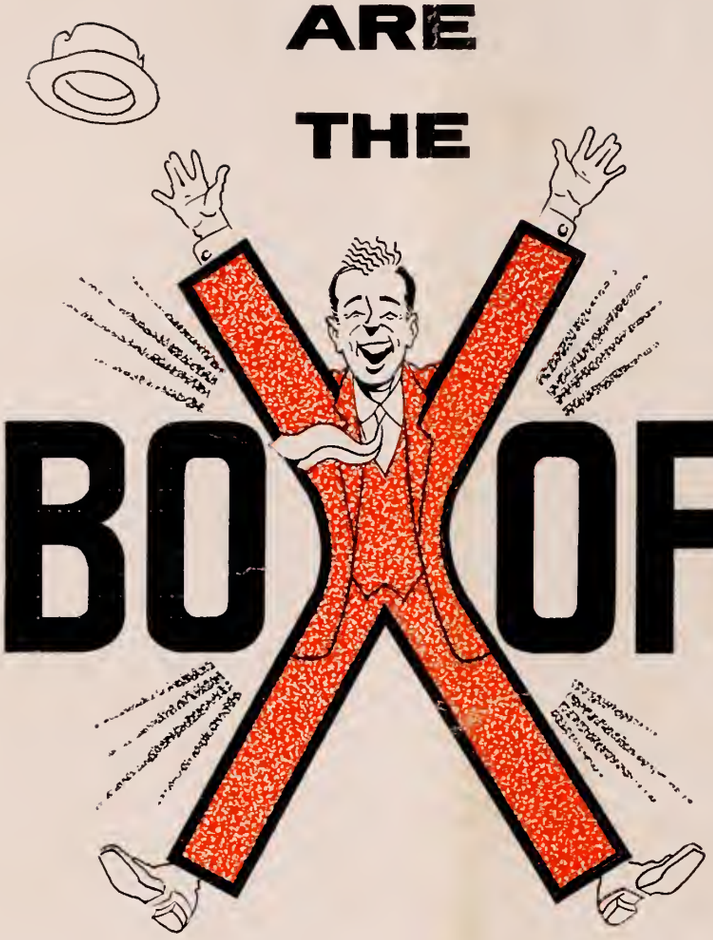
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 4,367 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Mummy (U-I)	–	4	13	8	1
Ain't Misbehavin' (U-I)	–	3	27	14	2
Blackboard Jungle (MGM)	27	40	7	–	–
Blood Alley (W.B.)	–	6	15	9	–
Bring Your Smile Along (Col.)	–	–	3	1	10
Bullet for Joey, A (U.A.)	–	–	3	5	4
Cell 2455, Death Row (Col.)	–	3	14	8	–
Chicago Syndicate (Col.)	–	–	2	6	6
Cobweb, The (MGM)	–	6	19	15	8
Count Three and Pray (Col.)	1	4	10	5	1
Creature With the Atom Brain (Col.)	–	13	5	6	1
Cult of the Cobra (U-I)	1	2	2	5	2
Daddy Long Legs (20th-Fox)	1	17	28	8	7
Dam Busters (W.B.)	–	1	9	2	4
Davy Crockett (B.V.)	10	36	35	8	1
Desert Sands (U.A.)	–	–	4	5	11
Desperate Hours, The (Par.)	–	–	1	4	9
End of the Affair (Col.)	–	2	3	14	12
Eternal Sea, The (Rep.)	–	7	14	17	9
Far Horizons (Par.)	–	1	33	13	7
Female on the Beach (U-I)	1	3	28	13	8
Five Against the House (Col.)	–	–	12	4	3
Footsteps in the Fog (Col.)	–	–	4	1	4
Foxfire (U-I)	–	20	24	14	3
Francis in the Navy (U-I)	–	10	28	11	1
Gentlemen Marry Brunettes (U.A.)	–	2	12	7	13
Girl in the Red Velvet Swing (20th-Fox)	–	–	9	14	17
Girl Rush, The (Par.)	–	–	2	19	18
Good Morning, Miss Dove (20th-Fox)	–	5	1	3	3
Hell's Island (Par.)	–	–	13	11	12
House of Bamboo (20th-Fox)	–	19	23	15	17
How to Be Very, Very Popular (20th-Fox)	–	5	38	10	12
I Am a Camera (D.C.A.)	7	2	–	–	4
†I Died 1,000 Times (W.B.)	–	–	2	3	–
Interrupted Melody (MGM)	–	7	16	22	9
It Came from Beneath the Sea (Col.)	1	21	9	6	3
It's Always Fair Weather (MGM)	–	1	13	21	25
Jump Into Hell (W.B.)	–	2	5	5	–
Kentuckian, The (U.A.)	6	24	19	8	5
King's Thief, The (MGM)	–	–	7	11	8
Kiss Me Deadly (U.A.)	–	–	6	3	15
Kiss of Fire (U-I)	–	1	2	11	2
Lady and the Tramp (B.V.)	29	27	21	3	2
Lady Godiva (U-I)	–	–	1	5	3
Land of the Pharaohs (W.B.)	–	3	15	23	13
Las Vegas Shakedown (A.A.)	–	–	3	2	–
Last Command, The (Rep.)	–	–	5	6	11
Left Hand of God, The (20th-Fox)	–	35	17	5	4
Looters, The (U-I)	–	–	6	13	9
Love Is a Many-Splendored Thing (20th-Fox)	18	21	36	10	3
Love Me or Leave Me (MGM)	7	35	29	8	6
Lucy Gallant (Par.)	–	–	4	7	4
Magnificent Matador (20th-Fox)	2	–	14	22	19
Man Alone, A (Rep.)	–	3	4	6	9
Man from Bitter Ridge (U-I)	2	–	13	9	7
Man from Laramie (Col.)	10	33	23	14	8
Man Without a Star (U-I)	–	12	33	16	5
Marty (U.A.)	7	1	10	4	16
McConnell Story, The (W.B.)	1	28	30	14	3
Mister Roberts (W.B.)	35	29	11	3	–
Moonfleet (MGM)	–	5	4	20	5
My Sister Eileen (Col.)	–	5	15	8	12
†Naked Street (U.A.)	–	–	–	4	1
Night Holds Terror, The (Col.)	–	–	3	4	11
Night of the Hunter (U.A.)	–	3	9	10	2
Not As a Stranger (U.A.)	10	32	12	9	1
One Desire (U-I)	–	–	9	13	7
Pearl of the South Pacific (RKO)	6	–	8	12	9
Pete Kelly's Blues (W.B.)	3	17	7	34	9
Phenix City Story, The (A.A.)	14	9	19	14	1
Private War of Major Benson (U-I)	2	21	27	18	7
Prize of Gold, A (Col.)	–	2	10	8	3
Prodigal, The (MGM)	4	18	34	27	9
Purple Mask (U-I)	–	2	9	15	12
†Queen Bee (Col.)	–	–	3	3	2
Quentin Durward (MGM)	–	–	1	6	15
Rebel Without a Cause (W.B.)	3	10	6	1	–
Revenge of the Creature (U-I)	2	19	22	5	1
Road to Denver (Rep.)	–	3	8	3	1
Robber's Roost (U.A.)	–	6	6	3	2
Santa Fe Passage (Rep.)	–	2	11	6	7
Scarlet Coat (MGM)	–	–	6	9	20
Sea Chase, The (W.B.)	1	7	52	18	5
Seminole Uprising (Col.)	–	–	4	2	4
Seven Cities of Gold (20th-Fox)	–	–	6	8	16
Seven Little Foys (Par.)	33	28	10	10	10
Seven Year Itch (20th-Fox)	43	35	18	4	2
Shrike, The (U-I)	–	2	5	15	12
Sincerely Yours (W.B.)	–	1	1	6	2
Soldier of Fortune (20th-Fox)	–	26	26	15	4
Son of Sinbad (RKO)	–	2	10	16	14
Strange Lady in Town (W.B.)	–	11	21	16	2
Strategic Air Command (Par.)	39	30	13	5	–
Summertime (U.A.)	–	6	8	4	9
Tall Man Riding (W.B.)	–	14	11	11	3
Tall Men, The (20th-Fox)	1	23	10	1	–
†Tarantula (U-I)	–	–	–	2	18
†Tender Trap (MGM)	2	2	2	1	–
Tennessee's Partner (RKO)	–	1	8	6	4
†Three Stripes in the Sun (Col.)	1	1	3	2	–
Tight Spot (Col.)	–	4	8	10	11
To Catch a Thief (Par.)	6	12	18	12	4
To Hell and Back (U-I)	18	23	2	1	–
Treasure of Pancho Villa (RKO)	–	–	6	6	18
Trial (MGM)	1	2	16	8	1
Ulysses (Par.)	3	1	7	10	5
View from Pompey's Head (20th-Fox)	2	4	6	5	22
Virgin Queen, The (20th-Fox)	1	–	12	10	13
Warriors, The (A.A.)	–	–	5	4	–
We're No Angels (Par.)	–	7	19	22	10
Wichita (A.A.)	2	17	12	3	3
You're Never Too Young (Par.)	1	21	18	12	3

YOU ARE THE X IN BOXOFFICE



You, Mister Exhibitor, are the "X"... the unpredictable factor... the man who meets the public... the man whose interest makes the difference! Keep shouting about your shows with the excitement and enthusiasm that builds a patron-pulling pitch and the "X" in *your* boxoffice will equal more profits!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

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Margaret Herrick Library
Academy of Motion Picture Arts and
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